APRIL 3, 1954

MOTION PICTURE
HERALD

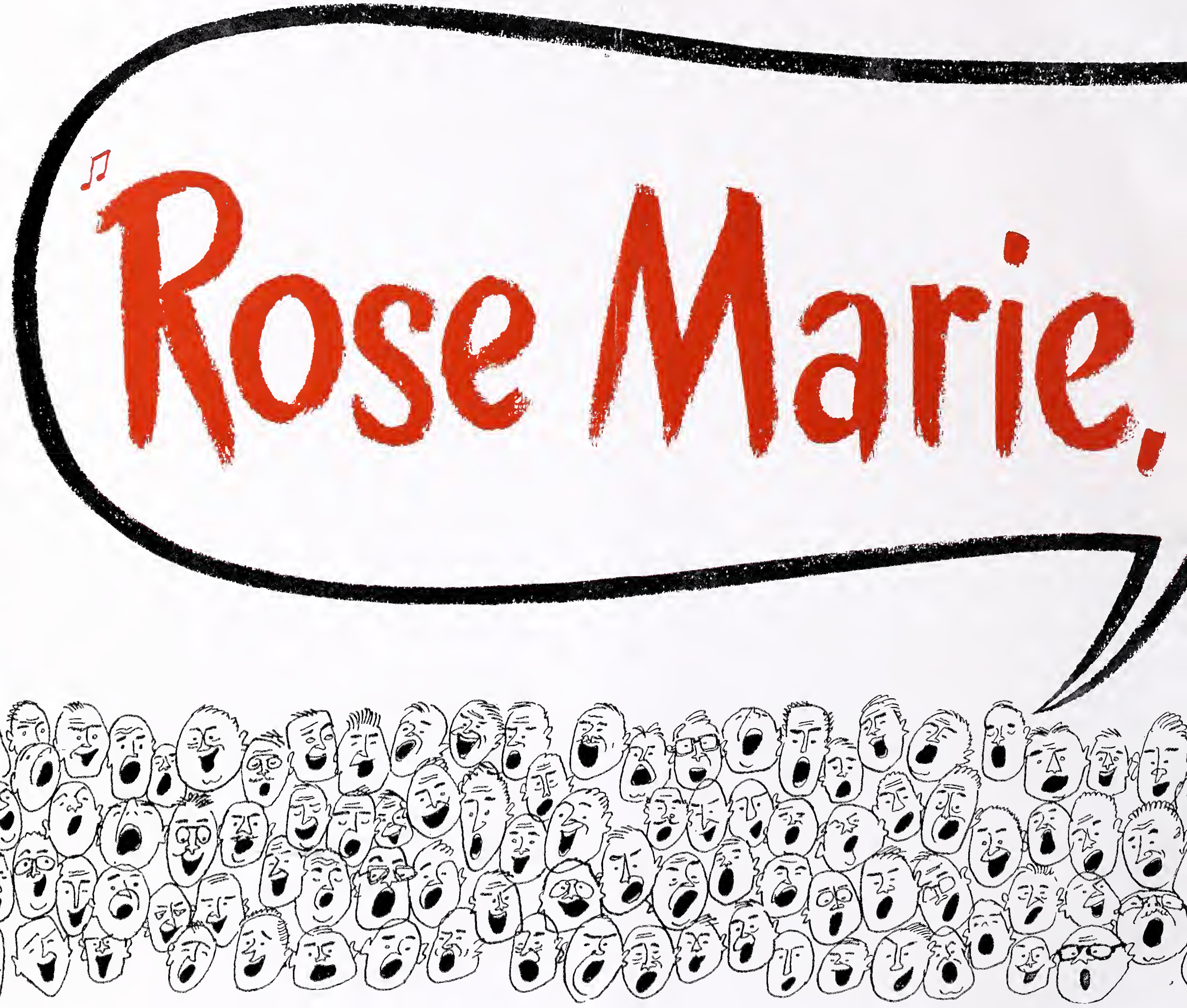
COMPO VICTORY

9,000 Theatres Now Tax Exempt Under New 10% Law

REVIEWS (In Product Digest): **KNOCK ON WOOD, ELEPHANT WALK, PRISONER OF WAR.** (In News Section): **PRINCE VALIANT**

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

EXHIBITORS EVERYWHERE ARE SINGING . . .



A NATIONWIDE SENSATION!

M-G-M presents

THE FIRST GREAT MUSICAL IN

CINEMASCOPE

In Color Glory

"ROSE MARIE"

Starring

ANN BLYTH · HOWARD KEEL · FERNANDO LAMAS

BERT LAHR · MARJORIE MAIN · With **JOAN TAYLOR · RAY COLLINS**

A MERVYN LeROY PRODUCTION

Screen Play by RONALD MILLAR and GEORGE FROESCHEL

Based on the Operetta "ROSE MARIE"

Book and Lyrics by OTTO A. HARBACH and OSCAR HAMMERSTEIN II

Music by RUDOLF FRIML and HERBERT STOTHART

Photographed in EASTMAN COLOR · Directed by MERVYN LeROY

AND YOU'LL BE HEARING THIS:

"JULIUS CAESAR"

("I Love You!")

Frisco
  12th Week
Los Angeles
  5th Month
Detroit
  9th Week
Wash., D. C.
  9th Week
Philly
  9th Week
Dallas
  4th Week
Toledo
  2nd Week
Columbus
  2nd Week

SENSATIONAL NEW OPENINGS:

Pittsburgh
Milwaukee
Buffalo
Rochester
Syracuse

EXCELLENT BIZ:

Akron
Canton
Reading
Denver
AND MORE ON THE WAY!

★

LISTEN FOR THIS:

"RHAPSODY"

("I Love You!")

3rd Week at Music Hall swell! Off to a solid start throughout the nation!

Get set for
"THE
Kill one and two take its place!
"This city is under martial law till we annihilate 'THEM'!"

A MONSTROUS HORDE OF WEIRD CRAWLING-GIANTS, CLAWING UP FROM MI

TRADE SHOWS APRIL 7

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Rm
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:00 P.M.

BUFFALO
20th Century-Fox Scr. Room
290 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Scr Room
308 S. Church St. • 2:00 P.M

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Scr Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Scr Room
1125 High St. • 12:45 P.M

DETROIT
Film Exchange Building
2310 Cass Ave. 2:00 P.M

INDIANAPOLIS
20th Century-Fox Scr. Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Scr.Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY*
20th Century-Fox Scr Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. 2:00 P.M.

NEW HAVEN
Warner Theatre Proj. Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Scr. Room
200 Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Scr. Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Scr Room
1502 Davenport St. 1:30 P.M.

"THEM"

STARRING
JAMES WHITMORE · EDMUND GWENN · JOAN WELDON · JAMES ARNESS

WITH
ONSLOW STEVENS
SEAN McCLORY
CHRIS DRAKE

NOTHING LIKE ITS STAGGERING STORY EVER HIT THE SCREEN BEFORE! NOTHING LIKE ITS SPECTACULAR BALLYHOO EVER HEARD OR SEEN BEFORE!

AREA-AFTER-AREA TO BE SUPER-SATURATED WITH TELECAST-AFTER-TELECAST AND BROADCAST-AFTER-BROADCAST! THE BIGGEST NATIONAL DAY AND DATE RELEASE EVER RECORDED!

LE-DEEP CATACOMBS TO SPREAD THEIR TERROR FROM LAND, SEA AND SKY!

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Scr Room
1715 Blvd. of Allies 1:30 P.M.

PORTLAND
Star Scr Rm.
925 N. W. 19th Ave. 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Sct. Room
316 East 1st South 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. 1:30 P.M.

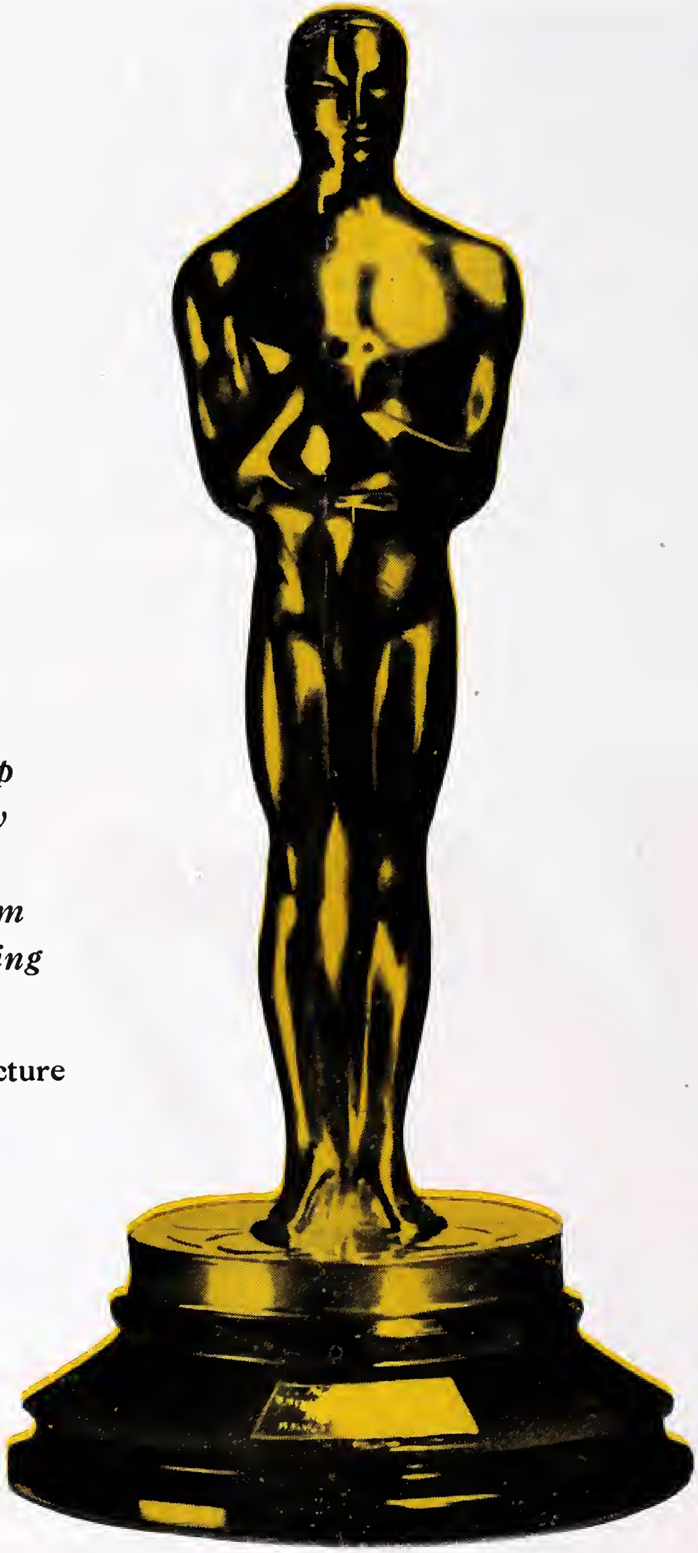
SEATTLE
Modern Theatre
2400 Third Ave. • 10.30 P.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. 7:30 P.M.

Screen Play by TED SHERDEMAN • Produced by **DAVID WEISBART**
Directed by **GORDON DOUGLAS** • Music by Bronislau Kaper

MR. SHOWMAN, THIS IS
WARNER BROS. SHOWMANSHIP!



"In recognition of their imagination, showmanship and foresight, an honorary award has been voted to the 20th Century-Fox Film Corporation for introducing CinemaScope."

Academy of Motion Picture
Arts and Sciences

CINEMASCOPE

In the Wonder of 4-TRACK HIGH-FIDELITY STEREOPHONIC SOUND

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *MARTIN QUIGLEY, JR., Editor*

Vol. 195, No. 1 April 3, 1954

Cheers for COMPO

THE fact that the campaign for relief from the admissions tax was long and arduous makes the victory more satisfying. Amid understandable rejoicing over the new tax, time should be taken to give due credit to COMPO. Without such an all-industry organization sparking the fight, tax revision might not have been granted theatres.

Great importance for the future should be attached to the point that after being grouped with the "cats and dogs" of the amusement business at the beginning of the Korean War, theatres are now separately classified in the excise regulations. The twenty percent admission tax continues to be levied on cabarets, night clubs, professional sporting events, horse and dog races.

Now that theatre admissions are specially handled the way will be open at the appropriate time to press for lifting of the ten percent tax on the admissions above fifty cents or at least increasing that exemption figure substantially. In any event many of the theatres in gravest financial straits are those which have been charging a net admission price of less than fifty cents.

Since COMPO embraces the industry every one is entitled to share in the credit for the success of the tax campaign. Special mention is to be made of Robert Coyne, COMPO executive director, Charles McCarthy, information director, and Albert Sindlinger, statistical expert. Over-all strategy was directed by the tax committee headed by Col. H. A. Cole and Pat McGee, working with the cooperation of the governing triumvirate of Sam Pinanski, Al Lichtman and Wilbur Snaper, who succeeded Trueman Rembusch as Allied's representative several months ago.

Let's give one cheer more!

■ ■ ■

Put Oscar to Work

THE television program of the Academy Awards presentation last week was a triumph for the motion picture and its people. One regret is that this unusual opportunity to reach tens of millions was used to sell automobiles—in 1953 it was TV sets—instead of new films.

Only interest in motion pictures and screen personalities could attract and hold the attentions of such a great audience, yet all the commercials on the program were for Oldsmobile! Surely this is a situation that should not be allowed to be repeated again. Unlike some industry problems, here is one in which the remedial action is neither obscure nor complex. As many in exhibition, distribution and production—as well as outsiders—have suggested, the television program of the presentation of the awards of the Academy of Motion Picture Arts and Sciences should be sponsored by the industry.

Under industry sponsorship the show should continue to be produced annually in all its splendor but it should include appropriate reference to the new pictures with which the honored artists are associated. Such information would not only be fitting; it would be interesting to the home audience throughout the country. The Oscar is more than a symbol for past excellent service. Those who receive it have new opportunities to exercise their talents in current and forthcoming films.

In the past a few persons have asserted that the industry should not sponsor the Academy Awards in the competitive medium of television. Those who have taken this position should recall that the event happens only once a year and the millions who see it at home get renewed enthusiasm for pictures and for stars. Theatres are in a position to benefit from this enthusiasm throughout the entire year.

Now—not next year—is the time for the industry to make definite arrangements to underwrite the staging of the Academy Awards and the network television charges. The several hundred thousand dollars involved would be well spent.

■ ■ ■

The Patron and the Tax

BECAUSE changes in the admission tax were included in a general excise bill which reduced many taxes, a public relations situation has been created for some exhibitors. Each exhibitor must decide for himself, situation by situation, in the light of community and competitive conditions, how to establish his new admission prices. Care should be exercised to make sure that patrons understand the new pricing policy. Many theatres need all the tax relief granted in order to operate with normal profit. In some situations the tax gains will be split between theatres and customers. In others, probably a small minority, the entire amount of the tax will be cut from the prices. Questions from patrons about admissions should be answered fully and frankly. The public knows the exhibitor has been needing more revenue.

■ ■ ■

¶ Among the many charitable and humanitarian causes actively supported by Barney Balaban, president of Paramount Pictures, none has been closer to his heart than the Joint Defense Appeal. Therefore, it is especially fitting that he should be honored at a dinner inaugurating the New York campaign on April 8. Mr. Balaban is being saluted for "his efforts in the fight to protect American civil rights and liberties."

—*Martin Quigley, Jr.*

Letters to the Herald

CinemaScope—Pro and Con

To the Editor:

We were in attendance at the National Allied convention in Boston last fall, and quite frankly we were as antagonistic as the next exhibitor when the subject of CinemaScope and stereophonic sound came up. However, we like show business and want to stay in it and decided to take a chance on CinemaScope—that it was the one chance for exhibition to survive—both large town and small.

We have just completed seven days of "The Robe"—and as we have been told, we are the smallest theatre to be equipped for CinemaScope and four-channel stereophonic sound thus far—we thought you would be interested in the reaction of the people in our small community.

Visually, CinemaScope in a small theatre is even more impressive than in a large one due to the fact that the illusion in grandeur and size is greater in a small building—providing there is sufficient width. The average exhibitor seems to be of the opinion that the stereophonic sound is lost in a theatre our size. We found the opposite to be true. Not only is stereophonic sound far superior in quality and reproduction to any theatre sound thus far, but we found the directional effect just as apparent as the CinemaScope pictures we have seen in larger theatres.

We did very well with the picture and our public is eagerly awaiting our next CinemaScope attractions. We are stating these facts with the hope that if this letter is published, it will help to inspire confidence in the theatres the size of our own to take the big step and install CinemaScope with full stereophonic sound as we did. In this way everyone, from producer to small town exhibitor, can benefit through more and better CinemaScope products.—*J. O. GUTHRIE, owner, Karolyn Theatre, New London, Ohio; City Hall Theatre, Greenwich, Ohio.*

To the Editor:

An open letter to Spyros P. Skouras:

Like the Washington State exhibitor who tendered you his plaudits recently in these columns, I also am an agonized onlooker at the wide screen, stereophonic melee, and I do not operate a theatre in a large city.

However. I do own a small amount of 20th Century-Fox stock. I purchased it in memory of the old "State Fair" days—when the name Fox was synonymous with quality in motion pictures, and I hung on to it with faith undiminished as recently as "Titanic."

The exhibitor referred to above remarks that some people "feel they are being crucified" by your tactics and those of the other producers who have followed in your footsteps. Don't you realize in plain sober truth that they are being crucified?

Hundreds of small business men have their entire savings invested in the mechanism for exhibiting motion pictures which they assumed to have been standardized in technical form.

Every manufacturer of a product knows that there comes a time where he must "freeze" its design and put it on the market as is—even though it could probably be much further improved in time. The original developers of the motion picture art were forced to come to an early compromise on the shape of the picture, and to stick to it—otherwise the industry could never have gotten started.

You are not original in the desire to go outside the existing form of an art for the sake of variety, but you do come close to originality in your power to force this type of change willy-nilly on the practitioners of your art, and in the feudal power of what amounts to life or death which you hold over the exhibitors who have raised you to the position you hold.

In this day and age you are lucky to hold this power, and it is my opinion that if you abuse it beyond reason it will be taken away from you.

There are around 30 million television set owners who are looking at a picture of 3 x 4 aspect ratio. Not one of these sets could receive a picture of a different shape, or altered in any one of the many other precise standards which have been set for their transmission. The U. S. Government has frozen these standards, and rightly so, for the protection of both receiver owners and station operators all over the country.

The producers of shows for TV have accepted these standards and are doing quite well, thank you, in providing a variety of entertainment of many different kinds.

Have you ever heard of a sonnet by Keats, a concerto by Beethoven? All of the arts are characterized by self-imposed forms, and the true artist works as willingly within this framework as the football player who plays his game by the rules.

Only the motion picture, which was almost ready to be accepted as an art, has seen fit to break the rules, and panicky because of a depression in attendance has sought by a wholly unwarranted disruption of its technical framework the solution to its troubles.

You cannot fool the public. They know that CinemaScope is just a long, thin movie. So do all the honest reviewers who have no axe to grind in giving the flagging movie industry an undeserved shot in the arm.

So "The Robe" has out-grossed any movie in history. If you count in the old-fashioned way by heads of disappointed viewers instead of inflated 1954 dollars, how has it done?

Be honest with yourself, Mr. Skouras, before it is too late.

The people still like to go outside their home for an evening of community enjoyment. They will still laugh and cry together over a "Lilli" filmed almost entirely on one set, or a "Stalag 17" which costs practically nothing but abides by tried and true dramatic rules of hundreds of years standing.

Above all, the public is intelligent. Do not underestimate them. Ask yourself, "Would I go across the street to see this picture myself?" If the answer is not a truly honest "yes," think twice, Mr. Skouras, before you pour any more money into the campaign to bulldoze audiences into the theatre by sheer weight of size and sound.

There is still no thrill on television which can compete with the way theatre audiences cheered Elizabeth Taylor home in "National Velvet," or any commerical-riddled so-called drama in this medium that really strikes home like "Bells of St. Mary's" or "Going My Way."

You must still have the talent out there in Hollywood. Give some of your great directors and writers free rein again, before they too desert you forever.

We small exhibitors are still waiting. We refuse to dig into our hard-earned savings for wide screens and fancy speakers and lenses for only one reason: we feel instinctively that they will solve nothing.

We are waiting, but we can't wait long. You have only a few months to start making plain, good movies for us, and releasing them without gimmicks, to play on standard equipment.

Otherwise, when the ruins of CinemaScope lie at your feet, and you finally look around for us, we won't be there.—*J. R. COONEY, president, Waldo Theatre Corporation, Waldoboro, Maine.*

MOTION PICTURE HERALD

April 3, 1954

INDUSTRY scores smashing victory in long fight on taxes Page 12

CINEMASCOPE guarantee for exhibitors reaffirmed by Skouras Page 13

20TH-FOX reports earnings for year are more than doubled Page 16

PARAMOUNT Pageant visitors hear promise of top product only Page 17

MGM announces plans to release eleven films in five months Page 17

RKO-Hughes deal to go through as court approves plan Page 17

SENATE group finds again film rentals not arbitratable Page 20

VARIETY Club convention warm as organization's heart Page 22

MYERS declares SuperScope lens is the best buy today Page 26

BRITISH laboratories resume work pending labor settlement Page 26

ACADEMY awards seen by millions in vast screen promotion Page 27

LIPPERT announces plans to offer eighteen films this year Page 30

COUNCILS, united in Federation, attack film censorship Page 34

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 35

SERVICE DEPARTMENTS

Refreshment Merchandising Page 46

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 32

Late Review Page 30

Managers' Round Table Page 41

People in the News Page 34

What the Picture Did for Me Page 35

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2245

Short Subjects Chart Page 2246

The Release Chart Page 2248

On the Horizon

MOTION pictures are among 12 lines of business which Standard and Poor's Investment Advisory Survey believes will earn 10 per cent or more this year than during 1953. Some others are aircraft, food chains, chemicals, dairy products, tires and rubber goods. The survey also predicts that among the lines which will decline in earnings by 10 per cent or more is radio-television.

► Motion Picture Association officials say they still have not received any appeal from Howard Hughes on the board's fine against RKO over the release of the "French Line," nor have they received payment of the fine. They would not say how long they'll wait before doing something.

► MGM's "Julius Caesar" has pulled in more than $1,500,000. This is from 38 runs. The New York City run, incidentally, now in its tenth month, accounts for $500,000. The film will have 75 more openings during April. It still has no general release.

► The official Government film of the first H-bomb explosion in November, 1952, is finally being released for theatre and television showing, starting April 7.

► It is apparent despite lack of official confirmation at midweek, that Walt Disney Productions is flirting with big-time television production. The board of directors at press time was reported to have put aside approval of a deal with the American Broadcasting Company, pending further negotiation. The board met at Burbank, Cal. Earlier, ABC directors were said to have approved the proposals which were by Roy Disney, president of the film company, and Robert E. Kintner, network president. They are reported to be for a one hour weekly show on film; and also for operation of a southern California amusement park to be known as Disneyland. This latter would apparently be a locale for film production and a tourist attraction.

► Says the Polaroid Corporation: public acceptance of 3-D has grown. Its 1953 report also points to superior draw against "flat" versions. Polaroid covering all its enterprises, reports a net profit of $1,415,021. Its 1952 profit was $597,210.

► Paradox in Italy: The HERALD correspondent in Rome reports that Piero Piccioni, whose involvement in a recent murder scandal threatened to topple the middle-of-the-road government in which his father is Foreign Minister, also contributed the musical score to a film called "La Spiaggia," described as "open Communist propaganda."

► The editor of the West Virginia "News," Ronceverte, W. Va., has his own theory of what happened to the motion pictures and what now will happen. Exhibitor J. C. Shanklin, a close friend of the editor, forwards an article in which he says: "The more we see of television the more convinced we become that we have been wasting a lot of sympathy for the future of the movies. They have nothing to fear if they stick to entertainment. Let the movies forsake all forms of propaganda, political and otherwise, and that includes racial relations propaganda, and they will recover and enlarge a healthy clientele."

► The Senate Small Business Committee's new criticism of Allied States Association for insisting on arbitration of film rentals will not alter Allied's stand, Allied officials insist.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

by the Herald

ENLISTING THE INDUSTRY for the Red Cross drive in New York, which must raise $5,900,000. The scene at the Metropolitan Club, in that city, Tuesday, as Spyros Skouras, 20th-Fox president, and chairman of the industry committee, convened its members at luncheon. The speaker is Mr. Skouras. With him are George H. Coppers, National Biscuit Company president and general chairman of the Red Cross campaign; actress Vanessa Brown; actress Phyllis Hill; LeRoy A. Lincoln, Metropolitan Life Insurance board chairman and national campaign vice-chairman; and William J. German. The local industry goal is $44,600.

SIGNING GREER GARSON for "Strange Lady in Town". With Miss Garson are Jack L. Warner, right, executive producer, and Mervyn LeRoy, who will direct. Mr. LeRoy previously directed Miss Garson in starring roles for MGM.

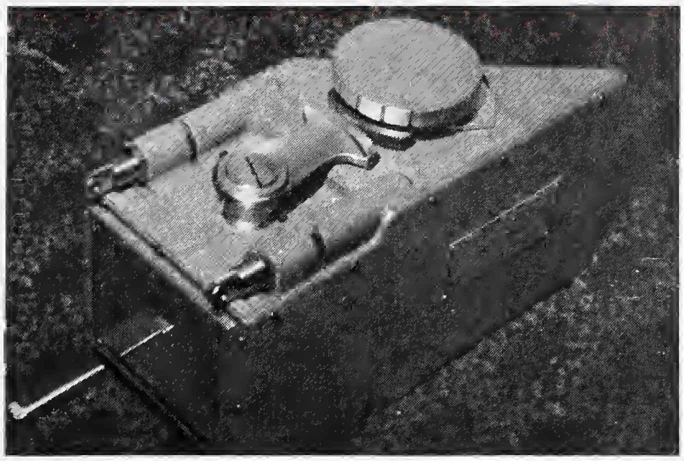
IN ATHENS, posing at the home of Western New York State circuit owner Nikitas D. Dipson: Mr. and Mrs. James Coston, of Standard Theatres, Chicago; and Mr. and Mrs. Dipson.

AT THE RECEPTION following the wedding in London of Arthur S. Abeles, Warners' director for Great Britain. At left, Dr. Eric Fletcher; Mrs. Abeles, the former Mrs. Audrey Hanson-Lawson; Wolfe Cohen, Warner International president; and Mr. Abeles.

by the Herald

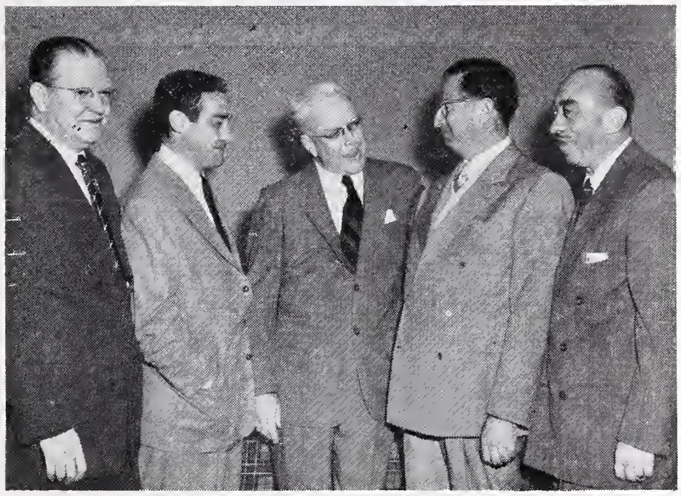
AMERICO ABOAF, foreign sales manager for Universal International, as he spoke to trade reporters last week in the New York home office after his return from the Film Festival in Brazil and visits to other countries. See page 34.

INTRODUCING THE SUPER-PANATAR



***THE DEVICE,* above. At the right, Dr. Robert Gottschalk displays his creation to the press. Below, some who attended the New York demonstration: left, Arthur Steele, Al Suchman, Louis Golding; center, Eugene Pleshette, Bob Shapiro; right, SuperScope inventors Joseph and Irving Tushinsky and producer Sam Spiegel, center.**

by the Herald



MAKING HIS FIRST VISIT. Eugene P. Walsh, center, recently elected vice-president and treasurer of Universal International, is guest at a studio reception. With him are James Pratt, executive manager; Edward Muhl, vice-president in charge of production; Gilbert Kurland, production manager; and Morris Weiner, studio manager.

IN HOLLYWOOD, as the Motion Picture Sound Editors presented their first annual award to producer George Pal and Paramount Pictures, for "War of the Worlds". At the right, Mr. Pal; actress Pat Crowley, who presented the citation; and associate producer Frank Freeman, Jr.

SPEAKER, at the organizational meeting last week in New York of the Federation of Motion Picture Councils: Marjorie G. Dawson, associate director of the Motion Picture Association of America community relations department.

by the Herald

TAX VICTORY: 10%, 50 CENTS EXEMPT

by J. A. OTTEN

WASHINGTON: Emerging from a long, hard, two-year battle of the Congress over admission taxes, led vigorously by COMPO, the motion picture industry this week yelled "Victory!"

As President Eisenhower here Wednesday affixed his signature to the excise tax measure immediately before the April 1 deadline, the industry counted its blessings, and they were more than had been expected earlier.

From a compromise committee of House and Senate conferees had come Monday night an exemption from all tax on tickets costing up to and inclusive of 50 cents, as well as the reduction of the tax itself from 20 per cent to 10 per cent. The reduction was basically agreed to by each house separately, while the 50-cent exemption was a compromise from the Senate's unexpected—and very welcome—action of last week in calling for an exemption of tickets inclusive of 60 cents.

COMPO officials estimate that 9,000 theatres in the U. S. will now be tax exempt.

Committee officials estimated that the admissions tax provision as finally approved would cost the United States Treasury about $190,000,000 a year in admissions tax revenue.

THE OLD AND NEW SCALES

Total Price	Old Tax		New Tax	
	Admission	Tax	Admission	Tax
15¢	12¢	3¢	15¢	Exempt from tax
20	16	4	20	
25	*	. .	25	
30	25	5	30	
35	29	6	35	
40	33	7	40	
45	37	8	45	
50	41	9	50	
55	*	. .	*	
60	50	10	55	5
65	54	11	59	6
70	58	12	64	6
75	62	13	68	7
80	66	14	73	7
85	*	. .	77	8
90	75	15	82	8
95	79	16	86	9
$1.00	83	17	91	9

* Tax not breakable for this total admission price.

The conferees went along with COMPO in an important aspect: The tax rate on the higher-priced tickets would be one per cent for each 10 cents or major fraction thereof, as provided in the Senate bill. The House bill had made the rate one cent for each 10 cents or fraction even if the fraction were a minor fraction. COMPO had argued this would be especially important with respect to children's admissions and tickets for smaller theatres.

A major fraction, Congressional tax experts ruled, is six cents or more. Thus a 54-cent ticket would be taxed five cents, a 55-cent ticket would be taxed five cents, but a 56-cent ticket would be taxed six cents.

Col. H. A. Cole and Pat McGee, co-chairmen of COMPO's tax committee, in a statement issued after the President signed the bill, said the 50-cent exemption in addition to benefiting 9,000 theatres, would remove the threat of bankruptcy from more than 4,800 small town houses and put on a sounder footing another 1,300 now in a marginal position. He also predicted that as many as 1,000 theatres, forced to close because of the 20 per cent tax, would be able to reopen.

In a separate statement, Sam Pinanski, co-chairman of COMPO, cautioned that despite the help the industry will get from tax relief many problems still remain to be solved. Praising the work of Col. Cole, Mr. McGee and Robert Coyne for their leadership, he said, "the potency of intra-industry cooperation has been amply demonstrated. It must continue. We must plan the establishment of a strong, solidly based permanent intra-industry organization."

In another aftermath, a "solemn warning" to exhibition that it guard the admission tax cut from being exploited by local government agencies was sounded by Alfred Starr, former president of the Theatre Owners of America. He coupled the warning with a second admonition which he called a "worse threat." Distribution, he charged, will accept the cut as a "signal to increase rentals."

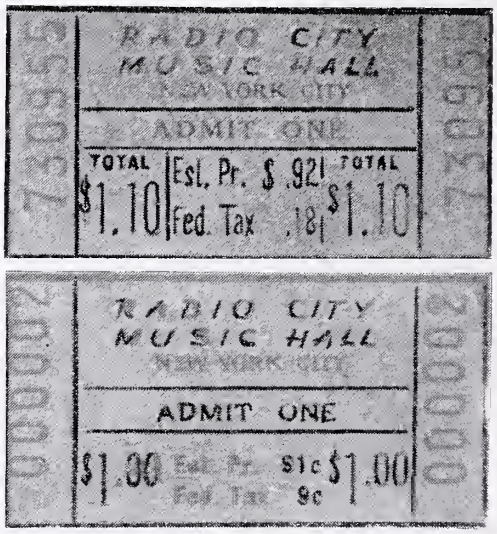
COMPO Cites Tax Status

The Council of Motion Picture Organizations in the fifth ad in "Editor and Publisher" March 27 made it clear to newspaper editors, as the industry spokesmen have to Congress, what would happen when the expected tax cut went into effect.

"Many theatres will be able to pass the tax saving to the public in the form of lowered admission prices," the ad said. "But, as we have tried to make clear in these advertisements, there are others that will find such a reduction in price impossible.

"The reason for this is easy to understand," it points out. "Prevented from adequately raising their prices during inflation by the 20 per cent Federal admission tax, which acted as a ceiling, these theatres have been operating at a loss for years. If they don't keep for themselves the slight saving represented in the admission tax cut they will have gone out of business."

All this was made clear in the testimony of industry representatives before the House Ways and Means Committee last April. The ad cites the testimony of Pat McGee of Denver, one of the industry representatives, who said: "Maybe one man (meaning an exhibitor) will give it all back, maybe his neighbor, the man across the street, will try to give back part of it, and perhaps some who are in a desperate state will retain it all and still struggle."



RADIO CITY
MUSIC HALL
NEW YORK CITY
ADMIT ONE
TOTAL $1.10 | Est. Pr. $ .92 | Fed. Tax .18 | TOTAL $1.10

RADIO CITY
MUSIC HALL
NEW YORK CITY
ADMIT ONE
$1.00 | Est. Pr. 91c | Fed. Tax 9c | $1.00

Old and new style tickets for New York's Radio City Music Hall. The ticket at top shows the admission total before tax reduction, and below is the new look.

CINEMASCOPE PROMISE REAFFIRMED BY SKOURAS

Fox Heads Cite Advances, Advantages in System for All Exhibitors

by VINCENT CANBY

This week once again it was CinemaScope, the first and foremost of all the 'scopes, which dominated the news. The occasion was a luncheon at New York's Plaza Hotel with Spyros Skouras, 20th-Fox president, as host to 75 members of the industry and lay press. Led by Mr. Skouras, 20th-Fox's first team of executives presented the latest in the CinemaScope story, four highlights of which were:

¶ A reaffirmation that 20th-Fox will guarantee profit to every exhibitor who plays a 20th-Fox CinemaScope production.

¶ A promise that within the next 30 to 40 days the company will hold both here and abroad tests of four-track, magnetic stereophonic sound versus single track sound, to be in conjunction with demonstrations to exhibit technical advances in CinemaScope photography.

¶ Announcement of reduction by Bausch & Lomb of the price of CinemaScope projection attachments to $547.50 for a small size unit and $597.50 for a large size unit, or $1,095 per small pair and $1,195 per large pair.

¶ Announcement of completion of seven new CinemaScope camera lenses of increased focal lengths which provide greater flexibility, range and depth.

The Monday presentation was a carefully staged affair, designed to present the latest CinemaScope developments, in relation to all that has gone before in its evolution, while at the same time presenting cogent answers to questions raised recently by promoters of other 'scope systems.

by the Herald

A MOMENT for tribute. Spyros Skouras, left, 20th-Fox president, presiding at the press conference Monday in New York, pauses as Charles Einfeld, vice-president, reads a telegram from a prominent producer, asking for permission to use the new CinemaScope photographing lenses. Center, W. C. Michel, executive vice-president.

Mr. Skouras presided, introducing key men of the 20th-Fox staff to discuss in detail the various phases of the CinemaScope story. Sharing the speaking chore were Al Lichtman, director of distribution; Maurice Silverstone, president of 20th Century-Fox International; Earl Sponable, head of the company's research department; Herbert Bragg, assistant to Mr. Sponable, and William C. Michel, executive vice-president.

Mr. Skouras and the other company officials emphasized repeatedly that 20th-Fox "welcomes" the introduction of new processes and techniques which will help win and hold public interest for motion pictures in the competitive battle with television. At the same time, they left no doubt that in their minds CinemaScope has no rival on the scene yet.

"In developing CinemaScope," said Mr. Skouras, "we have had only one goal: to bring back the large masses of people to the motion picture box office. Our aim at all times has been to keep the theatres of the world prosperous and open, because we know that their welfare and their success is our own success. . . . CinemaScope has made this not just a hope but a reality. Every theatre in the United States which has played a CinemaScope picture has made a profit.

"We have said before and we now re-state that 20th Century-Fox guarantees a profit to every exhibitor on every CinemaScope picture." This, officials explained earlier, would consist of a review of the rental terms of a CinemaScope picture if the exhibitor finds he has not made a profit.

Mr. Skouras revealed that the company has invested $15,900,000 in the process. This includes guaranteed minimum number of sales of lenses, stereophonic sound equipment and screens, research and promotion, among other things. It does not include any film production costs. Despite the fact that 20th-Fox had not yet recouped all of its in-

(*Continued on page* 16)

CINEMASCOPE vs. ITS PREDECESSORS

A comparison of the grosses on the first five CinemaScope features with previous regular features is shown below. With the exception of "Gone with the Wind," used as a base for "The Robe," the pictures were chosen because they had approximately the same stars or production values as the CinemaScope features.

Production	***Weeks in Release***	***Theatre Gross***	***Bookings***	***Film Rental***
The Robe	25	$24,600,000	1,370	$13,263,238
Millionaire	18	8,500,000	813	3,728,001
12-Mile Reef	13	3,872,000	454	1,558,006
Khyber Rifles	12	2,653,000	473	1,306,346
Hell & High Water	4	1,473,600	99	518,739

Production	***Weeks in Release***	***Bookings***	***Film Rental***
Gone with the Wind	52	5,450	$13,500,000
Gentlemen Prefer Blondes	34	10,418	4,433,981
Anne of Indies	123	14,117	1,271,400
Pony Soldier	69	14,703	1,622,000
Destination Gobi	52	12,004	1,048,124

The Hate-Beast who lives to kill is loose in

THE YEAR'S BIGGEST THRILLA!....

LEONARD GOLDSTEIN presents

GOR

Color by **TECHNICOLOR**

starring Cameron MITCHELL · Anne BANCROFT with

Raymond Burr · Charlotte Austin · Peter Whitney · Lee Marvin · Warren Stevens ·

Produced by ROBERT L. JACKS · Directed by HARMON JONES · Written by LEONARD PRAS

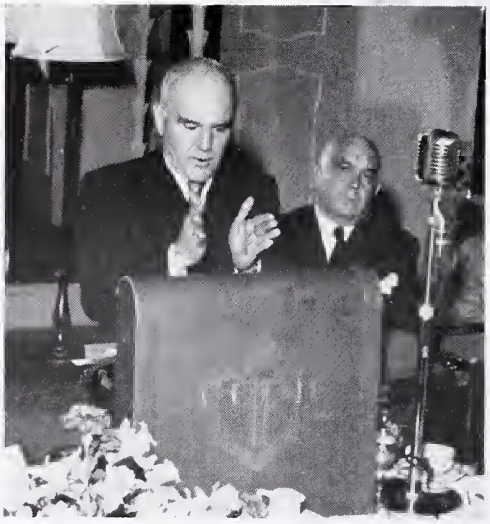
A Panoramic Production
Released by 20th Century-Fox

It's a Showmanship Natural from the word **GO**rilla! Get the action-packed pressbook, start planning your campaign now! Sure-fire ads! Pages of ticket-selling exploitation ideas . . . ballyhoo, special fronts, novel lobby displays, contests for fans of all ages! Get behind this great attraction . . . there's real money in it!

AVAILABLE IN MAY! DATE IT NOW!

CINEMASCOPE

(*Continued from page* 13)



EARL I. SPONABLE, 20th-Fox research director, as he displayed, explained and lauded the new series of Bausch and Lomb lenses at the Monday luncheon in New York.

Photos by the Herald

HERBERT BRAGG, 20th-Fox research authority, as he told of trial-and-error, evolved improvements, and advantages of magnetic sound used in CinemaScope. With him is distribution director Al Lichtman.

vestment in equipment, Mr. Skouras said, it had nevertheless recommended to Bausch & Lomb that it reduce the price of the lenses as of April 1.

Referring to the company's insistence upon stereophonic sound, the 20th-Fox chief said, "We can easily abandon our policy. We would then be heroes—but thousands and thousands of theatres would close their doors."

The company, he continued, will approach once again Theatre Owners of America and Allied States Association for a series of single track versus stereophonic sound tests, and he expressed hope that committees would be selected in each exchange area "to bring in their own findings." Should the industry overwhelmingly reject stereophonic sound, he said, 20th-Fox would "give every consideration" to the possibility of giving up its present policy on that score.

Mr. Lichtman, hitting at those who would "bastardize the medium," outlined his sentiments and the company's conviction of the need for stereophonic sound.

Repeats Fox Policy on Exhibitor Credit Aid

He also reiterated 20th-Fox's policy of aiding small exhibitors who wish to equip but who do not have the ready cash. In no instance, he declared, where 20th-Fox has has been asked to help the exhibitor gain long-term credit, has the company failed the exhibitor.

On the question of product, Mr. Lichtman said that CinemaScope productions now in release, before the cameras or planned, number 75. This figure includes 30 from 20th-Fox, 14 from Warner Brothers, 15 from MGM, two from Universal, eight from Columbia, three from Walt Disney, two from United Artists and one from Allied Artists.

Mr. Lichtman also enunciated the 20th-Fox policy on double feature programs. "With CinemaScope," he said, "we're trying to kill double bills," maintaining that the twin feature has never been liked by the public.

Briefing the press on the foreign field, Mr. Silverstone declared that "The Robe" gross was running 400 per cent greater than the company's previous record grosser, "The Snows of Kilimanjaro." In 79 engagements "The Robe" has grossed more than the average 20th-Fox picture does in 18,000, he said.

Some 1,000 theatres abroad, he reported, now are equipped or are in process of being equipped for CinemaScope, and he added the prediction that by the end of the year 5,000 or more theatres will be able to handle the medium.

CinemaScope's technical advances and the reasons for its superiority were the subjects handled by Mr. Sponable and Mr. Bragg.

Describing the seven new Bauch & Lomb CinemaScope camera lenses, Mr. Sponable said that their focal lengths range from 13mm to 152mm, or in terms of horizontal field angles, from 122 degrees to 18 degrees, inclusive. These, he said, will improve the definition of CinemaScope pictures, in addition to giving the director greater flexibility. The superior quality of these "taking lenses," he said, would be demonstrated in conjunction with the forthcoming sound tests.

Commenting on prismatic or variable anamorphic lenses—two of which were demonstrated recently in New York, the 20th-Fox research chief said the company had tested such devices in England and found them fuzzy around the edges in short throws and as expensive as cylindrical lenses for very long throws in large theatres or drive-ins. It is "unlikely," he said, that as good results can be obtained with a variable lens as "one designed to do a specific job."

At the same time he affirmed his faith in the principle of photographing "anamorphicly" (with an anamorphic camera lens) rather than shooting with a conventional lens and making anamorphic prints in the laboratory. "There is a better quality in blowup work," he said. If producers generally should take up the recommendation of the Tushinsky brothers and make anamorphic prints available in ratios of 1:85-to-1 and 2-to-1, rather than CinmeScope's 2:55-to-1 ratio, Mr. Sponable said an adopter would be available from Bausch & Lomb for attachment to the CinemaScope projector device, thus making unnecessary the purchase of an entire new lens.

Mr. Bragg defended 20th-Fox's magnetic stereophonic sound policy on both the price and technical levels. At least three tracks are required, he said, for the best stereophonic effects. Single track directional optical sound, he said, is limited in frequency response, volume and range.

Savings Are for Producers, Labs, Not for Exhibitors

The single optical track directional system he described as a saving principally for the producer (whose prints can be played either in the conventional or stereo manner) and the laboratory, and practically none at all for the exhibitor who still must purchase the horns, amplifiers, wiring, etc., as with magnetic stereo sound. He also ventured the opinion that stereo sound is just as important to the small theatre as the large, adding that some theatre managers believe it is better in the small theatres where there are frequently fewer acoustical problems.

The subject of stereophonic sound at drive-ins was touched upon earlier by Mr. Lichtman, pro predicted that drive-in operators will get on the bandwagon and install the necessary equipment. He said that since the first drive-in CinemaScope showing, at the Motor-Vu, Salt Lake City, he had received many enquiries on how to get ready for CinemaScope. He also read a telegram from Claude Ezell, of Texas, telling of the enthusiastic reception in Dallas last week to the drive-in showing of "Prince Valiant" at the Buckner Boulevard drive-in.

FOX MORE THAN DOUBLES EARNINGS

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries Tuesday reported consolidated net earnings of $4,560,887 for the year ended December 26, 1953. This amounted to $1.65 per share on the 2,769,486 shares of common stock outstanding. Comparable operations for the year 1952 showed net earnings of $2,178,117 which amounted to $.78 per share. The net earnings for the fourth quarter ended December 26, 1953, amounted to $3,127,850 as compared with $900,849 for the fourth quarter of 1952.

Editor Talks to NYU Group

Martin Quigley, Jr., editor of The HERALD, addressed the Pre-Bar Association of the law school of New York University, Wednesday, March 31, on the subject "Movies, Morals and the Law."

Court Clears Way for RKO Hughes Deal

The way wa cleared for the carrying through of the Howard Hughes-RKO Pictures deal last Friday when Chancellor Collins Seitz, in Wilmington, Del., ruled against two minority stockholders seeking to enjoin the sale of the company to Mr. Hughes.

Chancellor Seitz, in dismissing the suit brought by Louis Schiff and Jacob Sacks, wrote a 34-page opinion.

Under the deal, which according to the Hughes offer, had to be consummated not later than 10 A.M. Friday, April 2, stockholders were to receive their pro-rata share of the purchase price, consisting of $6 for each share tendered for redemption. The Hughes $23,489,478 offer set the Friday deadline for the transfer of the company's assets to Mr. Hughes.

Chancellor Seitz found that the plaintiffs had failed to sustain the burden of proof of showing fraud or bad faith and that they were not entitled to an injunction. The chancellor also noted that the plaintiffs have not pressed for a receiver, and assumed that this action was abandoned.

The chancellor's decision concluded a judgment on the merits in favor of the defendant RKO. The decision came following a four-day hearing early in March and the vote of the RKO stockholders in Dover, Del., last week which approved the offer.

Meanwhile in Las Vegas, Nev., the RKO Pictures minority stockholders suit pending against Mr. Hughes was dismissed Tuesday by the District Court of Nevada. Plaintiffs were Eli and Marion Castleman and Louis Feurerman.

PROMISE TOP PRODUCT ONLY AT PARAMOUNT'S PAGEANT

Irving Kaplan, Sam Rinzler, Norman Elson.

Photos by the Herald

Edward Bell, Leon Rosenblatt, Sam Einhorn.

Richard Brandt, Tom Rodgers.

Walter Brecher

Harold Klein, Julius Joelson.

Exhibition was informed by Paramount Monday that the company henceforth will deliver top product exclusively "because theatre men want and need such pictures to make money."

A. W. Schwalberg, president of Paramount Film Distributing Corp., and Don Hartman, Paramount Pictures executive producer, outlined this policy from the screen of 26 theatres in as many key cities to audiences of exhibitors, bookers and critics, who attended the initial presentation of the week's Paramount Pictures Pageant.

The two Paramount executives spoke to the audiences in specially made short subjects that were included in the program presenting "Elephant Walk," "About Mrs. Leslie" and "Knock on Wood." By the end of the week the Pageant program was to have been presented in 34 key cities.

Mr. Schwalberg and other Paramount sales executives Monday attended the home office preview showings in New York for metropolitan area exhibitors. Division and branch managers were hosts at the pageant screenings in their respective territories.

MGM Plans 11, 5 Months

MGM has revised its tentative schedule of releases and will make available to exhibitors 11 pictures from April to August. In the new program announced for the coming months, "Gone With the Wind" is definitely set for release in July on wide screen. It will be continued in its original 220-minute length. Nine of the 11 pictures are in color, the two exceptions being "Executive Suite" and "Prisoner of War."

"Julius Caesar" will make a 12th picture and will be continued to be handled with an eye toward special bookings.

For April the schedule provides for "Gypsy Colt," with Donna Corcoran, Frances Dee; "Rhapsody," Elizabeth Taylor, Vittorio Gassman; "Executive Suite," William Holden, June Allyson and Fredric March.

Set for May is "Prisoner of War," Ronald Reagan, Dewey Martin and "Flame of the Flesh," Lana Turner, Pier Angeli.

In June there are two releases: "Men of the Fighting Lady," Van Johnson, Walter Pidgeon, and "The Student Prince," in CinemaScope with Ann Blyth, Edmund Purdom.

July will have the new release of "Gone With the Wind," and "Betrayed," Clark Gable, Lana Turner.

In August there are "Seven Brides for Seven Brothers," CinemaScope, Howard Keel and Jane Powell; "Her Twelve Men," Greer Garson, Robert Ryan.

Completed and still in the final stages of editing are five: "Beau Brummel," Elizabeth Taylor, Stewart Granger; "Brigadoon," CinemaScope, Gene Kelly, Van Johnson; "Crest of the Wave," Gene Kelly; "Valley of the Kings," Robert Taylor, Eleanor Parker. In addition to these there are five productions in preparation, namely "Athena," "The Last Time I Saw Paris," "The Glass Slipper," "Green Fire" and "Jupiter's Darling."

Affirm Dismissal of National Screen Suit

PHILADELPHIA: The United States Court of Appeals here Wednesday affirmed the dismissal of the Lawlor and Pantzer suit against National Screen Service Corporation and all motion picture distributors. The decision was unanimous.

Mr. Pantzer and Mr. Lawlor, as the Independent Poster Exchange, filed the suit in 1949, claiming monopoly and violation of the anti-trust laws. In November, 1953, Chief Judge Kirkpatrick of the U. S. District Court granted a motion to dismiss the action. The Poster Exchange appealed, resulting in Wednesday's decision.

Praising the dismissal as "gratifying," Herman Robbins, president of National Screen, said "National Screen will continue its efforts to render useful services at modest prices to exhibitors."

Cash In On The Biggest Movie News
PARAMOUNT'S CROWD-PULLING

ROMAN HOLIDAY

with the Academy Award performance for
BEST ACTRESS OF THE YEAR

AUDREY HEPBURN

STALAG 17

with the Academy Award performance for
BEST ACTOR OF THE YEAR

WILLIAM HOLDEN

These wonderful winners
will be co-starred soon in
Paramount's **SABRINA FAIR**

GREGORY PECK and **AUDREY HEPBURN**
in **William Wyler's**
production of
ROMAN HOLIDAY
with **EDDIE ALBERT**
Produced and Directed by William Wyler
Screenplay by Ian McLellan Hunter and John Dighton
Story by Ian McLellan Hunter

MORE ACADEMY AWARDS—to Edith Head for its costumes—and to Ian McLellan Hunter for its story.

STALAG 17
starring
WILLIAM HOLDEN · DON TAYLOR · OTTO PREMINGER
Produced and Directed by Billy Wilder
Written for the screen by Billy Wilder and Edwin Blum
Based on the play by Donald Bevan and Edmund Trzcinski

Of The Year By Dating Immediately

ACADEMY AWARD ATTRACTIONS!

Never before has the awarding of the Oscars aroused such widespread interest. The TV and radio audience totaled over 60 million theatregoers in every city, village and hamlet in America—with headlines in every newspaper from coast to coast! We're ready to give extra fast service, plus special Academy Award campaign material, to all the alert showmen who are rushing to book Paramount's winners. The quicker you act, the bigger the profits!

SHANE is hotter than a smoking gun too because the Irving Thalberg Award for Distinguished Achievement went to its producer-director, George Stevens, and it won the color cinematography Oscar for Loyal Griggs.

THE WAR OF THE WORLDS has new sensation-value because millions have just heard that it grabbed the Oscar for special effects, devised by its producer, George Pal.

SENATE GROUP REPEATS:

RENTALS NOT ARBITRATABLE

Small Business Unit Backs Industry Attempts for System Without Allied

WASHINGTON: The Senate Small Business Committee reiterated its last year's statement that film rentals are not the proper subject of arbitration, and endorsed the industry's decision to go ahead and try to work out an arbitration system despite Allied States Association's refusal to take part.

This was contained in the official version of the Committee's 1953 annual report, filed in the Senate last week. It was omitted from an earlier version which had been released by the committee as the official committee report, but which turned out to have been a staff report, not fully concurred in by Sen. Schoeppel (R., Kans.). He was chairman of the subcommittee which last year investigated film industry trade practices.

Cuts Justice Criticism

The new version also toned down somewhat the earlier version's criticisms of the Justice Department, but still indicated strong disapproval of the pre-release practice and other distributor trade practices, and still indicated misgivings about the Justice Department's activities in this field.

Senator Schoeppel later took the Senate floor to say that he still had not had time to go over the earlier version as carefully as he would have liked, but that he had managed to make certain "minimum changes." He said he had been "amazed" to learn of the release to the press of the earlier report on March 16, and that he felt the earlier version "contained inconsistencies and substantial differences" from the film subcommittee's report of last August. He had therefore insisted on certain changes, he said.

The earlier version, on the subject of arbitration, merely said there was disagreement over arbitrating film rentals, and expressed the hope that this would not be allowed to break up the efforts for an arbitration system.

See No Bar to Arbitration

The official version filed last week pointed out that the committee's film report last August had stated unequivocally that it does not believe film rentals should be the subject of arbitration and that a distributor is entitled to the best possible price for product.

"That position, in the committee's opinion, is a sound one and it reiterates it here," the final report said. "There is no reason to believe that the non-inclusion of film rentals as an arbitrable matter will prevent the working out of a successful arbitration system. The committee has noted with approval the formal invitation extended by the distributor groups to exhibitors to again sit down for the purpose of reaching agreement.

"It also notes with approval that despite the fact that one exhibitor organization refuses to confer, a number of other exhibitor organizations have agreed to go ahead in an effort to gradually overcome many of the industry's problems. The committee cannot too strongly emphasize its belief that a voluntary arbitration system will do much to get the motion picture exhibitors and distributors out of constantly publicly airing their differences."

The other changes made by Senator Schoeppel from the earlier version of the committee report seemed aimed at taking out certain slaps at the Justice Department's anti-trust division, without removing the committee's basic criticisms of the department's policy.

Still Critical, However

For example, the new version still says the committee cannot understand why the division approved the "flat sum" method of pricing before it determined whether the pre-release practice involved illegal clearances and price fixing. However, the report eliminates a sentence in the earlier report that this decision will "provoke consternation in the ranks of the independent exhibitors."

The new report still says that if the spirit of the law is to be observed, the limitations placed upon clearance itself should be applied to the pre-release period, but deletes an earlier sentence that "the main issue encompasses the spirit as well as the letter of the injunctions in the Paramount case."

The final report still criticizes RKO for its handling of the Reuben Shor case, but eliminates a sentence in the earlier report that "it is even now a matter of conjecture why the Anti-Trust Division failed to issue even a reprimand in this case." Other changes were in keeping with these.

MYERS ATTACKS "DOGMATICISM"

WASHINGTON: **Commenting on the Senate Small Business Committee's reaffirmation of its belief that film rentals should not be arbitrated, Abram F. Myers, Allied States Association general counsel, said he found it "rather astonishing that the Committee should be so dogmatic about an issue that was not developed before it by oral testimony in the hearings."**

Installation Of Perspecta Is Urged

All theatre owners who also are "good housekeepers" were advised last week by Barney Balaban, Paramount president, to install Perspecta Stereophonic sound.

In an interview in New York following the announcement that Paramount had joined MGM in the adoption of Perspecta Sound, Mr. Balaban said that whether or not the exhibitor installs the Perspecta Sound reproducer, he will be furnished with prints. However, he added, "if I were an exhibitor and wanted to do a good housekeeping job, I would install the system with my large screen." Perspecta Sound is a single optical track so equipped with a control that it can be played directionally over several speakers, or in the conventional manner through one speaker.

Paramount, said Mr. Balaban, had adopted Perspecta Sound in an effort to move toward standardization. He said Paramount made its decision on the basis of the MGM study of the system which he described as simple and cheap.

In Hollywood, Y. Frank Freeman, Paramount vice-president in charge of the studio, was host Thursday at a special demonstration at the studio of the company's VistaVision process. On hand were exhibitors from the six western branch territories, as well as theatre men from the Los Angeles area who had been unable to attend the earlier showings. The time and the theatre for the New York VistaVision showings will be set in the near future.

All Loew Theatres Plan Perspecta Sound Units

All Loew's theatres in the United States and Canada soon will begin installation of Perspecta Sound integrators, reproducers to be used with the new Perspecta Stereophonic optical sound system which Paramount and MGM recently announced they would use in recording all forthcoming films. Target date for public introduction of the new equipment is about June 1, according to Joseph R. Vogel, vice-president in charge of Loew theatre operations. Since all Loew theatres already have installed equipment for use with magnetic stereophonic sound, the new scheme requires only the installation of the Perspecta integrator unit. The same horns and wiring system are used for both.

Loew Theatres Honor Veteran Film Critics

The current issue of "Movie Memo," Loew's Theatres' house organ, is a salute to the "Motion Picture Critics' 30-Year Club," honoring MGM's 30th anniversary jubilee. Included are pictures and brief biographies of 19 veteran motion picture critics, led by Terry Ramsaye, "Class of 1905," who is consulting editor of Quigley Publications.

"THE NAKED JUNGLE"

IN TECHNICOLOR IS RUNAWAY BOXOFFICE SENSATION! AWE-INSPIRING GROSSES FIRST IN MICHIGAN, NOW COAST TO COAST. PARAMOUNT'S HARD-HITTING CAMPAIGN, WITH BIG TV SUPPORT, BRINGS YOU THE CHANCE TO CASH IN ON THE TOP PROFIT HIT OF THE SEASON!

Paramount Pictures

WARMTH OF VARIETY PARTY IS MATCHED BY ITS HEART

NEW and reelected officers of International Variety at the Convention in Dallas last week: Seated, Marc Wolf, International Main Guy; John H. Rawley, first assistant chief barker; George Hoover, new International chief barker; George Eby, second assistant chief barker; Jack Beresin, retiring chief barker; standing, William McCraw, executive director; Edward Shafton and Ezra Stern, International fixers; Benny Goffstein, new International press guy; Nathan Golden, chairman Heart Committee; Rotus Harvey, International representative at large; and Ed Emanuel, new property master.

Clive Waxman, right, receives the Heart Citation from Barbara Stanwyck at the banquet concluding the convention. The Citation, awarded to the Tent doing the best "Heart of Variety" charity work was won by Grand Rapids, Tent 27, with Omaha, Tent 16, getting Honorable Mention.

Dr. Karl Friedrich Meyer, right, receives the Humanitarian Award from Jack Beresin. It was awarded for his development of a polio vaccine.

George Hoover of Miami, new International chief barker, with Supreme Court Justice Tom C. Clark, guest of the convention on its final day.

Robert Stack and Barbara Stanwyck watch an operation on a baby at Dallas' Freeman Memorial Clinic. Miss Stanwyck, soon to star in UA's "Witness to Murder", and Stack, new 20th-Fox star, presided at several of the convention functions.

VARIETY Clubs International concluded one of its best attended conventions in its history last week in Dallas with a banquet attended by 1,000 canvasmen, delegates and guests. Wednesday, the day preceding the closing, the delegates in an all day session listened in close and heart-warming attention to the tent-by-tent reports on the "Heart of Variety," the details of the expenditures for charity by each tent. These, summarized in the chart below, ranged from cancer, cerebral palsy, polio and heart clinics and research, to important and valuable work done through boys clubs and camps in preventing juvenile delinquency and caring for handicapped children.

Winner of the annual Heart Citation, presented by Barbara Stanwyck at the concluding banquet, was Grand Rapids Tent 27, for its sponsorship of Youth Commonwealth, Inc., a boys club on a grand scale. Omaha's Tent 16 was a close second in the judging for its building and entire operation of a school for handicapped children.

Guests of honor at the concluding Humanitarian Award banquet, held in the huge Automobile Hall of the Dallas Fair Grounds, included Supreme Court Justice Tom C. Clark, Judge Sarah Hughes, Jeffrey Hunter and Debra Paget, 20th-Fox stars, and Dallas civic and social leaders. Robert Stack, introduced by John H. Rowley, the convention chairman, was master of ceremonies. The Humanitarian Award was presented to Dr. Karl Meyer by Jack Beresin, retiring chief barker.

				Expenditures				
Tent No.	City	Membership	Name of Main Charity	Main Charity	Additional Charities	Total Expenditures	Pledge 1954-55	Number of People Benefiting
1	Pittsburgh	684	Roselia Foundling Home & Camp O'Connell	$71,383.00	$2,854.00	$74,237.00	$400,000.00	3,000
3	Cincinnati	215	Foundation for Retarded Children	25,000.00	8,175.00	39,175.00	50,000.00	990
4	St. Louis	175	Day Nursery Care Program	40,000.00	22,200.00	62,200.00	40,000.00	11,671
5	Detroit	74	Cerebral Palsy	5,000.00	....	5,000.00	20,000.00	1,000
6	Cleveland	124	Cerebral Palsy Foundation School	80,000.00	2,500.00	82,500.00	50,000.00	2,050
7	Buffalo	192	Cerebral Palsy Clinic	19,996.00	2,500.00	22,496.00	20,000.00	200
9	Albany	91	Albany Boys' Club Camp Thacher	13,500.00	700.00	14,200.00	25,000.00	15,500
10	Indianapolis	147	Cerebral Palsy Association and Boy Scouts & Boys' Clubs	259,900.00	500.00	260,400.00	250,000.00	N.R.
11	Washington, D. C.	465	Children's Hospital	22,533.34	22,488.50	45,021.84	50,000.00	99,500
12	Minneapolis	292	Variety Club Heart Hospital	32,000.00	17,000.00	49,000.00	75,000.00	9,000
13	Philadelphia	380	Variety Club Camp & Infantile Paralysis	235,000.00	1,000.00	236,000.00	250,000.00	5,828
14	Milwaukee	138	Variety Club Heart Clinic	25,000.00	....	25,000.00	25,000.00	200
15	Des Moines	115	Des Moines Health Center	8,000.00	6,250.00	14,250.00	15,000.00	9,700
16	Omaha	86	Omaha Opportunity Center	32,500.00	1,000.00	33,500.00	36,000.00	131
17	Dallas	796	Variety Club Boys' Ranch	122,310.91	8,505.94	130,816.85	110,000.00	6,320
18	Dayton	103	Variety Manor for Children	80,000.00	2,200.00	82,200.00	90,000.00	3,300
19	Baltimore	305	Boys' Club & Summer Camp	18,100.00	10,000.00	43,000.00	35,000.00	4,800
20	Memphis	215	Home for Convalescent Children	8,000.00	2,000.00	10,000.00	35,000.00	1,025
21	Atlanta	468	Cerebral Palsy Home	79,786.00	16,819.60	96,605.60	90,000.00	42,166
22	Oklahoma City	291	Variety Club Health Centers	12,645.00	6,500.00	19,145.00	25,000.00	71,247
23	Boston	220	Children's Cancer Research Foundation	453,682.00	....	453,682.00	200,000.00	214
24	Charlotte	202	Variety Children's Clinic and Eye & Ear Clinic	29,160.76	1,315.69	30,476.45	30,000.00	11,300
25	Los Angeles	322	Variety International Boys' Club	50,000.00	12,000.00	62,000.00	132,000.00	86,292
26	Chicago	202	LaRabida Jackson Park Sanitarium	98,145.77	....	98,145.77	75,000.00	1,000
27	Grand Rapids	47	Youth Commonwealth	33,018.79	2,115.00	35,133.79	35,000.00	82,000
28	Toronto, Canada	354	Variety Village for Handicapped Boys	67,501.00	4,115.00	71,616.00	75,000.00	3,530
29	Mexico City, Mexico	123	Boys' Clubs & Orphan Home	12,000.00	6,000.00	18,000.00	24,000.00	8,150
31	New Haven	58	Jimmy Fund & Fresh Air Fund	39,300.00	75.00	39,375.00	40,000.00	350
32	San Francisco	267	Blind Babies Foundation	45,698.90	750.00	46,448.90	50,000.00	1,275
33	Miami	377	Variety Children's Hospital	309,126.25	....	309,126.25	250,000.00	5,752
34	Houston	314	Variety Boys' Club	75,000.00	1,993.80	95,262.00	100,000.00	3,085
35	New York	562	Foundation to Combat Epilepsy	47,965.00	3,000.00	50,965.00	50,000.00	665
36	London, England	309	The Heart of Variety, Ltd.	42,628.93	5,661.62	48,290.55	50,000.00	N.R.
37	Denver	70	Denver University Speech Clinic	2,000.00	....	2,000.00	N.R.	N.R.
38	Salt Lake City	354	State Children's Hospital	4,000.00	1,000.00	5,000.00	5,000.00	550
39	Las Vegas	168	School for Handicapped Children	68,200.00	4,500.00	75,000.00	50,000.00	2,100
40	Tokyo, Japan	60	N.R.					
41	Dublin, Ireland	123	Irish Blind Children's Institutions	8,400.00	700.00	9,100.00	8,400.00	100
42	Hamburg, Germany	49	Sponsorship for Orphans	571.20	100.00	671.20	N.R.	733
	TOTALS	9,537		$2,577,052.85	$176,519.15	$2,795,040.20	$2,865,400.00	494,724

N.R.—Not reported.

Vista Film Distribution

MEMO TO THE ADVERTISING DEPARTMENT

Prepare two "Living Desert" ads.

1. If we win the Academy Award

2. To tell them about our record-breaking business.

Let's run 'em both

1948
Seal Island

1951
Nature's Half Acre

1953

1952
Water Birds

1950
Beaver Valley

The First True-Life Adventure Feature

The Living Desert

Thanks to the Academy members, my staff, and our patient cameramen, Walt Disney

THE MOST HONORED MOTION PICTURE SERIES

IT'S BREAKING RECORDS ACROSS THE COUNTRY! IN BIG CITIES! IN SMALL TOWNS! IN BIG THEATRES! IN SMALL HOUSES!

CHICAGO
9 Weeks
Loop

NEW YORK
14 Weeks
Sutton

WASH., D. C.
10 Weeks
Playhouse

LOS ANGELES
15th Week
Fine Arts

SAN DIEGO
8th Week
California-Adams

WEST CHESTER, PA.
Held-Over
Warner

PHILA.
5 Weeks
Stanton

MADISON, WIS.
Held-Over
Madison

Walt Disney opens up a whole new world of entertainment

THE *Living* Desert

First Feature-Length True-Life Adventure
Print by TECHNICOLOR

Book it Now!

Buena Vista Film Distribution Co., Inc.
1270 Sixth Avenue, New York, New York

MYERS CALLS SUPERSCOPE LENS TODAY'S BEST BUY

WASHINGTON: "As of today," the Tushinsky SuperScope lens represents the best buy for exhibitors desiring wide screen film projection in either indoor or drive-in theatres, according to the "watchdog committee" of Allied States Association.

This decision was announced this week in a bulletin to Allied members from Abram F. Myers, general counsel. The watchdog committee was appointed to keep an eye on new projection and sound processes. It consists of Wilbur Snaper, Sidney E. Samuelson, Irving Dollinger and Mr. Myers, and recently it witnessed the New York SuperScope demonstration.

Mr. Myers said the words "as of today" were included in the watchdog committee's conclusion because "this is a fast-developing art and one never knows when something new will be announced that will excel all that has gone before." In the same bulletin, Mr. Myers criticized Loew's for permitting foreign exhibitors to play CinemaScope pictures with Perspecta Sound while requiring U. S. exhibitors to install the more expensive stereophonic sound in order to get MGM CinemaScope films for their theatres.

"This, it seems to me, has the effect to make second class citizens of the American independent exhibitors," Mr. Myers stated. "I do not see how this can be explained on any theory except that there is a compact between Fox and Metro, or between either or both of them and the major circuits that have installed stereophonic sound, to the effect that the domestic commerce in CinemaScope pictures shall be burdened with costly stereophonic sound as a means of crippling the small independent theatres in their efforts to compete with the circuits. We sincerely hope there is some other explanation of Metro's queer attitude and that it will be forthcoming soon."

Mr. Myers, however, praised Loew's and Paramount for giving exhibitors the option of converting to Perspecta Sound with respect to all Paramount films and to Loew's non-CinemaScope films. "The unholy plan to force all exhibitors to convert to CinemaScope with its trimmings of stereophonic sound and Miracle Mirror screens has been given the Humpty Dumpty treatment and can never be put together again," he declared.

Cites Cost of New Systems

American Broadcasting-Paramount Theatres, Inc., will have spent approximately $6,000,000 by the end of this year in equipping about 260 theatres for 3-D, CinemaScope and stereophonic sound, Leonard Goldenson, president, announced last week in the company's annual report to stockholders.

Of the $6,000,000 total, Mr. Goldenson said that $3,621,000 had been spent in 1953. He also reported that during the year the company disposed of its interests in 39 theatres, leaving it with a whole or partial interest in 669 theatres at the year end. The company is required to divest itself of 65 more theatres by September 3, 1954, to complete the requirements of the consent decree.

Mr. Goldenson told the stockholders the new screen techniques had been a great stimulant to the industry and "movie-goers everywhere" and that further improvements could be expected. "Public response and taste," he added, "will dictate the standards which will ultimately be used and accepted."

During the year the company paid dividends amounting to $4,445,000 or 89½ cents per share on the 5% par preferred and $1 per share on the common. At the same time it collected and turned over to the Government $21,450,000 in admission taxes.

Commons Gives 2nd Reading To Commercial TV Bill

LONDON: The Government's Television Bill—establishing a commercial television service—was accorded a second reading in the House of Commons by 296 votes to 269. The future of commercial TV this side still seems uncertain, however. Herbert Morrison, deputy leader of the Labour Party opposition, warned the House that if and when his party is returned to power it would scrap the entire plan if it were not then in operation. On the other hand he reserved the right to modify it if it were working. Certainly, Mr. Morrison said, a Socialist Government would eliminate advertising from TV programs.

Allied Appoints Five Regional Vice-Presidents

Five regional vice-presidents for Allied States Association were appointed last week by Ben Marcus, president. The men and their territories are: Irving Dollinger, New England, Connecticut, New Jersey, eastern Pennsylvania and Maryland; Jack Kirsch, Michigan, Indiana, Illinois and Wisconsin; Horace Adams, West Virginia, western Pennsylvania and Ohio; Benjamin Berger, Iowa-Nebraska, North Central states, Kansas-Missouri, Mid-Central states, Rocky Mountain states; Abe Berenson, Mid-South states, Oklahoma, Gulf states and the Texas territory.

British Labs Resume as Talks Go on

by PETER BURNUP

LONDON: Following the intervention of the Labour Minister and his appointment of a committee to investigate the dispute between the Film Laboratories Association and the Association of Theatrical and Cine Technicians, temporary agreement was reached and the laboratories were scheduled to resume work Thursday. The threat of a complete shutdown of all laboratory work here thus is held in abeyance—for the time being.

After talks with the Labour Minister, in which the latter asked both parties "to take immediate steps to enable normal working to be resumed in the film laboratories," the Laboratory Association announced that it would withdraw its dismissal notices and reopen its plants on an assurance from the union that for its part it would abandon restrictive practices (overtime ban and "work-to-rule").

The union announced, consequently, that it had agreed "without prejudice" to lift its work-to-rule and overtime ban but that, at the same time, the Minister should "extract" undertakings from employers' associations other than F. L. A. with regard to "hostile action" and that their dismissal notices be withdrawn at once. The latter reference is to the Producers' Association and the Newsreel Association which had announced their intention to close down activity as a result of the labor dispute.

Both associations have promised to withdraw the notices when normal working is resumed at the laboratories.

▽

Sixty-eight theatres had opened here with CinemaScope as of this Monday. "The Robe," 20th-Fox's spokesmen claim, continues to big business everywhere. Already the company's share of the take is more than that from the complete release of an average picture. "Reef" continues for a fifth week at the Carlton, with "The Robe" returning there April 2.

The Rank Organization has booked no other CinemaScope picture since "The Robe" and "Millionaire," so 20th-Fox continue to book the indepedents. "Reef" will be on release April 4 and "Khyber Rifles" by about mid-April.

Benjamin Aids Fund for Westminster Abbey

Robert S. Benjamin, chairman of the board of United Artists, is chairman of an appeal for the American Fund for Westminster Abbey, among firms and executives in the motion picture industry. Greer Garson, Danny Kaye and Radie Harris are soliciting stage and screen performers. The Fund's co-chairmen are Morris L. Ernst, William V. Griffin and Langdon P. Marvin.

MILLIONS SEE AWARDS, VAST SCREEN PROMOTION

Glamor, Excitement Mark Annual Affair with Full Coverage Over World

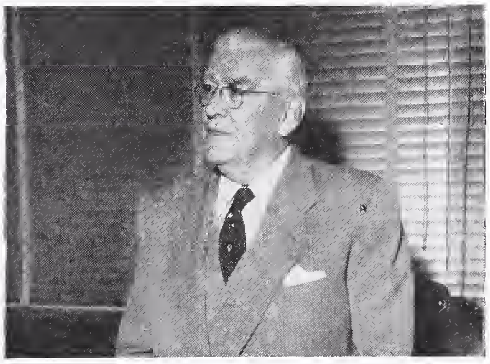
HOLLYWOOD: The 26th annual Academy Awards presentation took place at the RKO Pantages theatre in Hollywood, Thursday, March 26, conferring upon William Holden and Audrey Hepburn the designation of best actor and actress, respectively, and honoring Columbia's much-cited "From Here to Eternity" as the year's best picture.

The Production Code and its Administrator, Joseph I. Breen, received a special nod from the Academy of Motion Picture Arts and Sciences last week at the Awards presentation. Mr. Breen was honored with a special Oscar for "his able and dignified handling of the Production Code, which has served as a bulwark against self-appointed wildcat censorship groups." Charles Brackett, president of the Academy, presented the Award.

The traditional ceremonies were marked with the accustomed fanfare and glamor. Interest was aroused throughout the world. In this country millions of people witnessed the presentations over television. The show was carried over the NBC-TV network nationwide under the commercial sponsorship of Oldsmobile. In addition, the show was covered by radio, press, shortwave and transcriptions.

Detailed listing of the awards follows.

Above, Burnett Guffey, photography; Daniel Taradash, screenplay; Donna Reed, supporting performance; Fred Zinnemann, direction; Buddy Adler, production. Right, Walt Disney, shorts, documentaries. Below, Edith Head, costumes.



Joseph Breen, above, Code administration. Left, George Stevens, Irving G. Thalberg Memorial Award.

Best Picture

"From Here to Eternity," Columbia. Buddy Adler, producer.

Best Performances

Actor—William Holden in "Stalag 17," Paramount.

Actress—Audrey Hepburn in "Roman Holiday," Paramount.

Supporting Actor—Frank Sinatra in "From Here to Eternity," Columbia.

Supporting Actress—Donna Reed in "From Here to Eternity," Columbia.

Best Direction

Fred Zinnemann, "From Here to Eternity," Columbia.

Best Writing

Story—"Roman Holiday," Paramount. Ian McLellan Hunter.

Screenplay—"From Here to Eternity," Columbia. Daniel Taradash.

Story and Screenplay—"Titanic," 20th Century-Fox. Charles Brackett, Walter Reisch and Richard Breen.

Best Art Direction

Black-and-White—"Julius Caesar," M-G-M. Cedric Gibbons and Edward Carfagno.

Color—"The Robe," 20th Century-Fox. Lyle Wheeler and Georg W. Davis.

Best Cinematography

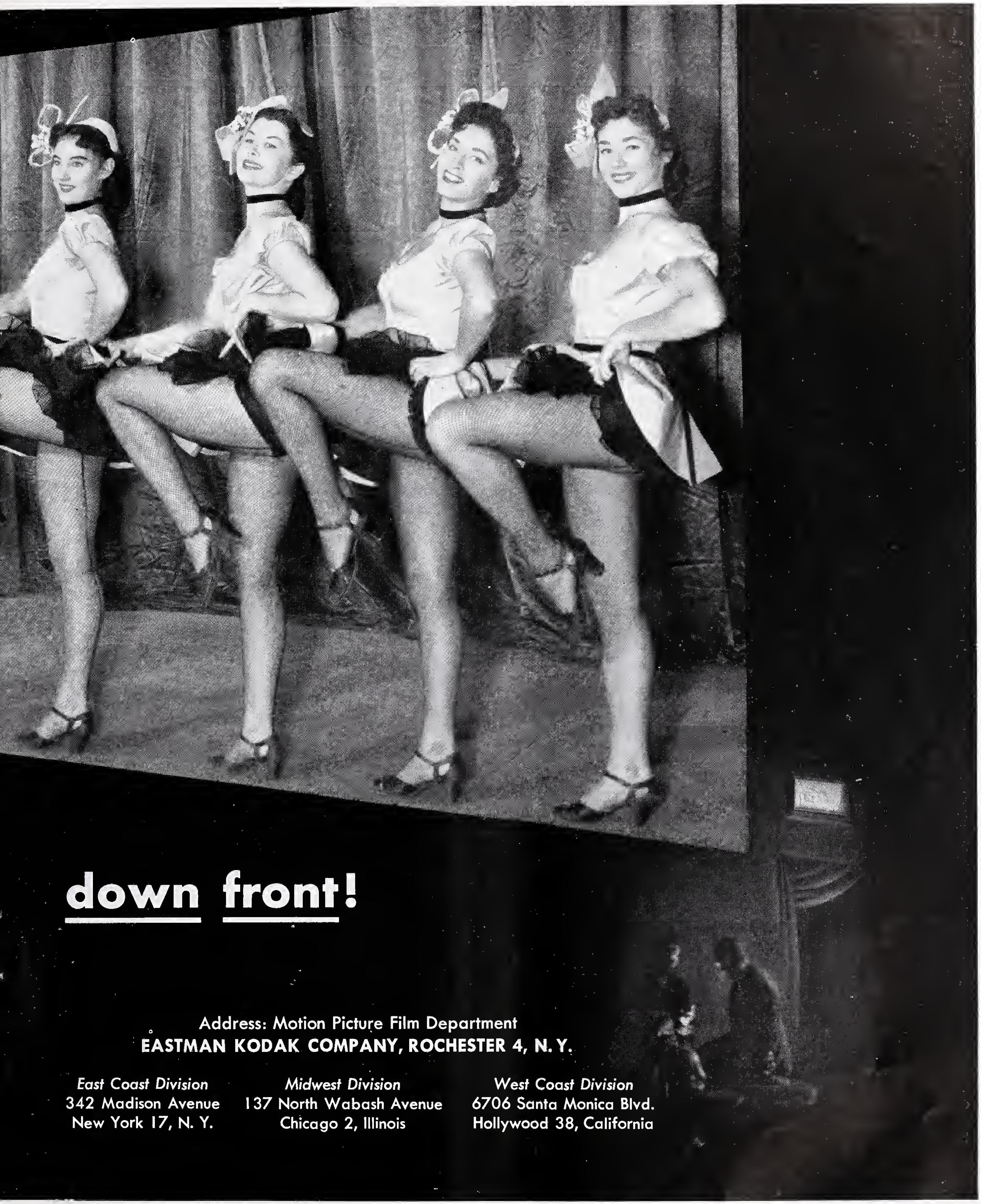
Black-and-White—"From Here to Eternity," Columbia. Burnett Guffey.

Color—"Shane," Paramount. Lloyd Griggs.

(*Continued on page* 30)

Now all seats are

Watch an audience, as one of today's wide-screen romances unfolds. There's a new feeling of reality—a new sense of being right in the midst of things. And everyone in the house shares it. All of this comes from combined new technics in picture-taking, processing and projection—problems which the Eastman Technical Service for Motion Picture Film is helping the industry solve. Branches at strategic centers. Inquiries invited.



down front!

Address: Motion Picture Film Department
EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

THE AWARDS

(*Continued from page 27*)

Best Costume Design

Black-and-White—"Roman Holiday," Paramount. Edith Head.

Color—"The Robe," 20th Century-Fox. Charles LeMaire and Emile Santiago.

Best Film Editing

"From Here to Eternity," Columbia. William Lyon.

Best Sound

"From Here to Eternity," Columbia. John R. Livadary.

Best Musical Achievements

Scoring of a Musical—"Call Me Madam," 20th Century-Fox. Alfred Newman.

Dramatic or Comedy Film Score—"Lili," M-G-M. Bronislau Kaper.

Song — "Secret Love," from "Calamity Jane," Warner Bros. Music by Sammy Fain. Lyrics by Paul Francis Webster.

Best Short Subjects

Cartoon—"Toot, Whistle, Plunk and Boom," Walt Disney Productions. Buena Vista.

One-Reel—"The Merry Wives of Windsor Overture," M-G-M. Johnny Green, producer.

Two-Reel—"Bear Country," Walt Disney Productions, RKO Radio.

Best Documentaries

Short Subjects—"The Alaskan Eskimo," Walt Disney Productions, RKO Radio.

Feature—"The Living Desert," Walt Disney Productions. Buena Vista Distribution Co. Walt Disney, producer.

Special Awards

Irving G. Thalberg Memorial Award: To George Stevens.

Special Honorary Awards

To Joseph I. Breen for his administration of the Production Code.

To 20th Century-Fox for CinemaScope.

To Pete Smith.

To Bell & Howell Co. for its years of service to the industry.

In addition to the awards listed above the Academy made the following awards for scientific and technical achievements:

Special Effects: "War of the Worlds," Paramount.

Class I Award: "To Fred Waller, for designing and developing the multiple photographic and projection systems which culminated in Cinerama."

Class I Award: "To Professor Henry Chretien and Earl Sponable, Sol Halprin, Lorin Grignon, Herbert Bragg and Carl Faulkner of 20th Century-Fox Studios for creating, developing and engineering the processes and technique known as CinemaScope."

Class II Award: "To the Reeves Soundcraft Corporation (Hazard Reeves accepting in New York) for the development of a process of applying stripes of magnetic oxide to motion picture film for sound recording and reproduction."

Class III Award: "To the Westrex Corporation for the design and construction of a new film editing machine—a platoon in the vast army of scientists and technicians whose patience and unique talents have helped to brighten the screens of the world."

Lippert Will Have 18 to End of Year

CHICAGO: Eighteen features for release during the balance of 1954 were announced here this week by Robert L. Lippert at the annual Lippert Pictures sales convention at the Blackstone Hotel.

Included in the 18 are five by William F. Broidy, who attended the sessions for his first meeting with the 28 Lippert distributors. Arthur Greenblatt, general sales manager, presided.

Nine releases for April, May and June are "The Cowboy," "Fangs of the Wild," "Blackout," "Heat Wave," "Devil Ship," "Paid to Kill," "The Big Chase," "Monster from Beneath the Sea" and "The Siege."

Mr. Lippert also disclosed that beginning in July, the company's features will go out under the new releasing label of Screen Art. These will include Mr. Broidy's "Thunder Pass," "Dynamite Anchorage," "Fugitive Valley," "The Gunslinger" and "Cry Vengeance."

Also set for latter half of 1954 are Paulette Goddard in "The Unholy Four"; Lloyd Bridges and Finlay Currie in "The Deadly Game"; Richard Conte and Mari Aldon in "A Race for Life"; and "The Black Pirates."

Fox to Open $1,000,000 Theatre in Denver

DENVER: The opening of Fox Intermountain Amusement Corporation's new $1,000,000 deluxe Fox Centre theatre here has been set for April 29 by F. H. Ricketson, Jr., president. Industry leaders from all parts of the country have been invited to attend the opening. "This theatre will stand as a symbol of the motion picture exhibitors' renewed faith in the future of the motion picture industry," Mr. Ricketson said in announcing the opening. The new Fox Centre will be a part of the operation of Ray W. Davis, Intermountain's metropolitan district manager here.

"Safari" to FWC House

"Champagne Safari," a color film record of the Rita Hayworth-Prince Aly Khan honeymoon through Europe and Africa, will have its premiere this month at the Fox West Coast Cinema theatre, San Francisco, it was announced in New York last week by Herbert Bregstein, president of Defense Film Corp., which owns the world rights to the feature.

LATE REVIEW

Prince Valiant

20th-Fox—For Young and Old

(*Color by Technicolor*)

Once upon a time, before Gene Autry and even before Bronco Billy, the youngsters of another generation were properly thrilled with the exploits of King Arthur and His Knights. These legends contained all the basic plot material that has been retold in cowboy Westerns, ever since. "Prince Valiant" is juvenile fare, for the same reason, but it will command a new audience today.

Told in settings that are convincing, with impressive backgrounds for CinemaScope, the current attraction will be found exciting and entertaining by all ages, including those who have never grown up. It has new dimensions, so even the same stories of gallant heroes and dastardly villains look different on the screen. But with lance instead of lasso, and shining sword instead of six-gun, it's still a Western in the tried and true formula of 50 years of movie experience, which has never failed.

The picture is based on King Features Syndicate's successful cartoon strip of the same name, and while liberties have been taken with the ancient folk tales, it is hard to tell where legend leaves off and license begins. Perhaps, in the dialogue, which is right out of the cartoon strip—much of the time—you are most forcibly reminded of the adaptation of today. And there is much of Disney in the production values, for only a cartoon character, with Disney inspiration, could fight such battles, and win, against such odds.

Robert Wagner, in the role of "Prince Valiant" manages to give us a generous measure of Douglas Fairbanks, Sr., just to mix up all the periods in motion picture history. He certainly deserved his knighthood, and to win his girl, after all the spectacular fighting he did. Whether the lad will ever be recognized again without his Viking hairdo is a question.

It's the settings and the production values that will entrance the adult audience. The final, furious fight with fire in the ancient castle is as thrilling as you've ever seen, in all the swashbuckling films of every era. They really do a job of wiping up the villains, who in this period, actually wore horns, but that doesn't keep you straight, for even our hero was himself a Viking, and had family and a number of friends among them.

James Mason, Victor McLaglen, Sterling Hayden, Brian Aherne, Donald Crisp and many other of the knights and kingly characters, are in keeping with their costumes, but Janet Leigh and Debra Paget are straight out of Hollywood, and you can almost see where they got off the bus, just outside the CinemaScope sight lines. The scene where the girls are first introduced shows great restraint.

Major credit must go to Henry Hathaway, director, and Robert L. Jacks, producer, for making this as convincing and really entertaining as it is, obviously with tongue in cheek, but with a sincere desire to create top bracket entertainment. Technicolor is given a field day, with all praise for outdoor scenes, and only a few garish interiors that could hardly be helped in an assortment of costumes such as you'd expect in King Arthur's Court. They didn't try hard to keep the color in low key, in those days, so it's realistic, as is most of this entertaining film.

Seen at the 20th Century-Fox Little theatre. Reviewer's Rating: Excellent.—WALTER BROOKS.

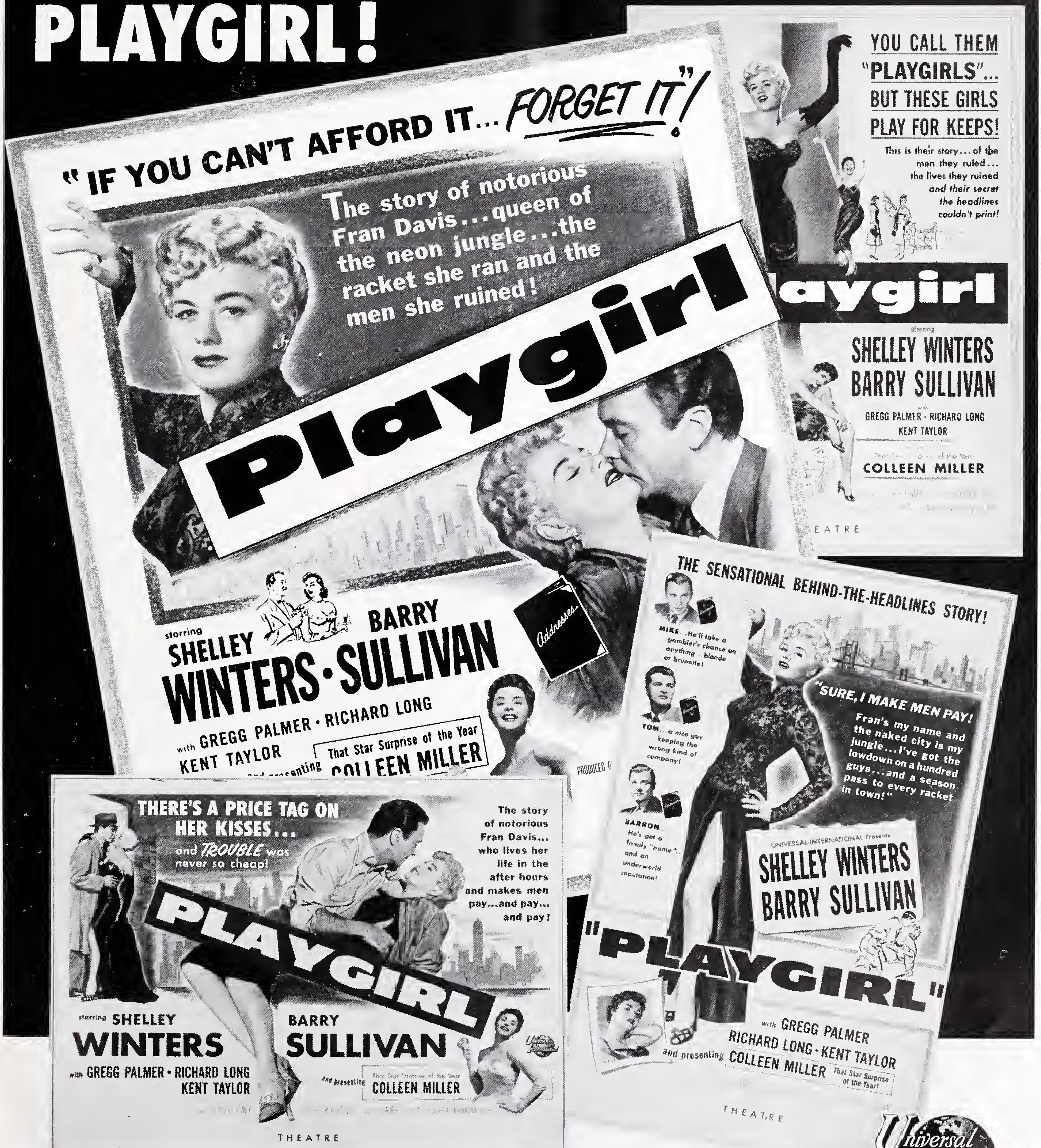
Release date, April, 1954. Running time, 100 minutes. PCA No. 16695. General audience classification.

Sir Brack	James Mason
Aleta	Janet Leigh
Prince Valiant	Robert Wagner
Ilene	Debra Paget
Sir Gawain	Sterling Hayden

Victor McLaglen, Donald Crisp, Brian Aherne, Barry Jones, Mary Philips, Howard Wendell, Tom Conway, Sammy Ogg, Neville Brand, Ben Wright, Jarma Lewis, Robert Adler, Ray Spiker, Primo Carnera, Basil Ruysdale, Fortune Gordian, Percival Vivian, Don Megowan, Richard Webb, John Dierkes, Carleton Young, Otto Waldis, John Davidson, Lloyd Ahern, Jr., Lou Nova, Hal Baylor, Mickey Simpson, Eugene Roth

THE ADS TELL THE STORY

...and so will your BOX-OFFICE when you play PLAYGIRL!



"IF YOU CAN'T AFFORD IT... FORGET IT"!

The story of notorious Fran Davis...queen of the neon jungle...the racket she ran and the men she ruined!

Playgirl

starring SHELLEY WINTERS · BARRY SULLIVAN

with GREGG PALMER · RICHARD LONG
KENT TAYLOR

and presenting That Star Surprise of the Year COLLEEN MILLER

PRODUCED

YOU CALL THEM "PLAYGIRLS"... BUT THESE GIRLS PLAY FOR KEEPS!

This is their story...of the men they ruled...the lives they ruined and their secret the headlines couldn't print!

aygirl

starring
SHELLEY WINTERS
BARRY SULLIVAN

with
GREGG PALMER · RICHARD LONG
KENT TAYLOR

That Star Surprise of the Year
COLLEEN MILLER

EATRE

THE SENSATIONAL BEHIND-THE-HEADLINES STORY!

MIKE...He'll take a gambler's chance on anything...blonde or brunette!

TOM...a nice guy keeping the wrong kind of company!

BARRON He's got a family "name", and an underworld reputation!

"SURE, I MAKE MEN PAY! Fran's my name and the naked city is my jungle...I've got the lowdown on a hundred guys...and a season pass to every racket in town!"

UNIVERSAL-INTERNATIONAL Presents
SHELLEY WINTERS
BARRY SULLIVAN

"PLAYGIRL"

with GREGG PALMER
RICHARD LONG · KENT TAYLOR
and presenting COLLEEN MILLER That Star Surprise of the Year!

THEATRE

THERE'S A PRICE TAG ON HER KISSES... and *TROUBLE* was never so cheap!

The story of notorious Fran Davis... who lives her life in the after hours and makes men pay...and pay... and pay!

PLAYGIRL

starring SHELLEY WINTERS BARRY SULLIVAN

with GREGG PALMER · RICHARD LONG
KENT TAYLOR

and presenting That Star Surprise of the Year COLLEEN MILLER

THEATRE

"Pictures with that Universal Appeal"...

Universal International

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

The 26th annual Awards function of the Academy of Motion Picture Arts and Sciences taught Hollywood a good deal. Preeminently it taught the professional town that it has no business being smug, a lesson the collective arts and sciences of the cinema community had been hopeful of skipping lightly over, although unhappily aware that it was lurking there to be learned one dark day—which turned out to be a bright night instead. The learning was less painful than anticipated, being cushioned with pomp and circumstance, but it was inescapable.

A Program Full of Top Bracket Talent

The artists and the craftsmen of the motion picture, long and undisputedly the world's greatest in their respective lines of endeavor, were shown that it is possible now for a firm like General Motors to buy for a little more than a quarter of a million dollars a production presenting more top-tier personalities than any studio could procure for 50 times that sum, and to convey it simultaneously and gratis to more millions of people than attend all the theatres in the United States on a single day in the best of contemporary conditions.

To be sure, the occasion was special, the personalities were donating their presences, and the motion picture was sure to be greater gainer than Oldsmobile, but the lesson was there, the thing had been done, and what's been done can be done again—*will* be done again—better and, for such is the course of progress when Big Business takes hold, cheaper!

No time at all ago Hollywood would have scoffed at mention of such a possibility. No time at all ago most studios were stoutly refusing to let their stars go on television (some still are, with qualifications) lest they dim their box office allure. Only yesterday—the really big-league stars, the class of player who used to condescend to do two or three radio appearances a year at $5,000 apiece, looked down their noses at television much as Broadway stars looked down at the flickers half a century before them.

Smug Attitude Is Now Out of the Window

These smug attitudes are out the window. The biggest and the best of cinema personalities are stumping the television screens of the nation in behalf of the pictures they're in. That's good business for everybody, naturally, but "everybody" is a completely inclusive word.

When it was proposed, two years ago, that the Academy's awards ceremony be telecast, in addition to being broadcast, as had been done for many years, the board of governors rejected the idea. Quite a number of reasons for the rejection were stated, but the unstated reason that really made the difference was the belief that television had not attained a technical proficiency equal to presenting the film stars attractively.

That and the other reasons were swept aside a year ago and the first televising of the event went off very well indeed. This year's ceremony, undertaken more confidently in view of last year's success, eclipsed its predecessor in so many ways that next year's exercises, providing for continued improvement, loom almost frighteningly, from the professional point of view.

Yes, the Academy telecast taught Hollywood plainly enough that it has no business being smug, if it ever had. But Hollywood learned something else, too, which ought to be made known. That is to say, more accurately, that the Hollywood which was present in the Pantages theatre, a group embracing all the leaders and the principal experts, learned it. The Oldsmobile commercials, widely reported as especially satisfactory among commercials on home receivers, were all but unbearably intrusive as experienced in the theatre.

The conspicuous explanation of this contradiction is the fact that Man has not been conditioned to the interruption of his theatre entertainment, whereas the home observer of free viewing material has been.

◆

THE studios started six pictures and finished seven, for a shooting level of 22.

MGM started "The Last Time I Saw Paris," beginning with background footage in Paris, using so-far unnamed color. This picture is being produced by Jack Cummings and directed by Richard Brooks, and it has Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed, the 1954 Academy Award-winner, Eva Gabor, Kurt Kasnar and many others in the cast.

"Athena" is another MGM project, this one in color by Technicolor and wide screen. This is being produced by Joe Pasternak and directed by Richard Thorpe. Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone and Louis Calhern are in the principal cast.

Universal-International began shooting "Three Gobs in Paris," with color by Technicolor and on the wide screen, which has Tony Curtis, Gloria DeHaven, Gene Nelson, Paul Gilbert, Mara Corday and Christiane Martel among its players. The producer is Albert J. Cohen, and the director is Richard Quine.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Bat Masterson, Bad Man (Technicolor)

INDEPENDENT
Bandit (Shaftel; SuperScope; Eastman)
Night Music (Dowling; Eastman)

MGM
Last Time I Saw Paris (Color)
Athena (Technicolor)

U-I
Three Gobs in Paris (Technicolor)

COMPLETED (7)

A.A.
Bowery Boys Meet the Monster

COLUMBIA
I Was a Prisoner in Korea

INDEPENDENT
Snow Creature (W. Lee Wilder)

U.A.
White Orchid (Cosmos; Eastman)
Barefoot Contessa (Figaro; Technicolor)

U-I
Tight Squeeze
Bengal Rifles (Technicolor)

SHOOTING (16)

COLUMBIA
Black Dakotas (Technicolor)
Long Gray Line (CinemaScope; Technicolor)
Joseph and His Brethren (CinemaScope; Technicolor)
Three for the Show (CinemaScope; Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)
Big Top (Wallis; VistaVision; Technicolor)
Mambo (Ponti-De Laurentis)
Country Girl

RKO
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Broken Lance (CinemaScope; Technicolor)
Egyptian (CinemaScope; Technicolor)

U.A.
Vera Cruz (Hecht-Lancaster; Technicolor)
Sitting Bull (CinemaScope; color)

U-I
Nevada Gold (Technicolor)
Francis Joins the Wacs

WARNER
Battle Cry (CinemaScope; Warner Color)

Sam Katzman turned cameras on "Bat Masterson, Bad Man," for Columbia, with William Castle as director. Color is by Technicolor. George Montgomery, Nancy Gates and James Griffith are top players.

Allan Dowling Pictures, producing independently, rolled "Night Music," Technicolor, with Linda Darnell, Rick Jason, Dan Duryea, Faith Domergue, Hal Baylor and Mary Young as principals. Allan Dowling is executive producer, with Hugh Brooke as producer, and Stuart Heisler directing. RKO release is indicated.

Josef Shaftel Productions, independent, started "The Bandit," in SuperScope and Eastman color. Arthur Kennedy, Betta St. John and Eugene Iglesias are principals under direction of Edgar Ulmer. Josef Shaftel is producer.

Schimel Will Head UJA Campaign

Adolph Schimel, vice-president, secretary and general counsel of Universal Pictures Corporation, was appointed chairman of the amusement division of the United Jewish Appeal for the 1954 campaign at the first planning and organization meeting held recently at the Paramount home office in New York. Mr. Schimel served as division chairman for last year's campaign.

Barney Balaban, Paramount president, was host at the luncheon which accompanied the meeting and introduced Edward M. Warburg, U.J.A. national chairman, who discussed the needs of Israel at the present time.

Reporting on the amusement division's accomplishments in the 1953 campaign, Mr. Schimel disclosed that contributions amounted to $586,000. The total for the preceding year was $516,000. He said that the vendors' division, chairmaned by Charles Moss, accounted for $53,000, and that Mr. Balaban was instrumental in obtaining outside contributions amounting to about $120,000, with which the amusement division was not credited because the donors were from outside its ranks.

Mr. Schimel reappointed Abe Dickstein chairman of the film exchange division and expressed hope that Mr. Moss, now in Europe, would serve again in his previous capacity. Spyros Skouras, Jr., was named to head the corporate gifts. It was announced that the main campaign function will be held at the end of May, probably in the form of a luncheon, as last year.

Legion Approves Five of Six New Productions

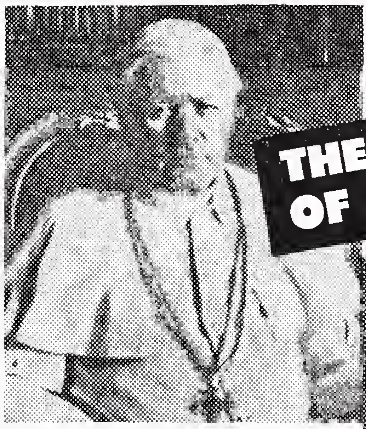
The National Legion of Decency this week reviewed six new films, putting two in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and one in Class C, condemned. In Section I are "Jungle Man-Eaters" and "The Seige at Red River." In Section II are "The Eternal Mask," "The Lonely Night" and "Rails into Laramie." In Class C is "Sensualita," because it "dwells without variation upon suggestiveness in situations, costuming and dialogue and, as such, in the manner of treatment seriously offends Christian and traditional standards of morality and decency." The Legion also noted that it had placed "La Ronde" in Class C when it was reviewed November 8, 1951.

Defer Virginia Unit Meet

RICHMOND: Leonard Gordon, president of the Virginia Motion Picture Theatre Association, has announced that the convention originally planned for May 25-27 has been changed to June 8-10 at the Chamberlin Hotel, Old Point Comfort.

IFE SCOOPS THE INDUSTRY WITH THE TIMELIEST PICTURE IN YEARS!

Pius X First Pope Canonized in Two Hundred Years



VATICAN CITY. —Pope Pius X will be canonized in a public ceremony in St. Peter's Square May 29, it was announced today.

The following da

mass in

six

who have been

a preliminary to canonization, will be canonized in June

THE NEWS EVENT OF 2 CENTURIES!

ABOVE: THE NEWS STORY WHICH ELECTRIFIED THE WORLD!

RIGHT: GREAT ACTOR HENRY VIDON IN HIS IMMORTAL PORTRAYAL OF PIUS X!

HIS LIFE STORY DRAMATIZED FOR THE FIRST TIME ON THE SCREEN!

The Secret Conclave

THE INSPIRING STORY OF PIUS X!

starring

HENRI VIDON as POPE PIUS X with Tullio Carminati

Directed by Umberto Scarpelli • A Cinelia Production

An AMERICAN LANGUAGE FILM from I.F.E.

CONTACT YOUR NEAREST **IFE** RELEASING CORP. OFFICE:

1501 BROADWAY
NEW YORK 16, N. Y.

1255 SO. WABASH AVE.
CHICAGO, ILL.

115 WALTON ST., N. W.
ATLANTA, GA.

1907 SO. VERMONT AVE.
LOS ANGELES, CALIF.

2108 PAYNE AVENUE
CLEVELAND, OHIO

310 S. HARWOOD ST.
DALLAS, TEXAS

246 STUART ST.
BOSTON, MASS.

People in The News

Arnold M. Picker, United Artists vice-president in charge of foreign distribution, left New York last weekend for Paris on the first leg of the European phase of his round-the-world trip.

Don Hartman, executive producer of Paramount Studios, left New York by plane for London last weekend on an extended European tour of the company's overseas offices.

Albert D. Hecht has been named vice-president in charge of production of the National Television Film Council.

Roy Fjastad last week named head of the Paramount studio music department, succeeding Louis R. Lipstone, who died last week.

Barney Pitkin, Connecticut exchange manager for RKO Radio Pictures, will be honored at a testimonial dinner at Waverly Inn, Cheshire, Conn., tentatively set for April 27.

Jack Lord, motion picture and television actor, has been signed for representation by Famous Artists Corp.

Danny Kaye has closed a deal with Paramount for the release of his next independent production, "The Court Jester."

Aboaf Cites Fine Market

Latin America is a "wonderful market" and is becoming more important as European restrictions and other difficulties increase, Americo Aboaf, Universal-International foreign sales manager, declared in New York last week following his return from the Brazilian Film Festival and visits to other Latin American territories.

Even now, despite depressed admission prices in some countries below the border, and continuing remittance delays, the market accounts for 26 per cent of the company's foreign business, he said. The year 1953 brought more business than 1952, and from current reports, he said he could predict the company this year will be about 12 per cent ahead of 1953.

One of the factors, he pointed out, is realignment of ownerships and booking policies in some of the major countries. Theatres have broken away from circuits; there now are more first runs. Another factor, according to Mr. Aboaf, is Universal's "bread and butter" fare.

Brazil, he declared, has become the world's third biggest film market. The Government recently allowed a special admissions increase for CinemaScope, and this may indicate a general increase, he thinks. Although European pictures are receiving more bookings, they merely are replacing the product of countries like Mexico, whose pictures have declined in quality, he said.

Downing Announces Additions To Heart Dinner Committee

Russell V. Downing, chairman of the dinner committee for the New York Variety Club first annual heart award dinner, has announced the following additions to the sponsoring committee: Charles Alicoate, Robert S. Benjamin, Max A. Cohen, George F. Dembow, Richard Dickson, Emanuel Frisch, Peter S. Harrison, Benjamin Kalmenson, Edward Lachman, Abraham Lastfogel, Jack Levin, Mrs. Charles E. Lewis, Al Lichtman, Sidney B. Lust, Harry Mandel, Carl Marks, James A. Mulvey, Louis Nizer, Eugene D. Picker, Martin Quigley, J. Robert Rubin, Montague Salmon, Abraham Schneider, Robert Shapiro, Ben Shlyen, John E. Stott, Morton Sunshine, S. J. Switow, and Douglas Yates. The dinner will be held at the Waldorf Astoria Hotel May 6. William J. German, president of the Variety Club Foundation to Combat Epilepsy, will be the guest of honor.

Cleveland Catholic Parents Threaten Theatre Boycott

Cleveland theatre owners have received notice from the Catholic Parent-Teacher League of its recent resolution to boycott theatres whch play a picture condemned or not bearing a Production Code seal. The resolution says in part: "We will call to the attention of our membership all condemned films and the theatres presenting them." It interprets the section of the annual Legion of Decency pledge asking communicants not to go to places of amusement which show immortal films, as meaning "specifically that we will stay away for good from any theatre whose management has purposely, wilfully, and with forethought, shown a condemned film."

Arthur Silverstone Gets Fox Sales Promotion

Al Lichtman, director of distribution for 20th Century-Fox, this week announced the promotion of Arthur Silverstone to assistant general sales manager, to work with Mr. Lichtman and executive assistant general sales manager W. C. Gehring. At the same time, Glenn Norris, Atlantic division sales manager, has been promoted to eastern sales manager, Mr. Silverstone's former position. Both appointments become effective April 5.

Councils in Federation Hit Censor

The newly-formed Federation of Motion Picture Councils, last Wednesday, the final day of its three-day meeting in New York, passed a resolution flatly opposing legal censorship of motion pictures as "un-American in principle."

Winding up the meeting, delegates to the new Federation noted that its predecessor group, the Motion Picture Councils of America, was formed "in revolt against legal censorship of motion pictures administered by political appointees."

"Through the ensuing years of experience with state and municipal censorship," the resolution said, "it has been our experience that legal censorship involving previous restraint creates more problems than it solves and is un-American in principle."

The Federation resolution also expressed the group's "intention of encouraging, supporting and cooperating with the Motion Picture Association of America in its program of voluntary-self-regulation." Related by their common interest, the delegates, representing 85 motion picture councils, voted in their opening session to federate.

Following the adoption of a constitution and by-laws, the new federation elected the following officers: Mrs. Max M. Williams, Royal Oak, Mich., president; Mrs. Arretus Burt, St. Louis, first vice-president; Mrs. Edward Hass, Springfield, Mass., second vice-president; Mrs. W. Lashley Nelson, Jr., Philadelphia, recording secretary; Phillip A. Ley, Youngstown, O., treasurer.

Speakers who addresed the delegates included Richard Griffith, director of the Museum of Modern Art film library; Paul Terry, producer of "Terrytoons"; Herbert Barnett, president of the Society of Motion Picture and Television Engineers, and vice-president of Cinerama Corp.; Sigmund Spaeth, film chairman of the National Federation of Music Clubs; Arthur H. Debra, director of community and exhibtor relations of Motion Picture Association of America and Mrs. M. Henry Dawson, MPAA associate director of community relations.

To Honor Balaban at Opening JDA Dinner

Barney Balaban, president of Paramount Pictures, will be honored for his "efforts in the fight to protect American civil rights and liberties" at the opening dinner of the 1954 Joint Defense Appeal campaign, it was announced by Irving M. Engel and Henry E. Schultz, co-chairmen for JDA in Greater New York. The dinner will be held Thursday, April 8, at the Waldorf-Astoria. The dinner will open the JDA drive to raise $5,000,000 to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

The National Spotlight

ALBANY

Four Fabian and two Stanley Warner tri-city first-run theatres increased the weekday matinee price for adults from 50 to 60 cents, and the evening admission from 74 to 85 cents. The houses (Palace and Strand in Albany, Proctor's and Plaza in Schenectady, and Proctor's and Troy in Troy) hiked the weekend scale to 85 cents top, 18 months ago. . . ."Julius Caesar," which had been playing the smaller and art theatres, was booked into the 3,650-seat Palace, at $1 top, for what Fabian division manager Saul J. Ullman called "a fine Lenten presentation." . . . "Saskatchewan," the second recent Universal release to score a box office bullseye at the Strand, was moved to the Ritz. . . . Visitors included: Louis W. Schine, Donald G. Schine and Dorene Schine Higier. . . . John Gardner's Turnpike drive-in, Westmere, which opened at the same time as Alan Iselin's Auto-Vision, East Greenbush, F. Chase Hathaway's Hoosick drive-in, and Harry Lamont's Riverview, Rotterdam, and Sunset, Kingston, is on a week-end schedule for early spring.

ATLANTA

Mrs. Ernest Schwartz, widow of the Cleveland, Ohio, exhibitor, died in Miami Beach, Fla. Her husband died six weeks ago. . . . Frank Benton, of Benton Bros. Film Express, Atlanta and Jacksonville, Fla., expects to open offices in Miami and Tampa. . . . The second of the series of spring meetings for the members of the Motion Picture Exhibitors of Florida will be held near the end of April in Miami. . . . Randolph Ellinor, manager of the State theatre, Cocoa, Fla., has installed CinemaScope equipment. . . . Bernard Sammons has been appointed manager of the Lyric, Dunnellon, Fla. He replaces Gordon Cooper, who has been transferred to the Inverness theatre, Inverness, Fla. . . . The Carolina theatre, Rock Hill, S. C., has closed its doors. Bill Cooper, local manager for Steward and Everett Theatres, stated that the closing was due to high state and Federal taxes. . . . O. C. Lam, president of Lam Amusement Co., Rome, Ga., has appointed C. F. McDannel as manager of the Royal, Hogansville, Ga. He replaces Frank Jackson, who has been transferred to La Grange, Ga.

BALTIMORE

Among the local exhibitors attending the SuperScope demonstration in New York were: Leon Back and Ed Kimpel, Rome Theatres; Bill Brizendine, Schwaber Theatres; Aaron Seidler, New Albert theatre; Sam Temple, Durkee Theatres; Henry Dusman, Dusman Theatre Supplies. . . . Rodney Collier, Stanley manager and chief barker Tent No. 19; Lauritz Garman and his daughter Alice, Garman theatre, have returned from the Variety Convention in Dallas. . . . Irv Grant, Northwood has returned from a Hawaiian vacation. . . . Earl Bishop is the new assistant at the Town theatre. . . . Betty S. Sound is new at the Northwood. . . . J. Lawrence Schanberger, Keith's theatre, has returned from a New York visit. . . . I. M. Rappaport, Rappaport Theatres, back from New York. . . . Bill Myers has reopened his Pocomoke drive-in near Pocomoke City, Md. . . . Don Hoff, Schine Strand theatre in Cumberland, was visiting in town.

BOSTON

Myron J. Segal, son of U.A.'s branch manager Harry Segal, has been added to the booking staff at U.A. He formerly managed the State theatre, Lowell, and later did an extensive operational survey for the E. M. Loew circuit. He joins Agnes Donahue and Sam Levine in the booking staff at U.A. . . . Tom Dowd, well known theatre man in this area, has returned to Boston to handle the package deal of "Heidi" and "White Mane" for U.A. for the Easter opening at the Majestic theatre. . . . An auto accident killed John Murphy, 31, manager of Lockwood & Gordon's Winslow drive-in, Winslow, Maine. . . . The City theatre, Brockton, Mass., is to be torn down to make room for a parking space.

WHEN AND WHERE

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention, North-Central Allied Independent Theatres Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

BUFFALO

The Old Vienna theatre, which a few weeks ago re-opened and closed the same evening, when word got around that bingo would be tried there, is now going to open on April 9 with a weekend vaudeville policy. . . . Frank E. Tindle, a director in Skyway Drive-In Theatres, Inc., and immediate past president of the YMCA board, will be honored April 7 at a luncheon in the Buffalo Statler in recognition of his "distinguished service to the YMCA.". . . Paramount branch manager Ed DeBerry greatly pleased with the big turnout for his "Paramount Pictures Pageant" last Monday in the Niagara theatre. . . . Tony Raguso, who operates the Transit drive-in near Lockport, is building a new 900-car outdoorer at Wheatfield on the Niagara Falls boulevard near the Cataract City.

CHICAGO

Jerry Hogan, veteran stage hand who collapsed on the job a couple of months ago, is back at work after surgery to remove a needle from his spleen. . . . Chuck Dyas' new drive-in, under construction for the past three years on the outskirts of Earlville, Ill., will open some time during April under the name "Dyas' 34 drive-in.". . . Jack Kirsch, president of Allied Theatres of Illinois, has returned from a Florida vacation. . . . Ted Tokarz has opened the rebuilt Holiday, Round Lake, Ill. The old building was demolished by a windstorm last summer. . . . Ed Trinz of the Clark theatre is in from the West Coast on business. . . . Robert Ruggles has taken over the Lakes, Antioch, Ill., from Ted Tokarz. . . . Mort Green, veteran theatre manager more recently in the television sales field, is in Michael Reese Hospital. . . . Paul A. Watkins has taken over the Lux in East Peoria, Illinois.

CINCINNATI

Contrary to the general practice in practically all other parts of the country, the "Hamilton Journal-News" does not place a premium on theatre or amusement advertising, it was revealed recently. Rates are the same for theatres as all other types of business. . . . Paul Hollen, formerly associated with the Alpine circuit in West Virginia, has joined the local S. & S. chain, operating downtown Keith's theatre, the Twin drive-in and other suburban houses. . . . The Federation theatre, in Dayton, Ohio, has been closed for an indefinite period, it was announced by the owner, Mrs. Mary Semelroth, who also operates the Franklin theatre, in nearby Franklin, Ohio. . . . The Roslyn theatre in Evarts, Ky. and the Bardo theatre, in Bardo, Ky., have been acquired by O. G. Roaden, who operates some 16 other houses in the area.

(*Continued on following page*)

CLEVELAND

"The Little Fugitive," playing simultaneously at the Fairmount theatre on the east side of town and the Detroit on the west side, was held over for a 10-day run. Only "The Robe" held 10 days in these houses. . . . Harry Weiss returns here as Paramount exploitation representative. . . . Paul Gusdanovic is first of the migratory exhibitors to return from Florida. . . . Robert Wile, ITO secretary, made a TV appearance of Dorothy Fuldheim's Friday news program to discuss the evils of state film censorship. . . . Frank Slavik, of Middlefield, Ohio now operating three indoor and two outdoor theatres, acquired lease on the Garrettsville theatre, Garrettsville, O. . . . Al Boudouris announced sale of the Little Flower drive-in, Ottawa, didn't go through. . . . Edward Graves, with 20th-Fox for 30 years as cashier and booker, is now a member of the Warner booking staff.

COLUMBUS

Grandview, Hudson and Pythian, neighborhood theatres of the Miles circuit, have installed CinemaScope equipment and are now showing "The Robe.". . . Meeting of the board of directors of the Independent Theatre Owners of Ohio is scheduled here April 6. A Cleveland hotel will be selected at the meeting for the 1956 National Drive-in Convention and dates designated. . . . Eddie Force, manager of RKO Grand, Chicago, has succeeded James Corriveau as manager of RKO Grand here. Corriveau has resumed his former line of work, physical education, at the Roger Eells studio here. . . . Kim Phillips has replaced Barbara Myers on the staff of "Twic," local amusements magazine. Miss Myers is now on the staff of the Dispatch.

DENVER

Les Smith, assistant manager at the Paramount, Cheyenne, Wyo., has been promoted to city manager at Longmont, Colo., by Fox Inter-Mountain Theatres, succeeding Robt. Demshki, who had been named as manager of the new Centennial drive-in, Denver, set to open this month. . . . Amel Hudson, Mayan assistant manager, father of seven-pound son, Shawn Dennis. . . . Ross Bluck, veteran film row employee, is assisting C. G. Diller in operation of several Colorado theatres. . . . V. J. Dugan, 20th-Fox branch manager, to Los Angeles for sales meeting. . . . Robert Hill. operated on at hospital, recuperating at home. . . . Arthur Salcida buys County drive-in, Tucumcari, N. M., from Waldo Slusher. . . . Tom Bailey, Lippert franchise owner, to Chicago for sales meeting. . . . Hugh Ferguson, 47-year-old son of Mrs. Louise Ferguson, office manager at National Theatre Supply, died suddenly in St. Louis following heart attack.

DETROIT

The Telenews has changed to a first run policy again showing "Genevieve.". . . Quick in getting in on Academy Award publicity, United Detroit and Coop are running "From Here To Eternity," "Roman Holiday" and "Stalag 17" in their various houses. . . . Optimism was the keynote of a column-long interview with Butterfield manager, Arthur Sanford, in the Pontiac Press. Sanford felt that the turning point had been reached in the industry's downward trend with 1953 the best year since 1947. Sanford operates the Oakland, first run Pontiac house. . . . A parade of ancient autos from Henry Ford museum took off for Ann Arbor with a fanfare to celebrate the opening of "Genevieve.". . . Also celebrating, the Cinerama Corporation partied their employees under the stage Saturday. Occasion was appreciation for the fine job all did handling the extra duties during the recent anniversary.

AN ANNIVERSARY

"Marietta gets another first." The Marietta, O., newspaper thus headlined a local theatre manager's promotion, tied in with the first transmission by wire, 78 years ago, of the human voice. The promotion, by the Star-Lite Drive-In's manager, J. B. Steadman, was of an automatic telephone answering and message service. The picture above, in which he is shown with the local commercial manager of the Ohio Bell Telephone Company, its installer, and the machine, was featured in the newspaper. It helped announce the 600-car drive-in's opening. The machine gives attractions data and starting times on a 24-hour basis; and it also takes messages while Mr. Steadman is out on the lot.

HARTFORD

The Hartford territory's first drive-in theatre built with CinemaScope screen and stereophonic sound will have its opening about April 14. . . . Sperie Perakos, general manager of the seven-unit Perakos Theatre Associates, has disclosed that the $200,000, 950-car capacity Plainville (Conn.) drive-in, will have a mid-April opening. . . . Paul Sullivan, manager, Blue Hills drive-in theatre, Bloomfield, Conn., has been elected vice-president. Peter LeRoy continues as president and treasurer, and his son, Milton, as secretary and film buyer. . . . Morris Keppner and Lou Lipman, building a 750-car capacity, $100,000 drive-in theatre at Mansfield, Conn., plan an April 14 opening. . . . Mr. Keppner has left Hartford Hospital following surgery. . . . Sperie Perakos is publicity chairman for the April 9 Yale Glee Club concert in New Britain, Conn.

INDIANAPOLIS

Clifford Wallace, who opened the first Paramount office here and was United Artists district manager in Chicago for years, died here March 22. He owned the Boone theatre at Thorntown. . . . Marc Wolf, general manager of Y & W, will be master of ceremonies for the Sigma Alpha Mu fraternity regional dinner dance here Saturday. . . . Charlton Heston spent Monday here making the rounds with Dave Friedman, Paramount field representative. . . . The Allied Theatre Owners of Indiana board will meet at noon April 6 in the Hotel Lincoln here. . . . The Indiana Film Transit Co. has issued a new tariff, with the same rate charge but a $2 minimum. . . . Howard Rutherford, manager of Loew's is back from a three week vacation in Florida.

JACKSONVILLE

Lee Chumley, Paramount branch manager, left hurriedly for his old home in Arkansas, where his father was seriously ill. . . . Mrs. Evelyn Hazouri, formerly a Fox booker, is now independently booking for the Suburbia drive-in, Gainesville; the Boynton theatre, Boynton; and the Florida theatre, Daytona Beach. . . . In from the road for branch office meetings were Metro salesmen John Allen, of the Ft. Myers-Tampa area, and Bob Capps, of Northwest Florida. . . . Exhibitors on Film Row included Les Sipe, who operates drive-ins at Gainesville and Ft. Lauderdale, and L. V. Desquinn, New theatre, Punta Gorda. . . . Back from Washington, where they saw Florida's Congressional delegation in connection with the tax cut were LaMar Sarra, Florida State Theatres, and Horace Denning, Dixie Drive-Ins, both of this city; and Bolivar Hyde, Talgar Theatres, Lakeland.

KANSAS CITY

Eleven drive-in theatres are now operating within driving distance of Kansas City —three, the Heart, Riverside and Boulevard, at the edge of the city, and the others from two to 30 miles away. Most recently opened for the season are the New 50, the Terrace, the Kansas, the Lakeside and the Crest. The Claco, Leawood and Shawnee make up the eleven. . . . Phil Blakey, many years with Commonwealth, in its city theatres and later with its drive-ins, has been appointed manager of the circuit's downtown Regent in Kansas City, with duties also assisting in the management of the other Greater theatres of the circuit in the metropolitan area. . . . J. D. King, city manager at Lawrence, Kas., for Commonwealth, has been appointed western division manager, succeeding Lloyd Morris who moved over to film buyer.

LOS ANGELES

In town to buy and book was Paul Robinson of the Park theatre, Tucson. . . . Mel Brown, who operates the Twin Vue, Cardena, returned from vacationing in Mexico. . . . Jim Schiller, exploitation man for Allied Artists, was in San Francisco to set up a

(Continued on opposite page)

(Continued from opposite page)

campaign for that company's "Riot In Call Block 11.". . . The Lou Lindleys of the Acorn Press, were off to Las Vegas for a short vacation. . . . The latest addition to the sales staff of National Theatre Supply is Cal Tyler. . . . The long-dark Sunset theatre in Hollywood had a gala re-opening when Lou Federici who operates the Cinema theatre here, took over the house with a straight art policy. . . . Harry Nace and Vice Murphy were in town on a buying and booking assigment for the Harry L. Nace Theatres. . . . Norma Cain, Warner Bros. biller, was injured in an auto accident.

MEMPHIS

Four Oscar-winning films were in progress in Memphis and two already booked when announcements were made. "From Here to Eternity," was at the Ritz, "Roman Holiday" and "Shane" at Strand and "Stalag 17," at Rosemary. . . . D. C. Pratt, owner of New Dixie at Fulton, Miss., entered Baptist Hospital in Memphis for a kidney operation. . . . Arthur and Earl Elkin, owners of Elkin at Aberdeen, Miss., left for an extended Florida holiday. . . . Grover Wray, Exhibitors Services, Memphis, is off to California for a vacation with Mrs. Wray. . . . Arkansas theatre, first run movie house in Little Rock, Ark., which is booked out of Memphis, will close because "of a scarcity of A pictures." . . . Russell Bovim, St. Louis, district manager of Loew's Theatres, was in Memphis. . . . M. A. Lightman Sr., president of Malco Theatres, Inc., was a winner in the open bridge tournament of Mid-South Bridge Conference held in New Orleans.

MIAMI

Producer Sam Briskin and director Tony Mann were in Tampa working on Paramount's "Strategic Air Command" in which Jimmy Stewart is to be starred. . . . In the Sunny Isles, Miami Beach area, a 94-acre tract is being developed to include a modern shopping center complete with a motion picture theatre. . . . WTVJ, Wometco's "Theatre of the Air" and Florida's first TV station, celebrated its 5th birthday recently. . . . Two World Premieres were set for the area with "Lucky Me" getting a tri-Florida State Theatres boost with Robert Cummings, Nancy Walker and Phil Silvers doing personal appearances and "The Miami Story" a Columbia picture produced by Sam Katzman, getting Wometco's triple theatre play. . . . Two of the Wometco houses, Miami and Capitol are getting installations of RCA equipment for theatre TV.

MILWAUKEE

Jack Frackman, branch manager here for the Republic exchange, announced that William Young is their new salesman. Mr. Young was formerly manager for SRO here. . . . Mr. Bates, office manager at Republic, celebrated his birthday the other Friday. . . . William Spooner was in town at the Milwaukee Film Center, Inc., to acquaint exhibitors with Pola-Lite's single strip 3-D process. Mrs. Helene Hanke, Lyric theatre here, and Mrs. Evelyn Gutenberg, Grand theatre here have left for three weeks in Hawaii. . . . The Airway theatre here, operated by Jerry and Gene Goderski, is now featuring CinemaScope. . . . The Vista theatre, Mukwonago, operated by Paul Nowatske, will reopen shortly. . . . James Schmidt is the new assistant booker at the Columbia office here. . . . Hugo Vogel and Sam Kaufmann attended the Variety Club convention in Dallas.

CITIZEN OF YEAR

E. Kelley Baione is the "Citizen of the Year" in Tempe, Arizona. The manager of the College theatre was thus chosen by the local Veterans of Foreign Wars post, and will be given its VFW Citizen Plaque at the Chamber of Commerce May Meeting. The honor goes to Mr. Baione because he is interested in the welfare of local children "beyond the line of duty"; because he supported worthwhile community projects; and because he helps "without fanfare and expectation of thanks". The "Tempe Daily News" said of him: "He's a first name friend of most of the youngsters and teen-agers."

MINNEAPOLIS

Trial of a suit by the Twin City Theatre Co. of St. Paul against Minnesota Amusement Co. began before a jury in Ramsey country district court in St. Paul. The Twin City theatre group is asking return of $75,000 it claims it paid for the Strand and Tower theatres in St. Paul in 1950. The plaintiff claims the Minnesota Amusement Co. misrepresented the earnings of the two second-run theatres. . . . Frank Hahn will open his new Triad drive-in at Ashland, Wis., May 6. . . . Herb Greenblatt, RKO Central division sales manager, and his assistant, Milton Platt, were in. . . . Ev Seibel, advertising and publicity director for Minnesota Amusement Co., his wife and daughter vacationed in Los Angeles.

NEW ORLEANS

The Carver, Lazarus-Dichary project, the negro patronage theatre, is now presenting "The Robe." . . . Among the two-week holdovers are "Rose Marie" at Loew's, "Melba," at the Civic and "The Long, Long Trailer" at the Joy. . . . "The French Line," billed strictly "Adult entertainment," is in a third week at the Tudor. . . . Aiken Johnson, brother of L. C. Montgomery, president Delta Theatres, Inc., passed away March 26 in Ferriday, La., where he had lived in retirement on his ranch the past 10 years or so. . . . The L. C. Montgomery's will observe their 30th wedding anniversary year by taking an extended trip to Europe and the British Isles. They plan to leave New Orleans April 15. . . . The long-shuttered Leslie, Denham Springs, Pa., is slated for reopening in about 30 days. L. E. Watson, the new owner, is having it enlarged and re-equipped.

OKLAHOMA CITY

Debra Paget and Jeffrey Hunter, on a goodwill tour for the industry were in the lobby of the Harber theatre last week to meet all comers and sign autographs. . . . "The Command" is having a week's run at two suburban theatres, the Will Rogers and the May. . . . "Night People" is now showing at both the Criterion and Plaza theatres. . . . U. S. district court at Muskogee has been asked by six motion picture distributing companies to determine the amounts of the allegedly misrepresented receipts at Sulphur and Davis theatres and to fix damages.

OMAHA

William W. Troxel, 73, who entered the theatre business 30 years ago as owner of the Dundee in Omaha, died at his home after a lingering illness. After selling the Dundee he bought theatres at Newman Grove and Wilber, Neb., and only a few weeks ago sold his theatre at Bancroft. For last 12 years he managed the Beacon in Omaha. . . . FEPCO employes gave general manager Henry McGrath a party and watch on his twenty-fifth anniversary with the firm. . . . Elmer Huhnke, Iowa-Nebraska Allied treasurer, said his mother who lives in Milwaukee had been ailing. . . . Tom Cox, ex-manager's aid at the Orpheum, has returned to Omaha after two years in service, most of the time in Germany. . . . F. A. Van Husan, former owner of the Western Theatre Supply Company and recently affiliated with the Ralph Goldberg Theatres, is recuperating after a heart attack. . . . Herman Gould has opened the 84th and Center Drive-In.

PHILADELPHIA

Stanley Warner Circuit leased its darkened Ogontz in that section of the city to a church group relighting the former key neighborhood house as "Philadelphia's First Reel Theatre" on April 10 with "The Revolt of Berlin." . . . An upstate group from Wilkes-Barre, Pa., seeking a change in zoning to create a 700-car drive-in theatre on the site of the Flourtown Fair Grounds in nearby Flourtown, Pa. . . . Charles Cohen, manager of the Fairmount, became a grandfather with the birth of a son to his daughter-in-law. . . . April 12th has been chosen by the local Variety Club luncheon at which the members will honor James P. Clark, head of Highway Express, film delivery service, and first chief barker of the local tent No. 13, and Earl W. Sweigert, veteran distributor executive, who was one of the organizers of the Variety Club. . . . Exhibitors in Wilmington, Del., planning a protest to the "Wilmington Sunday Star" on its new rate card increasing contract rate for amusement advertising.

PITTSBURGH

Jeff Chandler spent Tuesday here plugging his new Universal-International picture, "Yankee Pasha" at the Harris as well

(Continued on following page)

SCREEN TOWERS and ADDITIONS
Pre-fab steel. Engineered for 90 M.P.H. wind load plus 50% safety factor. With or without horizontal wood nailers. Also additions for existing towers. Call us!
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

as his new Decca records. . . . Loew's Penn set "The Naked Jungle" to follow "Act of Love." That house will feature "Tennessee Champ" as its Easter movie along with one of its rare stage shows. . . . "Turn the Key Softly," which was forced out of the Squirrel Hill art house after just one week because of a locked booking for "The Living Desert" will return to that house, probably right after the Disney Oscar-winner leaves. . . . Perry Como, once of nearby Canonsburg, will headline the Variety Club telethon April 24 from Syria Mosque to raise $750,000 for an addition to the Club's pet project, the Roselia Foundling and Maternity Home. Dennis James will emcee the show. . . . Latest double-bill to get a first-run in a score of local and district houses pairs "Jezebel" with "White Fire."

PORTLAND

Second and third run houses are scratching for product. Long holdovers have cut down available product making 30-day advance bookings a problem. . . . Jesse Jones' Family drive-in was set to open March 31 with lots of opening activities set up by general manager Keith Petzold. . . . Frank Alexander, noted theatre organist, passed away this week. . . . William Thedford, Evergreen vice-president, was in town to conduct a one-day session with all Evergreen managers in the Oregon district. The meeting was part of a National Theatres drive. . . . Oregon district manager Russ Brown and booker Lou Metzlaar went to Seattle last week. . . . Guild manager Marty Foster is still in New York. . . . Walter Hoffman, Paramount field man in the NW, became the father of a 7-pound daughter this week. Mother, the former Marylin Goldstein, was in the press department of a radio station in Minneapolis Minn. This is their third girl.

PROVIDENCE

The Majestic theatre was the scene of the New England premiere of the 3-D film "Phantom of the Rue Morgue." . . . "The Glenn Miller Story," starring James Stewart and June Allyson, held for a second week at the RKO Albee. . . . So popular was Walt Disney's "The Living Desert" that it held for a fourth week at the Avon Cinema. . . . The Boro drive-in, on Route 1 between Providence and North Attleboro, was the third open-airer in this territory to open for the new season. . . . House-trailer distributors continued to run good-sized advertisements in local newspapers, plugging "The Long, Long Trailer," (and their own mobile homes), as the picture held for a second week at Loew's State. . . . The Bay State drive-in, just over the Massachusetts state line between Providence and Fall River, announced a twin-featured program would inaugurate their 1954 season. . . . Gifts were awarded the first 100 female patrons as the Route 44 drive-in ushered in the new season.

SAN FRANCISCO

William Greenbaum's Film Booking Agency of Northern California has taken over the Sequoia and Colonial at Sacramento. . . . William Blair sold the Calistoga in that town to W. G. Wickoff. . . . Affiliated Theatres' Weed, Weed, has been sold to Jacob A. Leech who formerly owned the Ocean drive-in, Crescent City. Booking will be done by Dick Miller of Medford, Oregon. . . . At Golden State Theatres, Chan Carpenter, booker, resigned to work for Roy Cooper's booking agency and Cooper's former secretary resigned to work for him also. She is Mary Mora. Fred Dixon, former supervisor of bookings, took over Cooper's Golden State post as buyer and Robert Naify, Jr. took over Dixon's desk. . . . Harry Sack, co-owner of the Haight theatre, died suddenly Mar. 21 while engaged in a game of golf.

TORONTO

Nipiwan Theatres Ltd. of Regina, headed by Leonard Reinhorn, will erect a two-story restaurant and banquet hall next to the Nortown which I. Reinhorn operates. . . . A motion picture on industrial design will be financed by the Federal Government to the extent of $15,000. . . . Manager of Telepix Movies Ltd., TV film distributing firm here, is Lloyd Burns. Joseph Dunkleman, company founder, is president. . . . Private exhibition groups organized on a non-profit basis in Manitoba are no exception to censorship regulations, according to Merlin Newton, Provincial censor. . . . Bill Lester arranged for a group of youngsters from St. Patrick's Orphanage to attend a special vaudeville show. . . . Winnipeg branch of United Artists is leading the third group in the 36th Anniversary sales drive, while Saint John is third. Winnipeg manager is Abe Feinstein and I. J. Davis is in charge at Saint John.

VANCOUVER

Charlie Doctor, Capitol manager, was the winner of $400 first prize in the IFD contest on "Gilbert & Sullivan." International Film Distributors offered $1,000 in prizes exclusively for Famous Player managers for the best exploitation campaigns. . . . Jim Fairley, manager-projectionist at the Park, Parksville, on Vancouver Island, as a result of a booth mishap has a badly dislocated back. . . . Edward Cloutier, doorman at the Capitol, Prince Rupert, headed the entire Famous Players Circuit in individual sales of books of theatre tickets at Christmas, according to a final tabulation. . . . Benograph closed its local office Wednesday. . . . Bell & Howell of Canada have taken over the Benograph interests. . . . Vickie Allan, formerly at the Paramount, Chilliwack, now a cashier at the Capitol Vancouver, was married to Frank Redekop. . . . Phyl Latta, (former Phyl Dixon) cashier at Columbia Films, has joined MGM in the same capacity, replacing Violet Bedford, who was with MGM for 17 years. The latter resigned when she received her C-A degree. . . . Barbara Gray, of Columbia, is ill.

WASHINGTON

Stanley Warner district manager Charles Grimes is recuperating from recent surgery at Doctors Hospital. . . . Many Washington exhibitors and theatre people generally were at the Spyros Skouras testimonial dinner in Baltimore Wednesday, given by the Baltimore Variety Club. . . . There will be an official "unveiling" of Stanley Warner's Metropolitan redecorating job April 17 with the opening of "Lucky Me." . . . Glenn Norris, 20th Century Fox district manager, had sales meetings with salesmen and bookers in Washington and Pittsburgh. . . . The Variety Club had Open House March 27. . . . Jake Flax, Republic Pictures branch manager, was planning to spend a little time in Florida after attending the Variety Clubs convention in Dallas.

Forms Israel Company

Yehoshua Brandstatter, managing director of Israeli Motion Picture Studios, Ltd., has announced he has completed negotiations for the formation of Israel-America Motion Pictures, Inc. (ISRAM) with headquarters in New York. ISRAM will be headed by Samson R. Diamond, president, and will represent Israel's largest studio in the United States, Canada, Central and South America.

M-G-M TRADE SHOW—APR. 5th

"PRISONER OF WAR"

ALBANY	20th-Fox Screen Room	1052 Broadway	4/5	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/5	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/5	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/5	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/5	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	4/5	2:15 P.M.
CINCINNATI	RKO Palace Theatre Bldg.	16 East Sixth St.	4/5	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/5	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/5	2:30 P.M.
*DENVER	Paramount Screen Room	2100 Stout Street	4/6	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/5	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/5	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	4/5	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	4/5	2 P.M.
KANSAS CITY	Paramount Screen Room	1802 Wyandotte St.	4/5	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/5	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/5	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	4/5	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	4/5	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	4/5	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	4/5	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	4/5	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	4/5	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	4/5	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	4/5	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	4/5	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/5	2 P.M.
ST. LOUIS	Paramount Screen Room	2949 Olive Street	4/5	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	4/5	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	4/5	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	4/5	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	4/5	2 P.M.

**Except Denver which is April 6*

M-G-M presents "PRISONER OF WAR" starring Ronald Reagan • Steve Forrest • Dewey Martin • with Oscar Homolka • Written by Allen Rivkin • Directed by Andrew Marton • Produced by Henry Berman

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

More Than Ever Before, It's Spring Clean-Up Time

SMART showmen who know the value of good theatre housekeeping, and recognize the fact that Mother, when she brings the family to the theatre is always appreciative of the good housekeeping gestures that go with the season, are facing the fact that theatres generally need refurbishing, but this year it's vital to give your place of business a new aspect in addition to ratios.

The public have been told, and they will discover for themselves, that the movies are better than ever, and that something new has been added that gives motion pictures a new advantage, in the competitive battle for the public's amusement dollar. They will be looking around to see what's new, from the moment they cross the sidewalk towards your box office. Give them the look of fresh paint, the smell of cleanliness, and the glamor of a theatre, which differs from most places of business because we deal in glamor, and must have the appearance to justify it.

People go to the theatre, in preference to staying home, because they want to feel they are "going out" for pleasure, and to see and enjoy that brightness that goes with the atmosphere of a theatre in contrast even to their own homes. They like to see people, and meet friends, and be seen themselves, in company, at the right places. Theatre managers have more reason for Spring housecleaning than even Mother does, with her annual effort.

There's lot of valuable community and public relations in the process of paint, polish and primping at this time of year. Your neighbors along Main Street will observe, and do likewise. A whole neighborhood can be lifted out of seasonal doldrums and made to feel better, with a dose of Spring tonic that originates at their community playhouse. Of course, there's never any excuse for being far behind with house cleaning, but that doesn't stop Mother, who has the place in an uproar with her campaign for chasing dirt.

And you can go far in community affairs if you key a Spring drive of this sort with the sponsorship of paint and housewares dealers, with the Fire Underwriters, the Safety Councils, the Village Improvement Association, the women's organizations and civic clubs, the school authorities, all down the line, interested in the same thing at the same time, for better living in your town.

50th ANNIVERSARY

John J. Fitzgibbons, president of Famous Players-Canadian Corporation, is celebrating the completion of fifty years in the industry. The strong man of Canada, now 64, made his start as a projectionist's assistant at the age of 14 years, in the old Bijou theatre, Meriden, Conn., his birthplace. He has competent knowledge of every phase of theatre management and operation, because he has worked his way up through the ranks, and he takes pride in the fact that he has personally handled every job that he asks others to fill in his wideflung organization. Many good showmen in the Dominion credit their own progress to his insight and foresight as to the duties, responsibilities and rewards of good management.

And while we were on vacation recently, came a nice letter from John J. Fitzgibbons Jr. president of Theatre Confections, Limited, with a word of praise and encouragement to the Herald for the new department, "Better Refreshment Merchandising" which is now a neighborly adjunct to the Round Table in each issue. Young Jack is following his father's good example. He stepped out to form his own company in the theatre refreshment field, and built his position so strongly that he won the substantial business of Famous Players-Canadian theatres, along with an independent sales approach to a majority of other theatres, across Canada.

¶ JEFF JEFFERIS sends us a copy of his monthly programs, from Piedmont, Missouri—"written by Jeff and censored by Maude, as usual"—a good showmanship team who work together for the advantage of their industry—and he makes a side-remark, addressed to us, because the reverse side of the program is devoted to a personal message to his home folks, in the friendly style of the middle west. He asks, "How corny can a guy get?"—but he needn't worry. If it will make him feel better, the Round Table is sometimes designated as "the corn crib"—and we have three red ears hanging over the transom, where they usually put the horseshoe for luck.

There is much to enjoy and appreciate in Jeff's own style. He announces that he is closing the Jefferis theatre on April 27th, and his Pine Hill Drive-in will open April 29th. He says "Maude and I decided to keep the theatre closed this summer, as we have a lot of remodeling to do." His patrons have been proud of Jefferis theatre housekeeping for 21 years, and this is the opportunity for a new approach. He thinks folks will really be surprised.

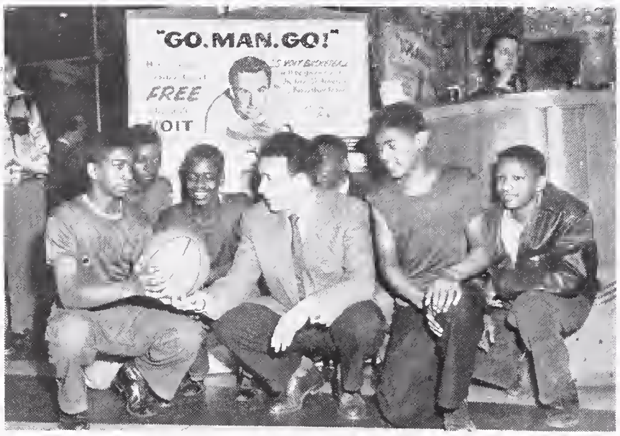
Jeff has some little differences in Drive-In operation that bring a smile of appreciation. He runs a "midnight" show, at 11 p. m. on Saturday nights, and charges those who stay for it when they leave! That's new and different. And he raises his own beefburgers on the premises. Says he never saw a pair of more contented steers.

◆

¶ WE'RE GLAD that the Rivoli theatre has re-opened with "The Lost Weekend"—which was an all-time record breaker in this same theatre when it was first released—and that Vincent Trotta's "one man show" is installed in the Rivoli mezzanine as a feature during the run. We expect photographs and publicity material from Monty Salmon, who has been boosting for an exhibit of the fine drawings of the veteran industry artist.

—*Walter Brooks*

Exploitation–On the Mark



Dane Clark, star of United Artists' "Go, Man Go!" makes a personal appearance in the lobby of the Globe theatre, to present free basketballs to the first 25 amateur basketball teams to purchase tickets.

Garters for all! Those red garter girls, Pat Blake and Betty Thomas, right out of the Paramount picture, scatter souvenir garters to movie fans at the opening of "Red Garters" at the Fox Wilshire theatre, Los Angeles.

Alfred Lowenthal gave early patrons a "millionaire snack"—French Parfait—at the opening of his new CinemaScope film at Skouras' David Marcus theatre, in the Bronx.

For the opening of "The Glenn Miller Story" at the Capitol theatre, on Broadway, these attractive models carried portable radios bringing the tunes directly to potential patrons.

Keenan Wynn, in person, created quite a sensation at the premiere of "Tennessee Champ" at Loew's State theatre, in Memphis, where he not only made friends and influenced people, but met with local Golden Gloves fighters, in the theatre lobby.

QUIGLEY AWARDS CONTENDERS

MARK ALLING
Golden Gate
San Francisco, Cal.

J. T. BRIDGES
Victory, Timmins, Can.

C. F. BRODIE
Regal, Barrow, Eng.

BILL BURKE
Capitol, Brantford, Can.

TERRENCE C. BUTTLE
Rex, Reading, Eng.

H. STUART CODDE
20th Century-Fox
Sydney, Australia

GERRY COLLINS
Loew's, Toronto, Can.

MAX COOPER
Cove, Glen Cove, N. Y.

E. De LAMATER, JR.
Rhodes, Atlanta, Ga.

ELMER N. De WITT
Valentine, Defiance, O.

BOB DIEM
Colonial, Reading, Pa.

THOMAS di LORENZO
Drive-In
Massapequa, N. Y.

CHARLES DOCTOR
Capitol,
Vancouver, Can.

RICHARD EMPEY
Granada, Duluth, Minn.

JACK FINK
Park, Tampa, Fla.

GEORGE J. FORHAN
Belle, Belleville, Can.

MARTY FOSTER
Guild, Portland, Ore.

MARCEL GALEAZZI
Republic Pictures
Rome, Italy

ARNOLD GARY
College
Birmingham, Ala.

PETER H. GASTON
Savoy, Sale, Eng.

LARRY GRAVER
Mastbaum
Philadelphia, Pa.

ALVIN GUGGENHEIM
Yale, Houston, Texas

E. D. HAINGE
Odeon
Birmingham, Eng.

MERLE F. HALLFORD
Martin, Thomson, Ga.

J. P. HARRISON
Campus, Denton, Texas

ROBERT HARVEY
Capitol, North Bay, Can.

G. C. HOPKINS
Astra
Wellesbourne, Eng.

SAM HORWITZ
Harbor, Brooklyn, N. Y.

JAS. S. HOWARD, JR.
Air Vue Drive-In
Goldsboro, N. C.

TED IRWIN
Electric, Larned, Kansas

JEFF JEFFERIS
Jefferis, Piedmont, Mo.

HAROLD C. JENKINS
Coosa
Childersburg, Ala.

HELEN JOHNSON
State
Statesville, N. C.

SUNTORN JUBANDHU
Chalerm Thai Bangkok

MICHAEL KING
Alhambra, Toronto, Can.

SIDNEY KLEPER
College
New Haven, Conn.

FRANK KOVALETZ
Paramount
Wilkes Barre, Pa.

D. E. LACEY
Savoy
South Shields, Eng.

FRED C. LENTZ
Paramount, Toledo, O.

NORMAN LEVINSON
Poli, Hartford, Conn.

A. LOWENTHAL
David Marcus
New York, N. Y.

J. NORMAN LONGLEY
Imperial, Walsall, Eng.

EDWARD McGLONE
Palace, Cincinnati, O.

WILLIAM McLARTY
Regal, Hamilton, Eng.

MOREY MARCUS
Republic Pictures
Hongkong

JOSEPH MIRASOLA
Lincoln
Union City, N. J.

STUART MURRAY
Hays, St. Cloud, Minn.

K. NAIR
Republic Pictures
Bombay, India

RUFUS C. NEAS
State
Mooresville, N. C.

HENNING NOACK
Republic Pictures
Copenhagen, Denmark

R. W. PARKER
Regal, Torquay, Eng.

C. D. E. PARKIN
Ritz, Wigan, Eng.

MERLIN W. PAUL
Hunt's, Wildwood, N. J.

FRED PAULUS
Republic Pictures
Manila, P. I.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROY RAISTRICK
Gaumont
Sheffield, Eng.

BILL RIDING
Regent, Harrisburg, Pa.

JAMES ROBERTSON
Regal, Girvan, Scot.

CARL ROGERS
Loew's, Dayton, Ohio

ROBERT E. ROSEN
Bismarck
Bismarck, N. D.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JERRY SCHUR
Crotona
New York, N. Y.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

JACK SIDNEY
Century, Baltimore, Md.

JOHN L. SMITH
Palace, Arbroath, Scot.

BOYD SPARROW
Warfield
San Francisco, Cal.

LESLIE SPRINKLE
Lyric, Elkin, N. C.

D. CYRIL STEIN
20th Century-Fox
Johannesburg, S. Africa

MIKE STRANGER
Plymouth
Worcester, Mass.

BILL TRAMBUKIS
State
Providence, R. I.

C. B. TRISCIUZZI
Republic Pictures
Rio de Janeiro, Brazil

D. J. VAN LEEN
Centra Filma
Amsterdam, Holland

EDUARDO V. VIDAL
Republic Pictures
Mexico City, Mexico

JOHN V. WARD
Seneca
Niagara Falls, Can.

W. H. WILSON
Paramount
Edmonton, Can.

MARTIN S. WUCHER
Town, Miami, Fla.

B. F. ZIALCITA
Republic
Manila, P. I.

Round Table

¶ Howard Pettengill, advertising and publicity manager for Florida State Theatres in Jacksonville, promised to send us a picture of a managers' meeting scheduled in Orlando, and that he would have done, only the photographer didn't show up, and since we wanted to run the picture with names reading from left to right, we can't quite make this illustration for "Showman in Action" as we expected to. But the intentions were good, on all sides. . . . Seymour Morris, in the same capacity for the Schine circuit in Gloversville, reports the exploitation which Lou Hart, manager of the Avon theatre, Watertown, N. Y., had for "Riot in Cell Block 11" and says they played the picture in three other situations and were amazed at the business it did. He says "we can contribute a lot to the TV saturation campaign, but didn't entirely depend on it, for individual managers did a tremendous job locally." . . . Fox-West Coast Showtime shows a picture of a stage setting for a sponsored cooking school arranged by manager Fred Gebhardt at the Mesa theatre, and says, "It's Spring! . . . Managers Jack McGeorge of the Taft theatre, and Mike Kirsch, of the Santa Paula, given a first rate boost in Fox-West Coast Showtime for their handling of display on "Living Desert." . . . Dean Hyskell, editor of the same circuit house organ, instructs Fox West Coast managers to wait for instructions as to just when and how they are to contact newspaper editors in regard to the COMPO series of industry advertisements now running in Editor & Publisher. There's a scheme afoot, to get manager and editor together in a joint operation at the point of sale. And it should button-up on this front, to be effective.

▼ ▼ ▼

¶ Famous Players-Canadian managers were eligible, and they won, hands down, the $1,000 in prize money offered by International Film Distributors for the best campaigns on "The Story of Gilbert & Sullivan" playing the Canadian circuit. Charley Doctor won top prize, $400, in "A" situations, and we don't wonder, since the same campaign was entered for the Quigley Awards, and it was "magnificent"—as Jimmie Nairn said. Freeman Skinner, manager of the Paramount, Halifax, was second in this class, for a $200 award. In the "B" situations, Bill Burke of the Capitol theatre, Brantford, walked away with the top prize of $250, and Charlie Dilly, of the Paramount, Port Arthur, was second in this group, for $150 prize money. It's a well deserved tribute to ambitious showmen of real ability and skill. . . . Edward Cloutier is the "Young Man of the Year" in Jimmie Nairn's current issue of "What's New" from Famous Players-Canadian Theatres. Eddie is the doorman at the Capitol theatre, Prince Rupert, and he headed the entire list with the greatest sale of theatre ticket books this year. His personal sales amounted to $3,153.30 and the circuit reports the greatest aggregate sale of ticket books in the company's history. . . . Tiff Cook, well known in the Round Table and attached to FP-C's headquarters in Toronto, took a Theatre Confections, Ltd., truck to an outdoor game and attracted plenty of attention and customers to things to buy and eat while being otherwise entertained. . . . Matt Saunders, manager of Loew's Poli theatre, Bridgeport, got a front-page story, carried over with art work and two columns of copy, when he helped a local mother to talk to her soldier son and his French bride, in an international phone call for the American Red Cross.

▼ ▼ ▼

¶ Visiting with Frank Boucher in Washington the other day, we agreed that we should spend a day in Baltimore, where a number of Round Table members and good showmen are always in action. And since returning to this desk, and finding Jack Sidney's excellent campaign on "Knights of the Round Table" waiting for us here, we are even more anxious to put Baltimore on our list of places to hold a Round Table meeting in the foreseeable future. . . . Incidentally, Frank publishes the TV Guide in both Washington and Baltimore, and it is a potent program and advertising schedule. . . . Jim Hardiman, "Circus Boss" at Odeon's headquarters in Toronto, selling a new contest for circuit managers for "The Greatest Showmanship on Earth" with sponsored prizes and other incentives to enlist the interest of the wives and mothers of contenders. . . . Cecil McGlohon, manager of the Avon theatre, Savannah, Ga., says that TV advertising on "Creature of the Black Lagoon" really paid off in a big way. . . . A pressbook printed in Italy for Titanus Films, Rome, has an ingenius format, including a dozen halftone pictures, printed as bleed-pages, loose in the folder, and looking like real photographs, for use by the exhibitor as lobby display. . . . A patron of the Totah theatre, Farmington, New Mexico, was so pleased with "The Robe" that he spent $24 advertising in local papers to tell friends and neighbors that seeing the picture would make our world a better place to live in. . . . William Brown, manager of the State theatre, Manchester, Conn., is named "Manager of the Month" in the New England zone, by Stanley Warner theatres, for his good campaign on "Long, Long Trailer," which was promoted at little cost and produced very sizeable results.

The Resemblance Is Really Remarkable

Not Lauren Bacall, Marilyn Monroe or Betty Grable, above, but their duplicates, top-winners in a contest promoted by RKO Theatres in New York with the cooperation of the the New York *World-Telegram*—and we've seldom seen such look-alikes. It was an exciting finish, for a contest to promote "How To Marry a Millionaire."

These winners were chosen in the finals, held in the swank Continental Room of the liner Nassau, at Pier 42, North River. Under newsreel floodlights, punctuated by the glare of photographers' flash bulbs, the contenders vied for a top prize of a $500 savings bond, but the experience all three are looking forward to is that luxurious, seven-day, all-expense-paid, vacation cruise aboard the liner to the Bahamas. It will be the first trip for any of the trio, who'll sail together on April 9th. Before they go, each will get a complete vacation wardrobe, a nationally known wrist-watch, and a new hair-do, all contributed by sponsors.

Our Vice President in charge of such matters has been deprived of Portfolio for his failure to get us invited to the affair. They had 15, count-em, 15 Marilyn Monroes, every one exactly like the original Marilyn in one way or another, and it's said that as many millionaires crashed the party to see if they could out-play Joe DiMaggio, against the field.

"Search for Stars" Held

During our recent vacation from this desk, Frank Hughes, manager of the Avenue theatre, San Francisco, sent news of his new talent show, "Search for Stars" which opened with so much success that it has now been held over for an additional six weeks. It has brought up the box office by 140 per cent. We're glad to publish the story, with credit to him for the Bay Area's popular discovery show, which is now being copied in other houses.

Successful amateurs who have appeared on important radio and Tv shows provide a nucleus for incoming talent, all of whom strive to impress the Avenue audience with their talents. New people are being found regularly, who will go on to other appearances, and who may find success in any of the allied fields of radio, television or motion pictures.

"100 Gals" Awarded To "100 Winners"

Peter Melnyk, manager of the Century theatre, Bonnyville, Alberta, promoted a cooperative advertising deal with a local gas station, who gave out a gallon of gas to each of 100 winners who purchased lucky number tickets. An insurance agency paid for the distribution of handbills, each with a safety-pin attached, in case you lost a button laughing at "Scared Stiff." His program calendar, lithographed in Canada by Pan-American Advertising Service, New Hope, Ont., is very attractive in color, and style. It is underwritten by cooperative advertisers.

Merry-Go-Round Horses Double in Ballyhoo

William Butterfield, owner of the Lake Drive-In theatre, Pasagoula, Miss., an old hand at exploitation, had his entire staff in western costume, placarded the concession counter with one-sheets and photographs, had a display of old guns, and the horses from his playland's merry-go-round, as ballyhoo and atmosphere for Republic's "Jubilee Trail."

Boyd Sparrow reports that the San Francisco Chronicle gave Loew's Warfield theatre a nice break with pictures and story on the opening of "Rose Marie."

▼

Ben Domingo, manager of RKO Keith's Memorial theatre, Boston, combined two national tieups in his lobby for "Glenn Miller Story"—Army Recruiting and Webcor phonographs.

▼

Bob Diem, manager of Loew's theatre, Reading, Pa., not only had that New Moon trailer tieup for "The Long, Long Trailer" but had so many trailers and so much street frontage that it looks like a parade, just parked in front.

OBLIGING PERSONABLE CASHIERS
UNIFORM NEAT DEPENDABLE DOORMEN
RELIABLE ALERT AND COURTEOUS USHERS
GOOD PROJECTION ALWAYS OPERATORS
ORDERLY SYSTEMATIC CLEANING MAINTENANCE DEPT
AGGRESSIVE SALESMANSHIP CANDY ATTENDANTS
LEADERSHIP ORGANIZATION PROMOTIONAL MANAGEMENT

Johnny Corbett, manager of Schine's Glove and Hippodrome theatres in Gloversville, N. Y., held a joint staff meeting on stage, at the showing of Irving Mack's training film, "Courtesy Is Contagious"—with this line-up of employees who are sold on the idea, and drive it home with slogans, based on what they've learned.

FST Create Their Own Pressbooks

Howard Pettengill sends samples of the kind of pressbooks which are created by Florida State Theatres and circulated to managers in the circuit, directly from the headquarters advertising and publicity office in Jacksonville. We've known this was common practice in Howard Pettengill's contact with circuit houses, but we haven't known many other instances where it is as well handled. It's a little difficult to determine how much of these books are actually printed in Florida for the purpose, and how much is assembled and bound from national sources, but the result is uniformly good.

The campaign manual for Walt Disney's "Living Desert" is a substantial job, with sales ideas and suggestions, partly in mimeograph, but with added proof pages, where actual ad copy can be tipped in. Prevue comment cards and the use of opinion quotes gets special attention, and there is sound advice as to how to get the family trade with a typical Disney attraction. Also, we note in passing, a warning to "delete or cover art on snakes" in lobby display, proving that Florida managers know patrons don't like snakes.

On "The Bigamist" the sales approach runs along "True Confessions" lines and the warning line is repeated in every ad—"Adult Entertainment for Adult Audiences." Special lobby display was prepared in the Jacksonville Art Shop and shipped to theatres in the circuit booking. Newspaper teaser ads were smartly designed to capitalize the adult approach and the nature of the picture, which is proper handling for this type of attraction. It's never smart to ignore the warnings on adult pictures.

Local Playdates Listed In National Advertising

The first 1,150 theatres which dated Universal's new Technicolor adventure film, "Saskatchewan", will find their playdates listed in record-making two-and-a-half page ads in Collier's and Look magazines, dated March 19th and 23rd. This marks the largest number of dates ever listed in this type of national magazines, in line with the advertising policy of Universal's Dave Lipton, who seeks to bring this "want-to-see" promotion closer to the actual theatre playdates, throughout the country.

FILMACK
Service Is Quick Like A Bunny
Trailers When You Need Them
Trailers Famous For Quality
1327 S. Wabash Ave. CHICAGO 5, ILLINOIS
630 NINTH AVENUE NEW YORK 36, N.Y.

British Round Table

¶ D. Hughes, manager of the Regal cinema, Cheltenham, sent photos of Ava Gardner with a covering letter to American bases and the larger factories for "Mogambo," in addition to the usual exploitation. . . . G. Lennox, assistant manager of the Regal, Hamilton, Scotland, obtained a natural tieup when a local restaurant called "The Spider's Web" agreed to a window display in exploitation of "The Maze.". . . C. G. Manhire, manager of the Savoy cinema, Edinburgh, Scotland, promoted a jungle window display in a local florist shop, complete with bears borrowed from a furrier for "Tarzan and the She-Devil," and good business proved the value of this extra effort. . . . S. V. Murdoch obtained valuable away-from-theatre publicity on "East of Sumatra" through a tieup with a nearby laundry whose trucks carried advertising for the picture at the Gaumont cinema, Liverpool, where he is manager. . . . I. C. Myrans who manages the Odeon theatre in Chelmsford, sends photo of good exploitation tieup with the local Road Safety Committee for "From Here to Eternity" and says it is the first time they have been known to tie up with anybody. . . . F. B. Page's simple but attention-getting exploitation stunt for "Sombrero" at the Rex cinema, Islington, was a man in Mexican costume sitting outside the theatre in typical head down, crossed legged siesta. . . . R. Parrott, manager of the Ritz cinema, Doncaster, hopeful that material sent us on recent exploitation will qualify him for Round Table membership, and we assure him that he has been enrolled and card is on the way. . . . Roy Raistrick, manager of the Gaumont, Sheffield, sends a fine "How to Marry a Millionaire" entry for the next Quigley Awards competition. He plays up a different angle by offering five days in Paris to the girl whose voice is most similar to Marilyn Monroe's. . . .

▼ ▼

¶ Noel Briggs, assistant manager at the Lyric cinema, Wellingbrough, played "Dangerous When Wet" in cold weather, and rather than emphasize the bathing suit angle, had a well publicized fashion contest showing dresses made of "safe when wet" materials. . . . Another assistant manager, A. Buckley of the Regal cinema, Halifax, put the doorman in gorilla get-up to parade the streets for "Mogambo.". . . A. S. Cooke, manager of the Regal cinema, Cirencester, contacted the heads of 30 local schools with invitations for groups of children to see "The Conquest of Mt. Everest," with resulting good will. . . . D. S. Copeland, assistant manager of the Globe cinema, Stockton, had the world-renowned clown, "Coco" at a special minors' matinee, and two local newspapers gave the story good space. . . . J. D. del Nevo, acting manager at the Regal cinema, Oxford, using a "Day to Remember" contest to exploit the picture of that name. First prize was a portrait, promoted from a local photographer. . . . R. N. Douglas, assistant at the Waverly cinema, Shawlands, Scotland, another who believes in contests. This was a tour contest with two weeks in Italy as first prize in exploitation of "Quo Vadis.". . . Charles L. Fowler, manager of the New Hippodrome & Tudor House, Huddersfield, tied up his campaign for "Second Chance" with the local Road Safety Commission who put up posters and supplied 1000 children's road safety painting books. . . . Peter H. Gaston, assistant manager of the Savoy cinema, Sale, sends campaign book showing all-out exploitation for "Mogambo," including gorilla masks and street ballyhoo. . . . E. D. Hainge, manager of the Odeon cinema, Birmingham, contacted heads of social and church organizations in advance of his playdate of "The Robe" and invited the mayor and other dignitaries.—*W. T.*

▼ ▼

Miss Lily Watt, manager of the Odeon theatre, Coatbridge, Scotland, and one of our best Round Table members anywhere in the world, displays her Scroll of Honor citation, won in the third quarter for the Quigley Awards of 1953—to a visitor, Roy Rogers, in person, on a six-weeks tour of Britain's music halls.

As a matter of interest, in addition to the Roy Rogers Fan Club, with over 50,000 members, there are now 65 cinemas with Riders Clubs in Britain. Roy returns with the resolution to make new films for theatres, at long last. It's been years since his loyal fans have had a current release.

WEEKLY Report

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

CANDY, BEVERAGE VARIETY GROWS

Popcorn may be the kingpin of theatre refreshment vending, but both candy and beverages have made significant gains in popularity among patrons of the indoor snack bars. As a consequence the visitor to the refreshment stand now finds a greater variety of confectionery and soft drinks to choose from than ever before!

These were important findings in the Sixth Annual Theatre Refreshment Sales Survey in which exhibitors throughout the United States were polled concerning various aspects of their snack service operations. (The first report on the survey results was published in the Better Theatres Market Guide Number, issued March 27.)

That increase in the range of candy brands available at the theatre snack stand has grown steadily the past few years. Back in 1952 the average theatre was shown in survey results to offer its patrons a choice of about 29 bars. Last year this figure jumped to 35. In 1954 it is 40—an advance of 27½% in only two years!

With such an increase in the kinds of candy stocked in theatres, it was inevitable that the list of "best-sellers" among the brands should also be considerably expanded. As a part of the poll each year exhibitors are asked to name the ten brands which are most popular among their patrons. In tabulating the results it was found that there were 156 different kinds!

From all the brands listed each year the Herald selects those which received the largest number of votes, and these are awarded Theatre Sales Champion Shields, which signifies that they lead the field in popularity with theatre patrons. (The complete list of winners is reproduced at right.)

In addition to naming their "best-selling" candies, exhibitors reported the beverages which are most often purchased by their clientele.

While less popular with theatre patrons than either popcorn or candy, according to survey results, beverages have over the years gradually earned for themselves a substantial place in refreshment stand business. While in 1952 exhibitors reported that an average of only 6 out of each 100 patrons purchased a soft drink, this year that figure was 28—*a jump of almost 500%!*

Theatre Sales Champions

. . . best-selling candies and soft drinks named in survey

1954
A THEATRE
SALES
Champion
AWARDED BY
MOTION PICTURE
HERALD

CANDY

Almond Joy
Baby Ruth
Brock Assortment
Butterfinger
Clark Bar
Goobers
Mr. Goodbar
Hershey Bars
Hollywood Milk Shake
Jujyfruits
M & M's
Malted Milk Balls
Mars
Mason Dots
Milk Duds
Milky Way
Mounds
Necco Peppermints
Nestle Bars
Oh Henry
Planter's Peanuts
Pom Poms
Powerhouse
Peanut Butter Cup
Raisinets
Switzer's Licorice
Three Musketeers
Tootsie Roll
Welch Jr. Mints

BEVERAGES

Canada Dry
Orange and Grape
Coca-Cola
Dad's Root Beer
Hires Root Beer
Mission Orange
Orange Crush
Pepsi-Cola
Seven-Up

Manufacturers of Champions not identified in the brand names are as follows: Almond Joy and Mounds, Peter Paul, Inc., Naugatuck, Conn.; Baby Ruth and Butterfinger, Curtiss Candy Company, Chicago; Goobers and Raisinets, Blumenthal Bros., Philadelphia; Mr. Goodbar, Hershey Chocolate Corporation, Hershey, Pa.; Jujyfruits, Henry Heide Company, New York; M & M's, Hawley & Hoops, Newark, N. J.; Malted Milk Balls and Powerhouse, Walter H. Johnson Candy Company, Chicago; Mars, Milky Way, and Three Musketeers, Mars, Inc., Chicago; Milk Duds, M. J. Holloway Company, Chicago; Necco Peppermints, New England Candy Company, Cambridge, Mass.; Oh Henry, Williamson Candy Company, Chicago; Pom Pom and Jr. Mints, James O. Welch Company, Cambridge, Mass.; Peanut Butter Cup, H. B. Reese Candy Company, Hershey, Pa.; Tootsie Rolls, Sweets Company of America, Hoboken, N. J.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

JACK SLADE: Mark Stevens, Dorothy Malone—With the aid of some extra advertising, especially a big two column mat provided by Allied Artists, this western did a lot of business. It's a brutal picture as far as the action is concerned, since Mark Stevens kills about seven or eight people during the 89 minutes. If your patrons like a rough, tough picture, then by all means play "Jack Slade." Played Thursday, Friday, Saturday, February 4, 5, 6.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

RIOT IN CELL BLOCK 11: Neville Brand, Leo Gordon—This picture is terrific in excitement, in fact and at the box office. It was advertised on television in this section of the country, which aroused a great deal of enthusiasm, and the people simply wanted to see it. We suggest this sort of advertising for more pictures. Played Sunday, Monday, Tuesday, March 14, 15, 16.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

TORPEDO ALLEY: Mark Stevens, Dorothy Malone—Very interesting picture, full of action and well done. My patrons seemed to enjoy it thoroughly. Played Friday, Saturday, March 19, 20.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

Columbia

PARATROOPER: Alan Ladd, Leo Genn—Alan Ladd plays the part of an American who joins the paratroopers in England prior to the United States entry into World War II. There is plenty of action and the story is authentically filmed. In addition, the Technicolor photography is very good. This gave a good account of itself at the box office, considering that war pictures haven't been too successful lately. Played Sunday, Monday, Tuesday, Wednesday, January 31, February 1, 2, 3.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Metro-Goldwyn-Mayer

BRIGHT ROAD: Robert Horton, Dorothy Dandridge—This has an all Negro cast and I'm sure our house would have been full if it hadn't been for a March blizzard. There were so many comments that people wanted to see the picture but couldn't get in. Play it up and give it preferred time. I think it will make money for you. Very small town, rural patronage.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

EASY TO LOVE: Esther Williams, Van Johnson—I played this picture starting New Year's Day and it was grand entertainment for the whole family. The usual fine photography and settings that typify a Metro picture were not left out, and on a wide screen the picture was very good. But maybe the public is getting tired of Esther Williams, as the box-office returns were not as good as I expected. Business was average, but my patrons liked what they saw, so I have no complaint. Played Friday, Saturday, Sunday, Monday, January 1, 2, 3, 4.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

ESCAPE FROM FORT BRAVO: William Holden, Eleanor Parker—This is one of the best outdoor action pictures that we have played in quite some time. The picture was well acted and the photography was excellent. I played it at a ratio of 1:75-1 on the wide screen, and some of the shots were breathtaking. Business was very good and comments were likewise. Played Sunday, Monday, Tuesday, Wednesday, December 27, 28, 29, 30.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

GIVE A GIRL A BREAK: Marge & Gower Champion, Debbie Reynolds—This is just a fair musical that failed to do average business. The dancing is good, but our patrons do not especially like the Champions as the leading stars. Debbie Reynolds was satisfactory, but the picture lacked a story to keep the audience interested. Played Sunday, Monday, February 7, 8.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

SOMBRERO: Ricardo Montalban, Cyd Charisse—This is strictly a large situation picture. Even if you can buy it right, leave it alone unless your patrons go for musicals in a big way. Small town and rural patronage. Played Saturday, Sunday, February 20, 21.—J. S. Snavely, Leith Opera House, Leith, No. Dak.

WILD NORTH: Stewart Granger, Cyd Charisse—I looked for some good pictures that I could buy right by playing late on account of the March weather, and this was one of them. If you haven't played it, do it now, as it has everything. Box office good. Very small town, rural patronage.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

Paramount

FLIGHT TO TANGIER: Joan Fontaine, Jack Palance—This is just a fair drama with a mixed up plot. I couldn't figure out who was chasing who, and the audience had the same trouble. They had better give Jack Palance some decent roles again, as he was well liked in "Sudden Fear" (RKO) and "Shane" (Para.). Business was just average for the mid-week change. Played Wednesday, Thursday, January 13, 14.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

HERE COME THE GIRLS: Bob Hope, Rosemary Clooney, Arlene Dahl, Tony Martin—We had a stretch of below-zero weather during the entire run of this picture, which undoubtedly hurt the attendance. However, the comments on the picture were not very good, which was understandable after seeing the picture. Bob Hope had better stick to straight comedy instead of going musical, or his following will get less and less. Played Friday, Saturday, Sunday, Monday, Tuesday, January 15, 16, 17, 18, 19.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

MONEY FROM HOME: Dean Martin, Jerry Lewis—One of their best to date, and Technicolor helped considerably. The horse race is a scream. Played Sunday, Monday, Tuesday, March 21, 22, 23.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

THOSE REDHEADS FROM SEATTLE: Rhonda Fleming, Gene Barry—Good little action and color picture, but didn't do any good on it. Priced a little too high for us, but Paramount usually kicks back with a little. Played Sunday, Monday, Tuesday, February 14, 15, 16.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

THOSE REDHEADS FROM SEATTLE: Rhonda Fleming, Gene Barry—A cute little picture that is a small town natural. No stars, but entertaining.—J. C. Balkcom, Gray Theatre, Gray, Ga.

VANQUISHED, THE: John Payne, Jan Sterling—This is not a bad picture, but we played to a small loss on Friday, Saturday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

VANQUISHED, THE: John Payne, Jan Sterling—Our patrons liked it and so did our box office. Good color by Technicolor. Very small town, rural patronage. Played Saturday, Sunday, February 6, 7.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

RKO Radio

TARZAN AND THE SHE-DEVIL: Lex Barker, Joyce MacKenzie—I never fail on these Tarzan pictures. This one is excellent. "Cheta," the monkey, really stole this picture. If your patrons like jungle pictures, play it. Did extra business both nights. Played Friday, Saturday, February 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

TEMBO: Howard Hill and Wild Animals—With this one we had some of the biggest fun and games we have had since we opened. It may seem strange to fellow exhibitors that although we live in central Africa and are supposed to see lions and tigers each day (which we don't—in the 18 years I've been here, I've only seen them on the screen) we fill the house to capacity each performance with a good wild animal film, especially if authentic and in color. "Tembo" brought us the biggest gross for Sunday-Monday-Tuesday since we opened. We were sold out for the first two nights ahead, a thing that never happens here. Crowded houses loved this and I thought it excellent. Critics gave it a fair rating, but then I must expect good business when they do this! Play "Tembo" any time, anywhere for good box office and bouquets. It was fun watching the hundreds being turned away each night. Sorry I did not have a TV official here to watch the bedlam. Played Sunday, Monday, Tuesday, February 21, 22, 23.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Republic

FLIGHT NURSE: Joan Leslie, Forrest Tucker—This is a good picture that portrays the feminine side of the Korean police action. There is action, romance and humor, and all in all, it's a pleasing picture. Business was good and everyone seemed to enjoy it—even the men. Played Friday, Saturday, January 29, 30.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

MISSOURIANS, THE: Monte Hale, Paul Hurst—I used a return engagement of this good little western the same day I played the Monte Hale-Ray Whitley stage show. These two fellows really have a good show and were very friendly and cooperative among the patrons in and around the lobby. We need more fellows of the type of Hale and Whitley touring the country to create good will for the industry. Would like to see a new series of westerns with these two stars. Played Tuesday, March 2.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TRENT'S LAST CASE: Michael Wilding, Margaret Lockwood—Very good detective story, well acted by top British actors, and one an audience will enjoy, especially in college towns. Played Wednesday, Thursday, March 24, 25.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

Stratford

MR. POTTS GOES TO MOSCOW: George Cole, Nadia Gray—An excellent comedy for an art house. The picture is tops with good story, but business not at all what it should have been. Played Sunday, Monday, February 28, March 1.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

United Artists

99 RIVER STREET: John Payne, Evelyn Keyes—Fellow exhibiors, here is a picture that will have your patrons on the edge of their seats. It's got action, suspense and some real good acting. The cast isn't terrific and neither is the title, but once you get them inside the theatre, they'll really enjoy the proceedings. Business was average, but the comments were good. Played Wednesday, Thursday, January 27, 28.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

WIDE SCREEN PRESENTATIONS PAY OFF! Wide angle lenses and special apertures immediately available. Write for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

BIG SAVINGS ON BIG SCREENS AND LENSES at Star! Write us! Pair Simplex-Acme Projectors; suprex 50 ampere Lamphouses, RCA rotary stabilizer sound, heavy bases, rebuilt, $1,095; Brenkert Enarc Lamphouses, rebuilt, $489.50 pair; 3-unit electric Ticket Register, rebuilt, $139.50; Century CC Mechanisms, rebuilt, $725 pair; Griswold Splicers, $12.95. What do you need? STAR CINEMA SUPPLY. 447 West 52nd St., New York 19.

PROJECTORS BY DeVRY—REBUILT LIKE NEW by S. O. S. from $895. Send for Bulletin DEVPRO. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUY BY MAIL AND SAVE! RECTIFIERS, G. E. copper oxide, 40 to 60 amps., bargain at $250 pair; Brenkert Enarcs $325 less reflectors; DeVrys less amplifier and speaker, $400, 1 k.w. lamps and rectifiers, $400. Special discount on lenses. DODGE EQUIPMENT CO., P. O. Box 11, Cincinnati 30, Ohio.

POSITIONS WANTED

ARE YOU SEEKING CAPABLE, QUALIFIED manager, well recommended for top operation? BOX 2779. MOTION PICTURE HERALD.

MANAGER, ASSISTANT MANAGER, PROJECTIONIST, and/or doorman. Nine years' experience. BOX 2781, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, boxspring cushion, excellent condition. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

"NEW SCREEN TECHNIQUES" — THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE—500-CAR DRIVE-IN THEATRE, wonderful location, prosperous area, 75 miles New York City. Gross approximately $100,000, handsome net. Price $110,000. BOX 2777, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

FREE BROCHURE DRIVE-IN, INDOOR ADVERTISING specialties. PARKHURST ENTERPRISES, Lansing 10, Mich.

NEW EQUIPMENT

SAVE ON CARBONS! ALL SIZES MOTORIZED carbon savers for angle trim arc lamps (Mighty 90, etc.) $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIG PANORAMIC SCREENS—LOW PRICES! All purpose metallic screens 90c sq. ft. Wide angle lenses, special apertures immediately available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

HARNESS YOUR EXPERIENCE—SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog St-10. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WEST COAST CIRCUIT LOOKING FOR aggressive, imaginative dynamic advertising and promotional specialist. Opportunity for right party to progress with rapidly expanding part of the country. Send the details of your qualifications, experience, age, marital and family status, etc., in a letter to BOX 2780, MOTION PICTURE HERALD.

AFL Council Asks Top Aid

HOLLYWOOD: Because of "growing unemployment" in the motion picture studios, the Hollywood AFL Film Council last Sunday in an "urgent communication' asked industry leaders to fight against artificial monetary restrictions and subsidies by foreign governments which cause American industry to produce pictures abroad.

When foreign government representatives participate in negotiations between the American and foreign film industries, the American government should be "a supporting member" of the American "negotiating team in order to equalize the bargaining power," the council said.

The council said it recognized that "the economic welfare of the employees in the motion picture industry depends on the economic health of our whole industry" and declared that the workers "are particularly affected by the rapid decline of the domestic production of this industry. . . ."

The communication was sent to Eric Johnston, Motion Picture Association of America; Ellis Arnall, Society of Independent Motion Picture Producers, with copies to John Foster Dulles, U. S. Secretary of State, and other State Department officials.

Expect Big Turnout for Wisconsin Allied Meet

The "year-of-decision" convention of Allied Independent Theatre Owners of Wisconsin, to be held next Tuesday through Thursday at the Schroeder Hotel, Milwaukee, is expected to break all attendance records for such affairs in Milwaukee. Featured speakers at the affair will be Ben Marcus, president of National Allied; Sig Goldberg, president of the Wisconsin unit, and Al Sindlinger, research expert.

Ballantyne Wide Drive-in Screen

The Ballantyne Company of Omaha this week announced two new developments concerning wide screens for drive-ins. The first is a prefabricated Boyer giant screen tower 40 feet high by 90 wide and the second consists of prefabricated sections for the standard Boyer screen tower which can convert them to wide screen use.

Harry R. Horgan Dies

NEWPORT, R. I.: Harry R. Horgan, 57, owner of the Opera House and a member for many years of civic organizations, died March 23 of a heart attack in the Newport Hospital. He took over the Opera House 30 years ago, where he switched from stage presentations to motion pictures. He is survived by his wife, a son, three daughters.

George E. Whiteside

George E. Whiteside, 80, pioneer theatre owner and operator of Salem, Ore., died of a heart attack March 24. The owner of the Palace, Majestic and Whiteside theatres in Corvallis, Ore., he was a native of Burlington, Iowa.

John F. Murphy

PROVIDENCE: Local theatremen were shocked on hearing of the death of John F. Murphy, former manager of the Avon Cinema here, in an automobile crash in Maine. Mr. Murphy managed the Avon prior to entering the U. S. Air Force. After discharge in 1946, he became manager of the Waterville, Me., Opera House, and later managed two Maine drive-ins.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 122 attractions, 5,347 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Actress, The (MGM)	–	–	3	19	35
All-American (Univ.)	–	14	29	14	14
All the Brothers Were Valiant (MGM)	–	16	53	35	3
Appointment in Honduras (RKO)	–	6	19	8	8
Back to God's Country (Univ.)	1	19	41	16	5
Bad for Each Other (Col.)	–	–	2	7	4
Beachhead (UA)	–	3	3	–	–
Beat the Devil (UA)	18	–	1	2	4
Beneath the 12-Mile Reef (20th-Fox)	23	–	2	2	–
Big Heat (Col.)	1	21	30	15	5
Bigamist, The (Filmakers)	–	1	5	–	5
Blowing Wild (WB)	8	19	35	36	6
Blueprint for Murder, A (20th-Fox)	–	–	9	6	1
Border River (Univ.)	–	2	23	9	1
Botany Bay (Para.)	–	1	33	34	5
Boy from Oklahoma (WB)	17	2	7	5	2
Caddy, The (Para.)	11	60	39	9	1
Calamity Jane (WB)	4	68	33	8	1
Captain's Paradise (UA)	8	2	–	–	1
Cease Fire! (Para.)	–	4	8	11	5
City of Bad Men (20th-Fox)	1	8	53	28	4
Command, The (WB)	1	4	9	1	–
Conquest of Cochise (Col.)	–	1	9	15	10
Crazylegs—All-American (Rep.)	–	2	7	5	3
†Creature from the Black Lagoon (Univ.)	–	4	–	1	–
†Crime Wave (WB)	–	–	2	1	2
Decameron Nights (RKO)	–	–	–	4	6
Diamond Queen, The (WB)	–	–	6	6	6
East of Sumatra (Univ.)	–	18	29	16	5
Easy to Love (MGM)	19	19	24	7	6
Eddie Cantor Story (WB)	3	31	6	2	5
Escape from Fort Bravo (MGM)	–	5	30	38	6
Fighter Attack (AA)	–	7	6	–	3
Flight Nurse (Rep.)	1	7	13	8	2
Flight to Tangier (Para.)	–	1	12	17	9
Forbidden (Univ.)	–	–	14	16	4
Forever Female (Para.)	4	–	8	5	16
From Here to Eternity (Col.)	52	32	4	2	5
Give a Girl a Break (MGM)	–	5	17	22	7
Glass Web, The (Univ.)	–	1	4	5	9
Glenn Miller Story (Univ.)	24	8	–	1	–
Go, Man, Go (UA)	7	9	4	–	–
Golden Blade, The (Univ.)	–	5	20	16	3
Great Diamond Robbery (MGM)	–	2	5	13	5
Gun Fury (Col.)	–	3	8	4	2
Half a Hero (MGM)	–	8	22	22	19
†Hell and High Water (20th-Fox)	1	5	–	–	–
Here Come the Girls (Para.)	2	6	27	40	25
His Majesty O'Keefe (WB)	1	16	11	14	4
Hondo (WB)	68	13	4	–	1
How to Marry a Millionaire (20th-Fox)	50	5	–	2	–
Island in the Sky (WB)	–	32	40	48	16
†It Should Happen to You (Col.)	–	–	2	–	3
Jesse James vs. The Daltons (Col.)	3	5	4	4	–
Jivaro (Para.)	–	3	1	9	3
Joe Louis Story, The (UA)	–	1	2	6	–
†Jubilee Trail (Rep.)	–	2	2	4	1
†Julius Caesar (MGM)	4	1	1	–	–
King of the Khyber Rifles (20th-Fox)	11	6	3	–	1
Kiss Me Kate (MGM)	5	21	23	28	19
Knights of the Round Table (MGM)	7	1	4	3	2
*Lili (MGM)	8	31	21	26	16
Lion Is in the Streets, A (WB)	–	1	16	33	35
Little Boy Lost (Para.)	20	52	28	4	2
Little Caesar (WB) (Reissue)	7	1	–	8	–
Little Fugitive (Burstyn)	4	1	4	1	1
Long, Long Trailer, The (MGM)	37	22	–	1	–
Man Between, The (UA)	–	2	–	3	–
Man in the Attic (20th-Fox)	–	–	8	3	2
Marry Me Again (RKO)	–	2	11	16	9
Martin Luther (de Rochemont)	21	15	2	–	–
Miss Sadie Thompson (Col.)	8	7	3	3	–
Mister Scoutmaster (20th-Fox)	3	17	54	31	11
Mogambo (MGM)	43	68	24	3	1
Money from Home (Para.)	–	8	5	1	–
*Moon Is Blue, The (UA)	42	32	26	15	4
Moonlighter, The (WB)	–	3	11	17	19
Nebraskan, The (Col.)	–	2	4	3	2
99 River Street (UA)	1	2	13	13	2
Paratrooper (Col.)	1	19	12	10	1
Paris Model (Col.)	–	–	2	3	1
Prisoners of the Casbah (Col.)	–	–	–	8	5
Private Eyes (AA)	–	3	6	1	–
Public Enemy (WB) (Reissue)	–	2	1	7	–
Quo Vadis (MGM) (Reissue)	5	9	6	3	–
†Red Garters (Para.)	–	2	1	4	8
Ride Clear of Diablo (Univ.)	3	7	6	–	–
Riders to the Stars (UA)	–	–	2	3	1
Riot in Cell Block 11 (AA)	–	5	6	–	–
Rob Roy (Disney-RKO)	–	–	9	3	1
Robe, The (20th-Fox)	64	7	2	–	–
Roman Holiday (Para.)	–	14	41	38	8
Saadia (MGM)	–	1	1	8	6
Sabre Jet (UA)	2	24	36	18	5
†Saskatchewan (Univ.)	–	6	7	1	1
Sea of Lost Ships (Rep.)	–	1	5	8	2
Shane (Para.)	56	47	7	2	–
Shark River (UA)	–	16	10	1	4
†She Couldn't Say No (RKO)	–	–	3	–	2
Sins of Jezebel (Lippert)	–	2	7	6	2
Sky Commando (Col.)	–	4	4	–	1
Slaves of Babylon (Col.)	–	1	3	4	2
So Big (WB)	1	19	68	22	5
Stand at Apache River (Univ.)	1	4	17	15	4
Steel Lady, The (UA)	–	–	9	10	–
Take the High Ground (MGM)	11	43	48	9	3
Taza, Son of Cochise (Univ.)	–	1	3	2	–
Terror on a Train (MGM)	–	–	1	4	3
Those Redheads from Seattle (Para.)	–	7	19	19	4
Three Sailors and a Girl (WB)	1	7	38	15	5
Three Young Texans (20th-Fox)	–	3	1	9	3
Thunder over the Plains (WB)	1	18	21	24	5
†Top Banana (UA)	–	–	3	2	–
Torch Song (MGM)	–	9	20	14	31
Tumbleweed (Univ.)	1	21	26	7	3
Veils of Bagdad (Univ.)	–	1	4	18	8
Vicki (20th-Fox)	–	1	5	16	11
Walking My Baby Back Home (Univ.)	–	33	40	26	2
War Arrow (Univ.)	–	23	22	10	–
War of the Worlds (Para.)	2	7	19	39	20
Wild One (Col.)	–	11	5	2	1
Wings of the Hawk (Univ.)	–	6	19	24	33

'Drive A Crooked Road' Seen As Sleeper Of The Year

The sleeper of the year so far (i.e., an unexpected bonus for film-goers) is an electrifying crime thriller. This is Columbia's "Drive A Crooked Road," acted (but not overacted) by Mickey Rooney with Dianne Foster and Kevin McCarthy. A nearly perfect thing of its kind.

REPRINTED FROM
THE LOS ANGELES TIMES

A NEW
AND GREAT
MICKEY ROONEY

DRIVE A CROOKED ROAD

Starring

MICKEY ROONEY · DIANNE FOSTER

NOW DATING
FROM Columbia!

Screen Play by BLAKE EDWARDS · Produced by JONIE TAPS · Directed by RICHARD QUINE

Keep COMPO Alive!—*An Editorial*

APRIL 10, 1954

MOTION PICTURE HERALD

Allied Sponsors 12 Features with Playdate Guarantee

UA's 35th BIRTHDAY

THIS WEEK: ***Better Refreshment Merchandising***

Better Theatres
for APRIL

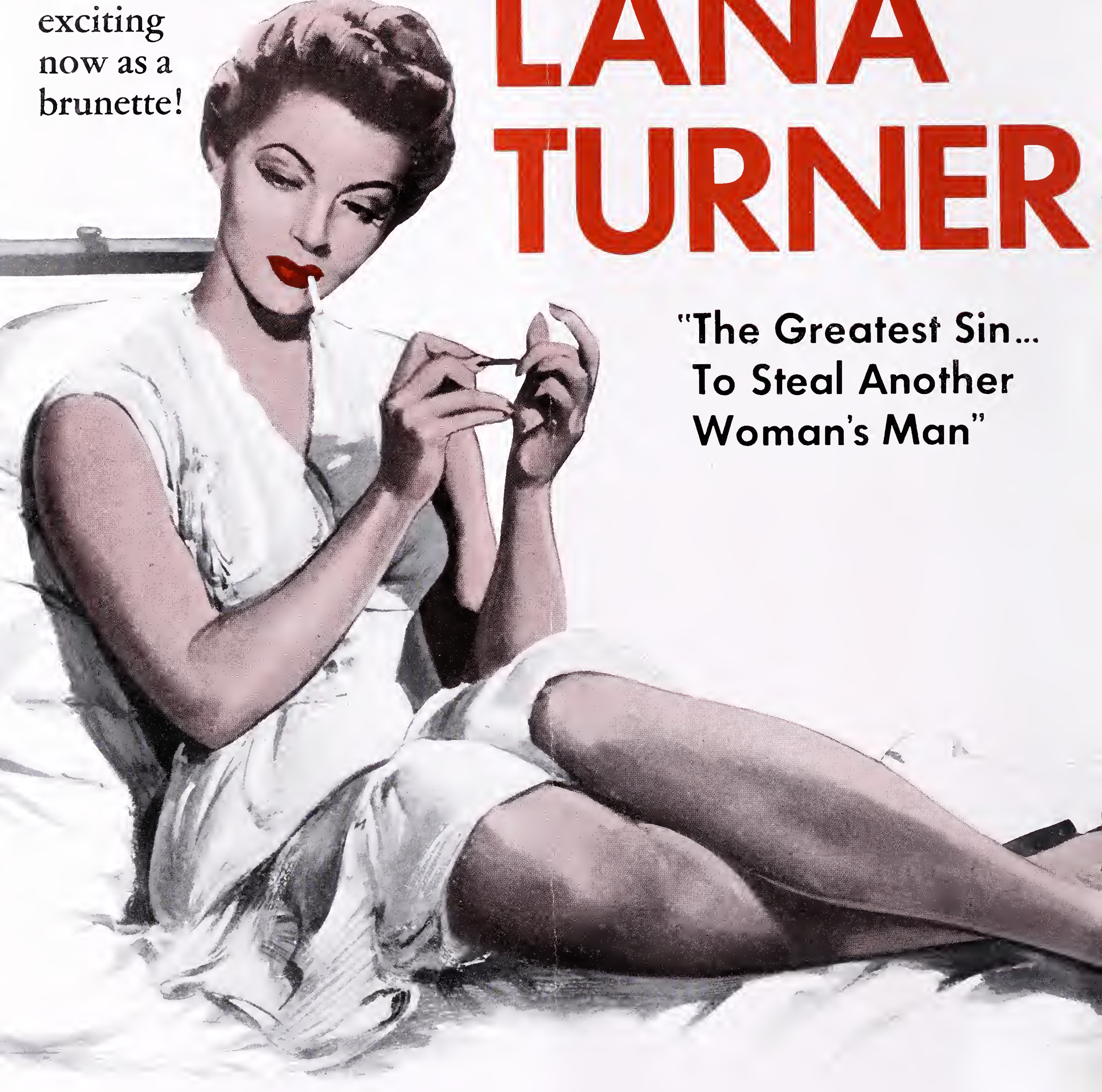
The Role of Stereophonic Sound
•
Wide-Screen's New Adaptability
•
Loren Ryder Explains VistaVision

Entered as second-class matter January 17, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

She's even more exciting now as a brunette!

LANA TURNER



"The Greatest Sin... To Steal Another Woman's Man"

TRADE SHOWS—APRIL 26th (Except Denver *April 27th)

ALBANY	20th-Fox Screen Room	1052 Broadway	4/26	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/26	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/26	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/26	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/26	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	4/26	2:15 P.M.
CINCINNATI	RKO Palace Theatre Bldg.	16 East Sixth Street	4/26	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/26	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/26	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/27	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/26	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/26	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	4/26	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	4/26	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/26	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/26	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/26	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	4/26	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	4/26	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	4/26	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	4/26	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	4/26	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	4/26	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	4/26	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	4/26	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	4/26	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/26	2 P.M.
ST. LOUIS	Paramount Screen Room	2949 Olive Street	4/26	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	4/26	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	4/26	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	4/26	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	4/26	2 P.M.

"Leo, that's a great title, FLAME AND THE FLESH", for a LANA TURNER picture. It even tops the marquee value of Lana's famous title "The Bad And The Beautiful."

"Come to the Trade Show friend, and you'll see that the combination of LANA TURNER with the title "FLAME AND THE FLESH" to sell a great attraction is sure-fire!"

M-G-M's Sensation In Fiery COLOR BY **TECHNICOLOR**

FLAME AND THE FLESH

Filmed in the pleasure haunts of Europe!

Co-Starring

PIER ANGELI · CARLOS THOMPSON

with **BONAR COLLEANO** Screen Play by **HELEN DEUTSCH** Based On a Novel by AUGUSTE BAILLY

Directed by **RICHARD BROOKS** · Produced by **JOE PASTERNAK**

The Industry's Showmanship Event! M-G-M's 30th Anniversary Jubilee!

A REPORT TO THE EXHIBIT

and a cordial invitati

"We are showing you a glimpse of our future—because it is your future, too!"

ON APRIL 26TH

EVERY EXHIBITOR IN THE NATION IS INVITED TO A PRESENTATION BY JACK L. WARNER IN A SPECIAL CINEMASCOPE SUBJECT TO BE SHOWN IN SELECTED THEATRES IN EVERY EXCHANGE CITY!!

Warner Bros. Studios are now engaged in by far the biggest, costliest of all our production programs. Almost any one of the pictures ready, in production, or soon to be made, could have been considered the leading industry attraction of any past season. We want you to have the whole story—all the history-making facts that speak for themselves.

AND ON THE SAME OCCASION AT THE SAME THEATRES SPECIAL SCREENING OF ALFRED HITCHCOCK'S **"dial M for Murder"**

ORS OF THE UNITED STATES!...

on from Warner Bros.

THIS SCREEN REPORT, prepared especially for exhibitors, shows actual scenes from our forthcoming productions to give you a detailed review of the look and shape of things to come . . . the scope of the great books, great plays, great stories and great talent in the Warner Bros. pictures on the way to your screens.

We sincerely urge that you make every effort to attend. We are positive that what you will see will convince you as we are convinced that for the customers of Warner Bros. and for the Studios of Warner Bros. the times just ahead will be the most mutually profitable of any time we have made pictures and you have shown them.

CITY	THEATRE	TIME
ALBANY	STRAND	10:00 AM
ATLANTA	RHODES	10:30 AM
BOSTON	FENWAY	10:00 AM
BUFFALO	CENTER	10:00 AM
CHARLOTTE*	CAROLINA	10:00 AM
CHICAGO	CENTURY	10:30 AM
CINCINNATI	HOLLYWOOD	2:00 PM
CLEVELAND	COLONY	11:00 AM
DALLAS	PALACE	9:00 AM
DENVER	ESQUIRE	2:00 PM
DES MOINES	DES MOINES	9:15 AM
DETROIT	HOLLYWOOD	2:00 PM
INDIANAPOLIS	FOUNTAIN SQUARE	1:30 PM
JACKSONVILLE	ST. JOHNS	9:00 AM
KANSAS CITY	PLAZA	10:30 AM
LOS ANGELES	FOX BOULEVARD	2:00 PM
MEMPHIS	WARNER	9:30 AM
MILWAUKEE	WARNER	9:30 AM
MINNEAPOLIS	UPTOWN	10:30 AM
NEW HAVEN	ROGER SHERMAN	10:00 AM
NEW ORLEANS	SAENGER	8:35 AM
NEW YORK	R.K.O.—86th ST.	9:45 AM
OKLAHOMA	CRITERION	9:30 AM
OMAHA	STATE	9:45 AM
PHILADELPHIA	BROADWAY	11:00 AM
PITTSBURGH*	SCHENLEY	10:30 AM
PORTLAND	EGYPTIAN	2:00 PM
SALT LAKE	CENTRE	10:00 AM
SAN FRANCISCO	PARAMOUNT	9:30 AM
SEATTLE*	EGYPTIAN	1:30 PM
ST. LOUIS	ST. LOUIS	1:00 PM
WASHINGTON	AMBASSADOR	10:00 AM

** — denotes 2D*

3 DIMENSION
IN THE HITCHCOCK MANNER!
AND
WARNERCOLOR

STARRING
RAY MILLAND
GRACE KELLY
ROBERT CUMMINGS

For
CINEMASCOPE
SPECIAL
HONORARY
ACADEMY
AWARD

Soon!

IN

CINEMASCOPE

IN THE WONDER OF STEREOPHONIC SOUND

ROBERT MITCHUM · MARILYN MONROE

in 20th Century-Fox's

River of No Return

color by TECHNICOLOR

20th Century-Fox presents ROBERT MITCHUM and MARILYN MONROE in **"RIVER OF NO RETURN"** with RORY CALHOUN · Tommy Rettig · Murvyn Vye · Douglas Spencer · Produced by STANLEY RUBIN · Directed by OTTO PREMINGER · Screen Play by FRANK FENTON · From a story by Louis Lantz · Color by Technicolor

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher | *MARTIN QUIGLEY, JR., Editor*

Vol. 195, No. 2 | April 10, 1954

Keep COMPO Alive

IRONIC as it may seem, COMPO's very existence as a living tool in the service of the motion picture industry is in jeopardy while cheers are still ringing for its successful tax fight.

This bizarre state of affairs is due to the fact that COMPO, apart from the tax campaigns, never received wholehearted support from all sectors of the industry. Some exhibitor leaders, unwisely it would seem on the record, surmised that a strong COMPO would be a threat to the existence and financial well-being of regional organizations. From the beginning, some important circuit executives, for unknown motives, took a dim view of COMPO.

Make no mistake—if COMPO is not promptly given a precise mandate to continue in operation and a practical program to carry out, it will wither and die. That will mean many battles that need to be fought for the industry will be waged without this most potent weapon.

During the several years of the pre-Korean War tax campaign and the recent successful drive COMPO functioned under a compromise of expediency. To salve the feelings of those who opposed it, all funds were earmarked for activities in support of the tax committee.

With the same teamwork, careful planning and enthusiastic execution that characterized the tax campaign, a properly backed COMPO should have equal success in other fields. The industry needs a united voice today more than ever before. No false sense of security should be felt because one-half the country's theatres no longer pay admission taxes and the other half pay 10 percent.

THE activities with which COMPO should be charged fall into two general classes: 1) Protection of the industry's rights, and 2) Promotion of the industry's business.

Protection includes not just elimination or blocking of unfair, discriminatory taxation at the national, state and community levels. It also means defense against all customs, rules, laws and practices that place an exhibitor (or producer or distributor) at a disadvantage with respect to other businessmen. On the tax front there is work to keep part of the COMPO staff busy indefinitely. Too many states and communities have been eyeing theatre admissions as a source of revenue. Too many states at present are collecting such levies. There are also censorship laws, Sunday closing regulations and special licenses which require attention. The existence of a discriminatory ordinance in any community is a threat to the entire industry.

Up to now COMPO has not been given a real chance to serve as a promotion facility. Motion pictures need to be sold institutionally and nationally more than ever. The movie-going habit must be stimulated. It can be—but not without effort on an all-industry basis. Soon the most direct type of competition for leisure entertainment time—home television—will win increased audiences as color receivers become cheaper and widespread. Today a handful of homes have color TV. Tomorrow millions of homes will be so equipped.

The motion picture industry as a whole has failed to get full advantage of the new techniques because too frequently individual companies have made announcements that confused the public. COMPO should be in a position to enlighten the press and public generally in order that the maximum possible stimulus be given to the box office. After all each of the techniques seeks acceptance at the same theatres from the same public.

Many all-industry promotions belong under the sponsorship of COMPO. It is the natural organization to present the next Academy Awards show. It is the logical unit to work on improving the industry's public relations. It is the best voice for winning enhanced prestige.

Those who believe in COMPO should make themselves heard immediately. The executive committee representing all the constituent organizations should be summoned to a meeting this Spring in order to formulate new plans. If COMPO is allowed to drift along without support and without a policy through the Summer, it will soon be past reviving.

If COMPO is allowed to die, the responsibility rests with its members, individually and collectively.

—*Martin Quigley, Jr.*

U. A. 35 Years Young

The new management team of Arthur Krim, Robert Benjamin, Matthew Fox, William J. Heineman, Max E. Youngstein, Arnold Picker and Seymour Peyser has reason to be well satisfied with the excellent results of their direction of the affairs of United Artists during the past two years. Now on the eve of the company's thirty-fifth anniversary its prospects have never been brighter. UA has lined up a larger number of "A" budget films for release in each of the next two years than any other company. At a time when exhibitors have set up a hue and cry for more quality films, UA has set its sights high.

During its life span to date United Artists has had a fascinating history. Right from the beginning it served as a medium of bringing fresh ideas for productions into the screen marketplace.

Mr. Krim, Mr. Benjamin and their associates continue the basic policies of the UA founders, applying them to current conditions in the industry. Today, as in 1919, UA is an independent distributor with the purpose of "marketing photoplays in the interests of the artists who create them."

Letters to the Herald

Academy vs. Industry

To the Editor:

I am sure that the televising of the Academy Awards last Thursday night was a good thing for the industry as a whole. I am told, from an unofficial source, that this event attracted an audience of approximately sixty million viewers.

While watching this telecast I couldn't help thinking what a wonderful thing it would be if instead of advertising Oldsmobiles they had advertised some of the new product coming to the nation's theatres. In other words, Paramount, MGM, Warner Bros., Fox, etc. buy the advertising time for their new releases. Also, reserve the spots before and after for the local theatres to advertise current movies.—*JOHNNY H. JONES, Ritz and Jake Theatres, Shawnee, Okla.*

To the Round Table

To Walter Brooks:

Your "Misapprehension" article (issue of March 13) is a masterpiece of "whole truth" that should be read, then told over and over again by every single individual in this industry, and an honest effort made by every manager in the business to get the "whole story in which there will not be half truths" into every newspaper across the land in which a movie institution stands!! Better understanding for Patrons . . . . Patrons for Better Understanding.—*MIKE STRANGER, Plymouth Theatre, Worchester, Mass.*

Small Theatres

To the Editor:

As always, the film companies are putting the small independent behind the sight ball by making less product and raising rentals and asking more percentage. Will there ever be a time when the small independent is helped instead of hindered?—*Minnesota Exhibitor.*

Institutional Ads

To the Editor:

Give COMPO a great big hand for that No. 1 ad in a series which is to be published in "Editor and Publisher," the magazine that goes to the nation's publishers of our newspapers.

May it be the beginning of a new deal in a public relations program for our business, which not only will reach the publishers but which idea can ultimately be converted into one designed to reach people of all walks of life, to sell them again on the idea of movies and what movies mean to them in the way of entertainment.

If there ever was a time in the history of our business when we should think along institutional lines in selling movies as entertainment to the nation, that time is now.

THE MOST

TO THE EDITOR:

I've been subscribing to your magazine for almost three years now and in the vernacular of the jazz world, it's: THE MOST TO SAY THE LEAST.—THOMAS HUSSEY, Valley Falls, R. I.

We, of course, will have to have the support of the producers in turning out films which will have a universal appeal particularly to women, and blood and thunder stuff is not the answer, of course.

People can be brought back to the movies in great numbers with good institutional advertising in the nation's leading magazines and on the local level. Exhibitors would welcome ads, or some source where institutional type of ads could be secured. Maybe COMPO will do something about this when the "Editor and Publisher" campaign has ended.—*Georgia Exhibitor.*

Trailers

To the Editor:

Whoever is making the trailers up for all features should resort to the climax or plot, not a bunch of nonsense, as they are now doing. Most of the trailers give the patrons the wrong impression of the features. Why don't the companies do something about it?—*Castle Theatre Corporation, Wichita Falls, Tex.*

On Rentals

To the Editor:

I buy from seven companies. Out of this seven, two sell me double features of their own product at below pre-war prices. The others still seek higher rentals. The results: ¾ of my playing time or more is taken up by these two companies. I've been forced to close mid-week because of high rentals. —*West Virginia Exhibitor.*

More Thought

To the Editor:

We need more good pictures. Lay off weak stories. Use some thought and sense instead of "Hollywoodism," and let exhibitors in on planning, etc.—*California Exhibitor.*

More Shorts

To the Editor:

We need more diversified short subjects ot help avoid the more than one feature programs.—*Texas Exhibitor.*

MOTION PICTURE HERALD

April 10, 1954

ALLIED sponsors production, plans call for 12 films, one a month Page 12

DISNEY closes deal for production of TV shows with ABC Page 12

TAX cut benefits big as public accepts situation Page 13

BRITISH industry unexpectedly wins tax relief in new budget Page 16

NEW techniques undergo further tests for British industry Page 16

20TH-FOX reports 1,452 theatres using pictures in CinemaScope Page 17

VISTAVISION available to whole industry, Paramount insists Page 17

UNITED ARTISTS finds Many Happy Returns on birthday card Page 20

MAJOR THOMPSON leaves RKO to become a labor consultant Page 29

WISCONSIN Allied unit hold annual meeting in Milwaukee Page 29

INDUSTRY honored at public library celebration in Boston Page 29

ITALIAN industry adopts film code like that in United States Page 30

COMPO ad in trade journal stresses value of Production Code Page 30

WARNERS announce plans to step up production on coast Page 32

BOX OFFICE Champions for the month of March Page 33

RKO Radio resumes production activity at studio Page 33

SMPTE announces program for semi-annual convention Page 35

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 37

SERVICE DEPARTMENTS

Better Refreshment Merchandising Page 48

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 34

Managers' Round Table Page 43

People in the News Page 36

What the Picture Did for Me Page 41

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2253

Advance Synopses Page 2255

Short Subjects Page 2255

The Release Chart Page 2256

On the Horizon

AMERICAN film companies received $176,200,000 in 1953 from foreign showings of their films, the Department of Commerce estimated this week. This was a considerable increase from the $167,000,000 estimated for 1952 and the $160,400,000 for 1951. U.S. payments to foreign countries for films shown here amounted to $5,200,000 in 1953. This was an increase over the $4,000,000 estimated for 1952, but well below the $11,000,000 estimated for 1951. The figures were presented by Carl F. Oechsle, Deputy Assistant Secretary of Commerce, in testimony before Congressional committees in support of the proposed universal copyright convention and in support of proposed legislation to implement U.S. participation in the new convention.

► The Bank of America is determined to make some money from those 30 films it foreclosed. It is renting them for approximately five years to General Teleradio, principal owners of the Mutual Broadcasting System. The price is $1,250,000. Most were made between 1946 and 1949. Universal released 11 of them; United Artists, eight; MGM, three; Republic, one; Eagle Lion, four; Columbia, one; RKO Pictures, two. A few of them: "Arch of Triumph," "Secret Beyond the Door," "The Private Affairs of Bel Ami," "Four Faces West," "Let's Live a Little," "Magic Town," "The Miracle of the Bells," "Macbeth."

► The film industry loses a sometimes-critic, sometimes-friend in Congress in the announced decision of Senator Ed Johnson of Colorado not to run for another term. As chairman of the Senate Commerce Committee during recent Democratic-controlled Congresses, Senator Johnson was a close student of the film and broadcasting industries.

► Some lens manufacturers have reported indication among orders for new lenses, that there is an impression among exhibitors that prismatic anamorphotic systems, like that of Joseph and Irving Tushinsky, are able to expand any print for projection of a wide-screen picture. The only prints which can be expanded are those having the photograph compressed for optical increase of the width in projection. The expansion must be at substantially the same ratio (not to be confused with "aspect ratio," or picture proportions) as that employed for making the particular print being projected.

► Paramount likes the reaction to its Spring Pageant, and may have one this summer, according to A. W. Schwalberg, Paramount Film Distributing Corporation president. He termed the exhibitor acceptance of the screenings "fabulous," citing an attendance of 25,000 people throughout the country.

► Having hit the jackpot with "The Glenn Miller Story," Universal-International is going to try again. The next subject will help make the picture. He is clarinetist and band leader Benny Goodman. He will make recordings of all the musical numbers. Mr. Goodman is as legendary a character as Glenn Miller. He was our "King of Swing"; his recordings are collectors' items; his band graduated star leaders and virtuosos of jazz; and he is respected as a player of the clarinet in "good music" orchestras such as the Philadelphia Symphony and the NBC orchestra, which is very good music, indeed.

► The Independent Theatre Owners Association has accepted "unanimously" the invitation of New York's Mayor Wagner to take the initiative in formulating a constructive youth program designed to combat juvenile delinquency. The association has appointed a committee which soon will meet with the Mayor's Advisory Council and with representatives of the Metropolitan Motion Pictures Theatres Association.

► The Senate Small Business Committee is temporarily soft-pedaling any film inquiries. Partly that's because it's busy on other matters, partly because it wants to let die the recent tempest in a teapot over the release of its annual report.

► The recently-passed excise tax bill could help the industry in another important way besides cutting the admissions tax: it puts close to another $900,000,000 back into consumer pockets for spending, by cutting other excise rates also.

► Industry-wide negotiations for "white-collarite" distribution employees belonging to Local H-63 of IATSE will be launched next year for the first time, according to a verbal agreement reached between union and distribution officials.

In BETTER THEATRES

Submitting the claims of stereophonic sound for a place in the technical advancement of the motion picture, in two articles: "Stereophonic Sound in the Development of New Techniques," and "Making Growth of the Art Complete with Stereophonic Sound," the Better Theatres Section of this issue turns to the most recent developments—

The Tushinsky variable anamorphic system, in "Wide-Screen's New Adaptability" . . .

Paramount's VistaVision, in the first of three articles by Loren L. Ryder, head of the Paramount Engineering and Recording Department; and . . .

The Perspecta sound system, in "Three-Channel Sound from One Optical Track".

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Martin Starr, manager, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in principal capitals. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published 13 times a year as Section Two of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

LAUNCHING THE UNITED ARTISTS FILM FESTIVAL, marking its 35 years: some of the guests at a New York reception Sunday honoring Lillian Gish. They are Gloria Swanson, Carmel Myers (Mrs. A. W. Schwalberg), UA vice-president Max E. Youngstein, Miss Gish, and Mr. Schwalberg, Paramount sales chief. See page 20.

by the Herald

A BOOST FOR VISTAVISION came this week from producer Fred Brisson, in New York. Saying he was the first independent to advocate using it, he predicted its universal adoption. He will use it for his next, "The Girl Rush," which he will release through RKO, which will star Rosalind Russell, and cost more than $2,500,000.

This week in pictures

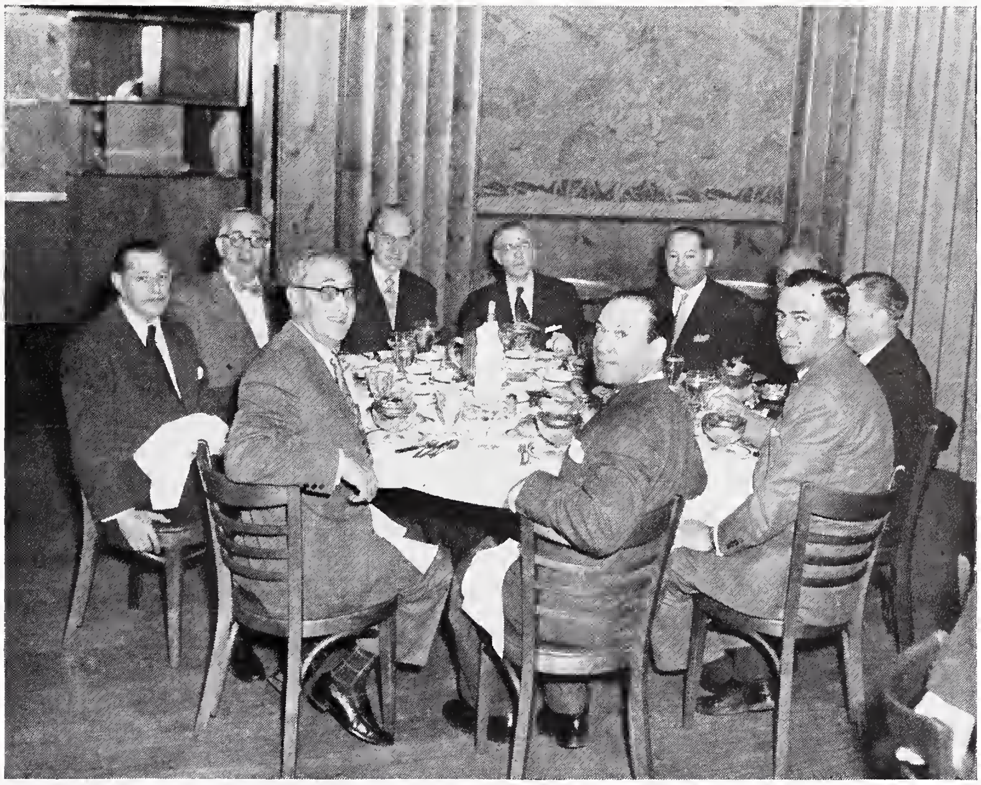
A THRILL FOR THE VISITORS. Mr. and Mrs. Habananda, who operate theatres in Thailand (Siam), have an unexpected pleasure on their tour of the Paramount studio. On the set of "The Country Girl," Bing Crosby signs an autograph book.

"INDUSTRY MAN OF THE YEAR," 20th-Fox president Spyros P. Skouras receives his citation at the Baltimore Variety dinner March 31, from Maryland Governor Theodore McKeldin, right.

WALT DISNEY GOES TO TELEVISION. The scene, at left, as the historic agreement was signed. See page 12. Mr. Disney is seated. In array around him are American Broadcasting Company president Robert E. Kintner; AB-Paramount Theatres vice-president Sidney E. Markley; and Disney Productions president Roy Disney.

by the Herald

MUNIO PODHORZER, of the Casino Film Exchange, New York, has been named representative for a major group of German producers, and will establish an office for promotion and distribution.



AT DINNER preceding Columbia's Brooklyn screening for New York exhibitors, of its "The Jolson Story" with the "new look": A. Montague, Columbia sales manager; Max Fellerman, Louis Weinberg, Russell Downing, Ben Joel, Eugene Picker, Joseph Vogel, John Murphy, Paul Lazarus, Jr., and Leonard Goldenson. See page 36.

AT THE MIAMI BEACH "Lucky Me" opening: star Phil Silvers, Variety International chief barker George Hoover; Nancy Walker; and host Major Albert Warner.

SPEAKER, right, at the Independent Motion Picture Distributors Association luncheon in New York Tuesday: Dr. Hugh Flick, state censor. With him, attorney Ephraim London, distributor and luncheon chairman Arthur Mayer, State Senator Fred G. Morritt, and George Margolin.

by the Herald

PLANNING the June 8-10 Virginia Motion Picture Theatre Association summer convention in Old Point Comfort: the committee chairmen, meeting on the site, the Hotel Chamberlin. Seated: Roy Richardson, president Leonard Gordon, Syd Gates, and Jerome Gordon. Standing, back row, Dave Garvin, Jr., Hal. J. Lyon, John Bateman, Sidney L. Bowden, Jay Gordon, W. E. Jasper, J. K. Crockett, G. E. Spaugh. Standing, second row, T. D. Field, Jeff Hofheimer, James Booth, Carlton Duffus.

ALLIED SPONSORS PRODUCTION, PLAN 12 FILMS, ONE A MONTH

WASHINGTON: Allied States Association announced Tuesday it had entered into an agreement with a Hollywood independent producer for 12 feature pictures to be delivered at the rate of one a month beginning in late summer or early fall. The theatres would not put up any money in advance but would merely sign contracts to take all 12 films at predetermined flat rentals, on a fixed run status.

General Counsel Abram F. Myers, who announced the arrangement, said it represented Allied's "first step in its endeavor to secure additional product for the picture-starved independent exhibitors." He emphasized that Allied would continue to work on its previously-announced plan to influence one of the major companies to produce more features, and might also make similar arrangements with others.

The arrangement announced Tuesday was with Hal R. Makelim, who heads his own production company, Hal R. Makelim Productions, and a distributing company known as Atlas Pictures Corp. Mr. Myers said Mr. Makelim leases an RKO-Pathe studio in Hollywood, and has been working on his plan for almost a year, traveling some 15,000 miles in the past three months checking and perfecting it.

To Encourage Production

Mr. Myers recalled that Allied had long been working on a plan to influence one of the major companies to step up output by increasing exhibitor stockholding in the company and by guaranteeing playdates for any additional films. He pointed out that the February board meeting had declared that this plan would take some time to accomplish, and that in the meantime ways should be studied to encourage independent film production. Mr. Makelim appeared before the February board meeting to outline his plan, and an Allied committee, after study, recommended that Allied go ahead with it.

This is the way Mr. Myers described it:

No exhibitor will put up any capital or in any way engage in producing or distributing the films. Twenty-five hundred theatres will be afforded a chance to sign —on a first come, first served basis—contracts for 12 features at predetermined flat rentals. The total rentals will equal the production costs of the films, and Mr. Makelim will get his profit from marketing the pictures to additional theatres.

In other words, the 2,500 "charter members" will underwrite the production costs, but will not advance any money. Presumably Mr. Makelim will get his advance capital elsewhere on the strength of the advance contracts. The exhibitors will pay as the films are delivered.

Total costs are being allocated among the several film territories in the proportion that each territory contributes to the gross film rentals for all companies. Mr. Myers said these ratings "are well known."

If the films are successful, the 2,500 "charter members" will also get certain rebates under a profit-sharing clause in the contract.

Allied members "and others who may be invited by the regional leaders" will be given the opportunity to sign contracts at a series of meetings to be held in May and June. Mr. Makelim will disclose the names of available story properties, stars, directors and technicians at these meetings. Then he will return to Hollywood and start production. Mr. Makelim, whose film career dates back to when he was a 16-year-old actor for Essanay in Chicago, formed Atlas Pictures last year to distribute independently. The first picture for Atlas was "Man of Conflict," which he produced and directed.

John Wolfberg is acting for Allied in completing the arrangements on the coast, and Trueman T. Rembusch is serving as coordinator in planning the meetings.

List Meeting Dates

Firm dates for local exhibitor meetings are these: Denver, May 3; Omaha, May 4; Kansas City, May 5; and Minneapolis, May 11. Other tentative dates are: Milwaukee, May 13; Chicago, May 14; Columbus, May 17; Pittsburgh, May 18; Philadelphia, May 19; New York, May 20 and 21; Boston, May 24; Baltimore, May 25; Indianapolis, May 27; New Orleans, May 28; Memphis, June 1; St. Louis, June 2; Oklahoma City, June 4; and Dallas, June 7.

Mr. Myers said Mr. Makelim explained that the average production cost per film would be low in comparison with major studio budgets, due to "lower overhead and economies made possible by existing conditions in Hollywood, and will not be reflected in the quality of the pictures."

"This is the first time," Mr. Myers added, "in the history of our industry that a producer of motion pictures has taken into full consideration the problems of the independent exhibitors and has taken direct steps to meet those problems. The Hal R. Makelim plan is perfect in theory to provide vital product to the exhibitors in time of direst need, and I am very hopeful that it will succeed."

Disney Signs TV Contract

Walt Disney has entered television. The announcement came from the American Broadcasting Company and the Disney organization late last week and stated that it was the result of more than a year of "exploration." It ends the welter of rumors that Mr. Disney, as a major producer, would be the first of his kind to enter television production actively and follows many months of study and negotiation.

Mr. Disney will produce each year at least 26 one-hour programs for television. He will make them at his Burbank, Cal., studio. ABC will present them weekly beginning in October. It will disclose time period and sponsors later. ABC also obtains exclusive rights to present any future Disney properties for television which might be forthcoming from the organization.

The two organizations have worked out a corollary project. With the added participation of ABC-Paramount Theatres, Inc. (the latter being ABC's parent company), they will develop "Disneyland." This will be in southern California. It is reported it will be a sort of amusement park featuring Disney characters, and that some of the programs will emanate from there, as well as some motion pictures.

Meanwhile, Mr. Disney said his organization is cognizant of responsibilities to both theatres and television and believes them compatible, and that its faith in motion pictures for theatres is so great it has in work three of its most expensive pictures, "20,000 Leagues Under the Sea," "Lady and the Tramp" and "Sleeping Beauty." It also, he pointed out, has outlined its screen program for the next five years.

Court Denies Lloyd Right To See Decca Books

George Lloyd, former Decca Records director, who has been critical of the management headed by Milton Rackmil, president of both Decca and Universal, was told this week in New York Federal Court he may not see Decca books. Judge Morris Eder held he was not entitled to the examination because he no longer is a director. Meanwhile, the Decca Stockholders Protective Committee has mailed to stockholders demands for new directors so that Mr. Rackmil may be replaced. Its literature states Decca Records sales have declined while those of opposition companies have increased. The committee has nominated for the board Robert Allen, Washington news commentator; Michael Francis Doyle, Philadelphia lawyer; Mr. Lloyd, an insurance man, and Spencer Samuels, art dealer.

TAX CUT BENEFITS BIG AS PUBLIC ACCEPTS

Newspaper Comment Aids; Recent Shifting Prices Make Acceptance Easy

The enormous and immediate value to the industry of the tax cut enacted by Congress last week was apparent this week in the news from cities and towns across the country. The benefits operated flexibly to the advantage both of those exhibitors—mostly in smaller situations—who were able to record an immediate advance in revenue by pocketing the difference between the new and the old tax, and of those who passed the benefits on to the public, reaping some benefits in the area of public relations.

Two factors operated to the benefit of the industry, both of them in the direction of making the new scales acceptable to the public. One was favorable newspaper comment and the second the fact that box office prices recently, because of advanced admission price pictures, have been in a state of flux.

A spokesman for one large circuit pointed out that the newspapers, on the whole, had been very cooperative, realizing the merits in the industry's position that in many situations the 10 per cent tax cut and the tax exemption on tickets of 50 cents and less, had to be retained by the distressed exhibitors.

Another circuit exhibitor claimed the public doesn't know the difference, explaining that during the past year most theatres have maintained a "flexible" price policy, increasing prices for CinemaScope productions, roadshow pictures and such films as "From Here to Eternity."

The success of the excise reduction bill prompted Eric Johnston, president of the Motion Picture Association of America, while in Paris late last week, to issue a call to all foreign countries to follow the lead of the U. S. Congress. The action, said Mr. Johnston, "should meet cordial reception all over the world. I hope that every country with amusement taxes will consider the U. S. action a sound precedent for reducing such taxes."

City-by-City Report Tells Own Story

Following is a city-by-city account of the admission picture in the first week of tax relief.

ALBANY: Theatres here are retaining most of the tax reduction money. Fabian's Palace and the Stanley Warner Strand, which recently increased the weekday matinee charge from 50 to 60 cents and week nights from 74 to 85 cents, kept the afternoon scale but cut the evening price by five cents.

BALTIMORE: First run theatres are passing along a portion of the tax cut to the public. The Town, Little and Hippodrome have cut the 80-cent admission to 75 cents. Morning prices are below the 50-cent tax free figure and remain unchanged. Neighborhoods in almost every instance had a 50-cent admission previously and are continuing it.

MAY USE OLD TICKETS FOR REASONABLE TIME

Present stocks of serially numbered admission tickets may be used for "a reasonable period of time on or after April 1" provided signs are conspicuously placed at the ticket window showing the admission price and tax, and tickets sold after April 30 must be overprinted or overstamped. These instructions, from the Internal Revenue Service, were passed on this week in a special bulletin from the Council of Motion Picture Organizations. Concerning refunds, the Service told COMPO that if an exhibitor wants money back on admission tax tickets he sold prior to April 1, for use after April 1, he must show signed evidence from the ticket purchaser that the latter has received reimbursement. Such reimbursement must be made, or the consent obtained, before the event for which the charge of admission was made.

BOSTON: Major circuits in downtown first runs have reduced evening prices from 95 to 90 cents and from 90 to 85 cents. Morning prices remain at 50 cents, while afternoon prices have been reduced from 74 to 65 cents or from 65 to 60 cents. American Theatres Circuit, with many suburban and sub runs, is maintaining old prices with the adjustment of a penny or two.

BUFFALO: Downtown first runs reduced their prices from 55 to 50 cents until 6 P.M., with evening prices remaining the same as before at 80 cents. The Seneca and Elmwood, community houses which recently raised prices to 55 cents, will go back to 50 cents.

CHICAGO: Leading independents and such circuits as Balaban & Katz, H & E Balaban, Alliance Theatres and Great States are continuing their former prices. With a few minor exceptions, all are holding the line. A few neighborhood repeat houses which had been charging 55 cents have gone to 50 cents.

CINCINNATI: RKO and other first runs reduced matinee charges from 55 to 50 cents and are considering other reductions for some later date. Several houses showing CinemaScope features have reduced matinee tickets from 74 to 70 cents and evening tickets from $1 to 95 cents.

CLEVELAND: A survey of the Greater Cleveland area indicates that first subsequent runs, including those of the Associated, Community, Modern, Washington, Warner, RKO and Loew circuits are maintaining prices as before. Some are adjusting scales "to eliminate traffic in pennies."

COLUMBUS: First runs have lowered their weekday matinee and weekend evening prices by five cents. Most neighborhoods are holding at the old level.

DENVER: The only houses making downward price adjustments are those which previously charged 55 cents which have come down to 50 cents. Pat McGee, co-chairman of the COMPO tax repeal committee, said he would not cut any prices in Cooper Foundation theatres of which he is general manager.

DETROIT: Major circuit houses so far are holding the line, but managers are worried over the fact that publicity on reductions in luxury commodities may boomerang, especially because theatres last year asked patrons to sign petitions for tax reduction.

HOLLYWOOD: The policy of the first run theatres in this territory still remains undecided, with prices holding at former levels for the time being.

INDIANAPOLIS: First run theatres are splitting the tax cut with the patrons at most price levels, but the subsequent run situation still is fluid.

KANSAS CITY: The RKO Missouri and the Paramount reduced prices from five to 10 cents, but most first runs and subsequent runs have stayed the same. Individual situation of a theatre, rather than circuit policy, has dictated the action of a theatre.

MEMPHIS: With the exception of the Memphis Little theatre, a civic project which benefited from total elimination of the admissions tax, there have been few if any price reductions by theatres, first run or otherwise.

MILWAUKEE: For the time being, the circuits seem to be absorbing the tax saving. Small neighborhood houses, however, are adjusting to the nearest nickle, while drive-ins are raising prices from 74 to 85 cents.

MINNEAPOLIS: Both the circuits and the independents have indicated that they will continue prices as before.

NASHVILLE: The Rockwood Amusement Company is reducing prices in some situations, while the Crescent circuit contemplates "few if any changes." A spokesman for the Bijou Amusements Company stated flatly that prices would be held since it had absorbed the tax from the beginning.

NEW ORLEANS: On the whole, the admission price pattern here remains unchanged. It is pointed out that local admissions still include city, state and welfare taxes.

NEW YORK: Most independent and circuit operators have lowered prices here between five and 15 cents. Included in those reducing prices are such big Broadway houses as Radio City Music Hall, Roxy, Paramount, Capitol, Astor and Loew's State. Maintaining previous levels are the Globe and Mayfair.

OKLAHOMA CITY: Video Independent Theatres has reduced admission prices. Most major houses, however, here and in Tulsa, are holding the line.

PITTSBURGH: Matinee prices in almost all situations have been reduced by five cents. Evening prices remain the same.

PORTLAND: Most theatres here still are undecided on what they will do. Neighborhoods in Salem are reducing prices five cents.

SALT LAKE CITY: It seems to be "wait-and-see" in all situations here. In the meantime, prices continue at the same old level.

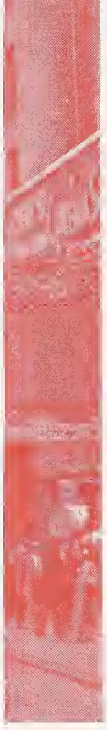
WASHINGTON: If any general pattern prevails, it's this: where the former price, including tax was over 60 cents, at least part of the tax cut is being passed on to the public. Where prices were below 60 cents, the exhibitor is keeping the tax cut money. The exceptions to this are children's tickets.

PARAMOUNT

COVERS BROADWAY AND THE

WITH BIG

Four crowd-drawing attractions at once on New York's Main Stem prove what every Main Street exhibitor from coast to coast knows: that Paramount leads the industry with a steady flow of great product today!



NATION ONES...

Get on the Bandwagon with Broadway!

Book "CALLING SCOTLAND YARD"

These six 30-minute suspense featurettes starring Paul Douglas, are that extra to your show that brings extra profit to your boxoffice. Broadway's Mayfair is playing one, Broadway's Victoria is playing another. They're all excitement-packed. And on every bill,

Play Paramount News and Shorts

TECHNIQUES IN BRITISH TEST

Warner Demonstrates 2 Sound Systems, as Fox Reaffirms Its Policy

by PETER BURNUP

LONDON: Two events here in the last 10 days have added more fuel to the fire of the controversy surrounding the question of stereophony with CinemaScope.

On April 2 at the Warner theatre, Warner Brothers staged the first actual test to be held here of four-track magnetic stereophonic sound versus single track optical sound. It was an affair carried out with great showmanship. This week, then, 20th-Fox, led by 20th Century-Fox International president, Murray Silverstone, staged a big press conference at which latest CinemaScope developments were discussed and the standing policy on stereophonic sound reaffirmed with evangelical vigor.

It is doubtful whether either show won any new converts to a cause not previously espoused. It would seem that each simply served to reinforce beliefs already held.

Since that day back in the summer when Spyros Skouras brought exhibitors together for his first unveiling of CinemaScope, there's never been such a grouping of showmen in one theatre here as attended the Warner tests. The several-hundred-strong safari, headed by the full strength of C.E.A.'s executives and circuit leaders like J. Arthur Rank and Sir Philip Warter, came from all parts of the British Isles and represented theatres of every size.

The programme was projected on a newly-erected 43-foot Stableford screen and consisted of the travel short "Aloh Nui" on three-channel magnetic tracks, a trailer of Jack L. Warner announcing his company's forthcoming attractions with excerpts from CinemaScope productions (single track optical) and "The Command," the first half of which was shown with optical sound and the remainder with full stereophony.

Credit to Abeles

High credit was given Arthur Abeles and his New York chiefs for according the C.E.A.'s long expressed demand for a full-dress test. But close analysis of the subsequent prolonged and occasionally heated post-mortem revealed a pronounced "as-you-were" feeling.

Run-of-the-mill exhibitors and other non-technical members of the invited audience continued to maintain that there was no discernible or appreciable difference between the two sound systems; certainly none that would justify considerable capital investments at this moment.

It is true that acoustic specialists and other technically-minded persons claimed the picture assumed a new and unexpected warmth when multiple magnetism came into play. But against that was the unhesitating verdict of the non-technical majority. It looks very much as though C.E.A.'s forthright and unyielding resistance to stereophonic sound will carry the day, at least for the time being.

Showmen now ask if exhibitors themselves cannot discern a vital difference between conventional and multiple-track sound how can the customers? Moreover, they find allies now for themselves in Warner Brothers and Paramount.

Wolfe Cohen already has announced that Warner CinemaScope product will be made available to customers here who refuse to install stereophonic. Paramount has now followed suit with a declaration from Don Hartman (in Europe on a VistaVision missionary tour) and another from the company's London chief, James E. Perkins, to the effect that Loren L. Ryder will be here early in May for a demonstration of VistaVision's dual purpose track for single or multiple horn reproduction — Perspecta sound.

20th-Fox to Hold Tests

Highlighting Mr. Silverstone's remarks to the press Monday was the announcement that 20th Century-Fox will itself conduct tests of stereophonic versus single track sound here late in May under the supervision of Mr. Skouras. The 20th-Fox International chief also repeated announcements of new CinemaScope developments which were given the American press last week.

The announcements included those concerning: development of new CinemaScope camera lenses; lower prices on Bausch & Lomb projection attachments; guarantee of a profit on the engagements of 20th-Fox CinemaScope films; withdrawal of 20th-Fox from the marketing of projection attachments, and 20th-Fox support for all processes which help theatres compete with television.

Mr. Silverstone emphasized that the company is confident that CinemaScope not only will provide a profit for all concerned but also will preserve the British exhibitor from the devastating competition which will confront him when commercial television gets under way here.

Would Smash Release System

Twentieth-Fox, by means of CinemaScope, is determined, said Mr. Silverstone, to smash the pernicious British-Scotish release system which is stifling worthwhile pictures with its cast iron release pattern. He indicated the solution lies in fewer but mightier pictures. The 20th-Fox executive began slowly, but in the course of the conference, spurred by the questions of the press, gathered considerable momentum and finished up by presenting a mighty convincing case for CinemaScope as-is.

▽

Film laboratories reopened here under normal working conditions with reportedly no incidents. Priority was given the processing of outstanding newreels.

The Minister of Labour's committee investigating the causes and circumstances of the laboratories dispute met Monday in private. The committee's deliberations are expected to last two to three weeks. Its report will be made in the first instance to the Minister and later handed to the disputing parties.

Accepted generally here as a direct con-

(*Continued on opposite page*)

BRITISH WIN TAX RELIEF

LONDON: Chancellor of the Exchequer R. A. Butler opened his budget to the House of Commons Tuesday, revealing admission tax relief for British exhibitors to the extent of £3,500,000 a year. The announcement is regarded as a triumph for the exhibitors in view of the fact that the budget makes practically no tax concessions to other industries. Parliament, of course, must approve the new proposals.

The new tax bill, to go into effect May 30, provides complete exemption for seats costing ninepence and lower. It also provides tax reductions of a halfpenny on seats costing from tenpence to one shilling, ninepence; three farthings on seats costing from one shilling, tenpence, to two shillings, one penny; one penny on seats costing from two shillings, one penny, to two shillings, sixpence; penny-farthing on seats costing two shillings, sevenpence, to three shillings, one penny; and penny-halfpenny on seats costing three shillings, twopence, and up.

The CEA memorandum to the Treasury sought tax relief amounting to £7,000,000. This was necessary, CEA argued, if the adverse balance in the trading accounts of the majority of exhibitors was to be corrected. In their claim the exhibitors were supported by all other interests in the trade, and a joint deputation, including NATKE representatives, saw John Boyd Carpenter, the Treasury's Financial Secretary.

VistaVision Here for All: Paramount

HOLLYWOOD: Paramount, which developed and perfected VistaVision, a new wide screen filming process, "has made and will continue to make all details about VistaVision and VistaVision cameras available freely and without compensation to the motion picture industry," Y. Frank Freeman, vice-president, said here this week, denying rumors that Paramount was withholding VistaVision information.

Mr. Freeman repeated earlier statements that "Paramount is not in the equipment business" and revealed that as long ago as last September the company had supplied all details of the process to the Motion Picture Research Council which disseminates technical information to the industry.

The first VistaVision demonstration in the east will be held at the Radio City Music Hall in New York April 27.

Paramount also announced this week that the studio has ordered two additional Perspecta Sound System units for use with VistaVision at the studio and that henceforth, for purposes of identification with VistaVision, the sound system will be referred to as "VistaVision Sound."

Meanwhile, in New York, the Fairchild Recording Equipment Company, manufacturers of Perspecta equipment, announced that it had established a new motion picture sound division, to be under the direction of Ray Crews, vice-president of Fairchild and formerly a supervisor of sound recording under Loren L. Ryder at Paramount.

FOX REPORTS 1,452 THEATRES WITH CINEMASCOPE FILMS

A total of 1,452 theatres throughout the world will be showing 20th-Fox CinemaScope productions during Easter week, the company announced this week in conjunction with a product statement revealing that during 1954 the company will release 16 high-budget films in the new medium. The addition of 12 standard releases, eight of which are in color, will bring the 1954 release total to 28.

Of the 1,452 theatres showing 20th-Fox CinemaScope features at Easter, 1,336 are domestic and Canadian and 116 are abroad. It is further emphasized that more key city first runs will show a 20th-Fox film during the holiday season than ever participated during a past year. Sparking this showing are 208 openings of "Prince Valiant." Others being screened across the world are "Night People," "How to Marry a Millionaire," "Hell and High Water," "King of the Khyber Rifles," "Beneath the 12-Mile Reef" and "The Robe."

The CinemaScope productions, all of which are in color by Technicolor or Technicolor-De Luxe, to be released during the remainder of 1954 include two May releases: "River of No Return," starring Marilyn Monroe and Robert Mitchum, and "Three Coins in the Fountain," starring Clifton Webb and Dorothy McGuire. The June CinemaScope release will be "Demetrius and the Gladiators," sequel to "The Robe," starring Victor Mature and Susan Hayward, which takes up the story where "The Robe" ended.

"Garden of Evil," starring Gary Cooper and Susan Hayward, will be the July release, to be followed in August by "Broken Lance," starring Spencer Tracy, Gene Tierney and Richard Widmark. The big fall release will be Darryl Zanuck's production of "The Egyptian," starring Edmund Purdum, Jean Simmons and Victor Mature.

Five other CinemaScope productions to be released during the last quarter of the year are: "A Woman's World," starring Clifton Webb; "Ice Capades," to be produced by Leonard Goldstein; "The Man Who Never Was," to be produced by Nunally Johnson; "The Racer," to be produced by Julian Blaustein, and "There's No Business Like Show Business," Irving Berlin musical starring Ethel Merman.

The following standard productions from Panoramic are also scheduled for release, as follows: April, "The Rocket Man," with Charles Coburn and George "Foghorn" Winslow; April, "The Seige at Red River," Technicolor, with Van Johnson; May, "Gorilla at Large," Technicolor, 3-D, Cameron Mitchell and Ann Bancroft; June, "Princess of the Nile," Jeffrey Hunter and Debra Paget. Later in the year will come "The Raid," starring Van Heflin; "The Gambler from Natchez," Technicolor, starring Dale Robertson, and "Hawk of the Desert."

IN BRITAIN

(*Continued from opposite page*)

sequence of A.C.T.'s wrangle with the laboratories is the announced intention of the much larger studio union—Tom O'Brien's N.A.T.K.E.—to withdraw from the Joint Industrial Council. The latter is a body comprising the three unions concerned and the Producers' Association and set up to deal by conciliation machinery with all production wage claims and working agreements generally.

▽

The Government's Television Bill, under which it is proposed to set up an independent television authority, has passed its committee stage in the House of Commons. Despite vigorous opposition from the Labour Party arguing that the Government was using public money to subsidize private enterprise, the Commons approved annual grants of £750,000 to the authority.

Theatre Tax Collection Increases in Chicago

CHICAGO: Theatre business here continues to run ahead of last year, according to figures released by the City Collectors office, showing that the three per cent collections on February theatre receipts were $96,939.31 against $90,575.11 for the same month in 1953, although the collections were down from the previous month's $99,554.62 for January receipts. Total collections so far this year are $285,983.72, compared with last year's $267,678.36, an increase of six per cent. With the elimination of Federal taxes up to 50 cents and reductions of 10 per cent on higher prices, city officials are expecting an increased "take" from theatres, inasmuch as in most cases the reduction will not be passed on to the public.

Supreme Court Refuses Griffith Suit Review

WASHINGTON: The Supreme Court this week refused to overturn an Appeals Court decision throwing out a private anti-trust suit which was filed against Griffith Consolidated Theatres, Inc.

The suit had been brought by Duffy Theatres, Inc., which owned the only two theatres in Mangum, Okla., in the 1930s. Duffy claimed Griffith made it impossible for the two Duffy theatres to get films and forced Duffy to sell the theatres to Griffith. However, when the theatres were sold in April, 1938, Duffy signed a statement releasing all claims against Griffith.

In 1951, Duffy filed an anti-trust suit against Griffith, but the district court and the 10th Circuit Court of Appeals said the statement had freed Griffith of all claims and threw out the Duffy suit.

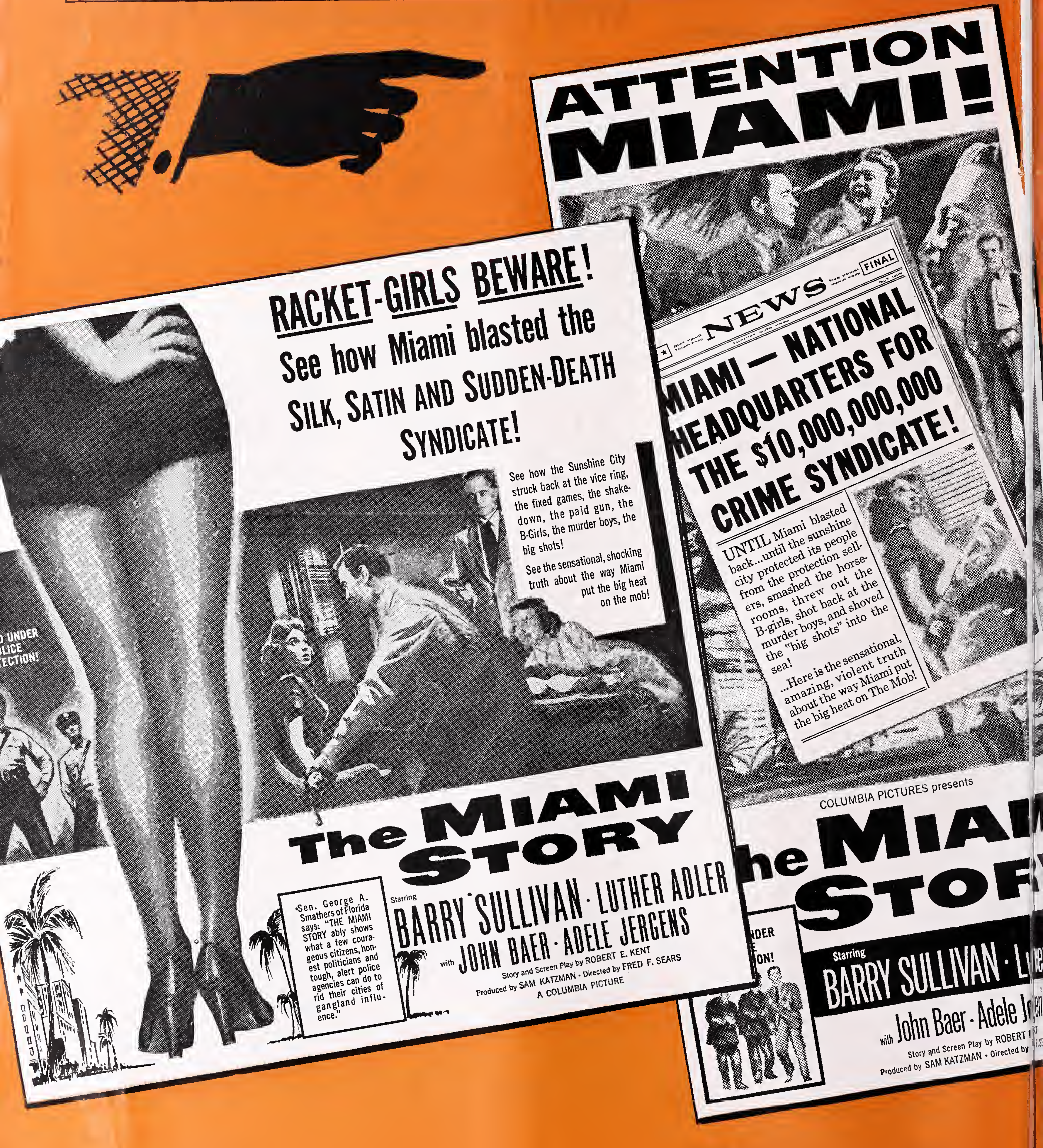
Appeal Shubert Case

WASHINGTON: The Justice Department has appealed to the Supreme Court its anti-trust suit against the Shubert Brothers, alleging a monopoly in legitimate theatres in 11 major cities. The suit was thrown out by a New York District Court on the ground that under the Supreme Court's baseball case decision, entertainment is not subject to the anti-trust laws.

Drop Brando Action

HOLLYWOOD: Damage claims against Marlon Brando have been dropped, Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox announced last week. Costs caused in "The Egyptian" when Brando failed to appear will be borne by Brando and the studio. His contract is restored, and he will start June 7 in "Desiree."

ATTENTION SHOWMEN ...



RACKET-GIRLS BEWARE!

See how Miami blasted the Silk, Satin and Sudden-Death Syndicate!

See how the Sunshine City struck back at the vice ring, the fixed games, the shake-down, the paid gun, the B-Girls, the murder boys, the big shots!

See the sensational, shocking truth about the way Miami put the big heat on the mob!

D UNDER
LICE
TECTION!

The MIAMI STORY

"Sen. George A. Smathers of Florida says: "THE MIAMI STORY ably shows what a few courageous citizens, honest politicians and tough, alert police agencies can do to rid their cities of gangland influence."

Starring
BARRY SULLIVAN · LUTHER ADLER
with JOHN BAER · ADELE JERGENS
Story and Screen Play by ROBERT E. KENT
Produced by SAM KATZMAN · Directed by FRED F. SEARS
A COLUMBIA PICTURE

ATTENTION MIAMI!

NEWS FINAL

MIAMI — NATIONAL HEADQUARTERS FOR THE $10,000,000,000 CRIME SYNDICATE!

UNTIL Miami blasted back...until the sunshine city protected its people from the protection sellers, smashed the horse-rooms, threw out the B-girls, shot back at the murder boys, and shoved the "big shots" into the sea!

...Here is the sensational, amazing, violent truth about the way Miami put the big heat on The Mob!

COLUMBIA PICTURES presents

he MIA
STOR

NDER
ON!

Starring
BARRY SULLIVAN · L
with John Baer · Adele J
Story and Screen Play by ROBERT
Produced by SAM KATZMAN · Directed by

..WATCH THE RESULTS

WHEN COLUMBIA'S

"THE MIAMI STORY"

OPENS AT THE

PARAMOUNT IN NEW YORK,

THE CHICAGO IN CHICAGO,

THE PARAMOUNT

DOWNTOWN AND THE

PARAMOUNT HOLLYWOOD

IN LOS ANGELES,

AND AT THE ALL-STATE

PREMIERE IN FLORIDA!

Many Happy Returns

IT'S A LONG time between anniversaries—especially 35th anniversaries. With this in mind United Artists is celebrating its 35th year in the fittest way possible for a film company, with product. The lineup for 1954, which at this writing comprises 51 films but may well go beyond that figure before the year is out, still represents one of the industry's most interesting uniting of artists—producers, directors, writers, actors and actresses. It's the kind of lineup to insure many happy returns.

Without going into affairs of state and management, which certainly have had their effect on UA's fortunes, one of the most important factors in UA's current good health would seem to stem from the evolution of the independent producer to his position as a man of tremendous importance to the overall health of the industry. It is the recognition by UA management of this importance, as well as the recognition of the talent available, which has been directly responsible for putting the firm in such a desirable position.

Take a look at the independents who will make the record for 1954: producer-director-writers John Huston and Joseph L. Mankiewicz; Stanley Kramer; Harold Hecht and Burt Lancaster of Hecht-Lancaster Productions; Orson Welles; Anatole Litvak; newcomer Paul Gregory whose production of "The Caine Mutiny Court Martial" is one of the biggest box office hits of the legitimate stage; Edward Small; Robert Rossen; the Russ-Field Corporation headed by Jane Russell and Robert Waterfield; Aubrey Schenck; Clarence Green and Russell Rouse, and space veteran Ivan Tors, among others.

Their productions will be supplemented by specially selected films from England and the continent from the J. Arthur Rank Organization and Lopert Films. The variety of the subject matter is reflected in the fact that on the year's roster are films shot wholly or in major part in England, Italy, France, Hawaii, Malta, Algiers, Central Africa, India, Morocco, Germany, Brazil, Mexico, Switzerland, the British West Indies, Brazil and the Philippines.

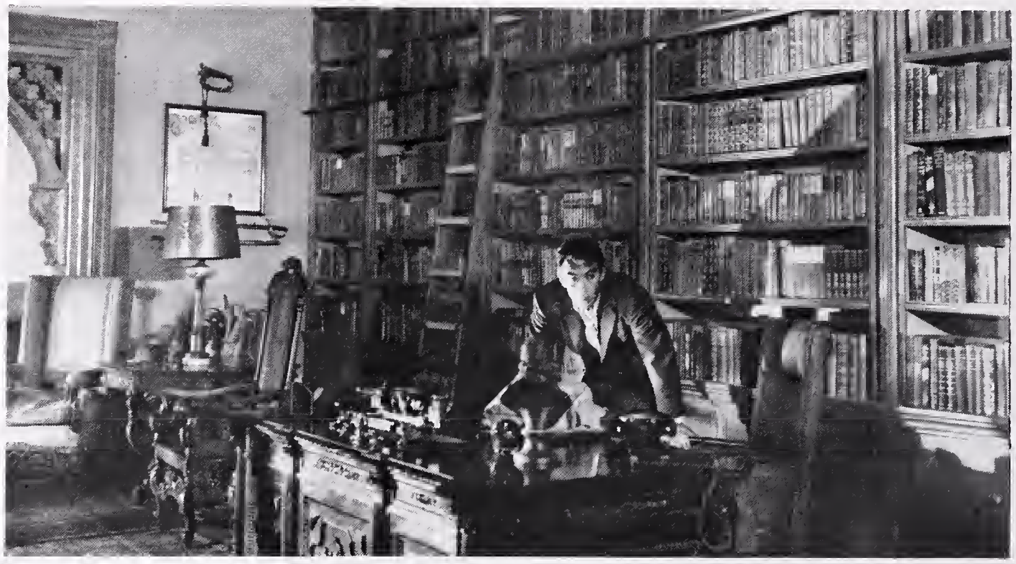
A Galaxy of Stars

Stars who will be figuring in one or more of these films include Gregory Peck, Humphrey Bogart, Burt Lancaster, Ava Gardner, Jennifer Jones, Robert Mitchum, Kirk Douglas, Charles Coburn, Katharine Hepburn, Alec Guinness, Jack Hawkins, Gene Tierney, Tony Curtis, Ginger Rogers, Van Heflin, Errol Flynn, Barbara Stanwyck and James Mason. A couple of years ago an independent production featuring any one of these would have been a major accomplishment in the field of contractual relations. The production structure is changing and the independent is reaping benefits.

Prominent on the UA schedule are the following films which either are in release or are completed and wait release:

"Act of Love," produced and directed in France by Anatole Litvak and starring Kirk Douglas; "Apache," Hecht-Lancaster production, starring Burt Lancaster and Jean Peters, color by Technicolor; "Beat The Devil," produced and directed by John Huston in Italy with a cast headed by Humphrey Bogart and Jennifer Jones; "The Long Wait," screen adaptation of the Mickey Spillane thriller, produced and directed by Victor Saville and starring Anthony Quinn and Charles Coburn; "Man

Gary Cooper, of "High Noon" memory, and Burt Lancaster star in "Vera Cruz", now in production in Mexico.


Anthony Quinn in "The Long Wait". The second Mickey Spillane story to be filmed by Victor Saville, it is scheduled for release late this year.

Gregory Peck in "Man with a Million", a light-hearted adaptation of the Mark Twain classic "The Million Pound Banknote".

to United Artists

With A Million," a J. Arthur Rank presentation starring Gregory Peck, color by Technicolor; "Personal Affair," another J. Arthur Rank presentation starring Gene Tierney and Leo Genn, and "The Malta Story," also from J. Arthur Rank, starring Alec Guinness and Jack Hawkins and filmed on location in Malta.

Also in the same category are "Othello," produced and directed by—and starring Orson Welles; "Witness to a Murder," produced and written by Chester Erskine and starring Barbara Stanwyck and George Sanders; "The Adventures of Robinson Crusoe," produced by Henry Erlich, starring Dan O'Herlihy, in PatheColor; "The Man Between," produced and directed by Carol Reed and starring James Mason and Claire Bloom.

Heading the list of productions currently shooting are "The Barefoot Contessa,"

(*Continued on page 28*)

The Orson Welles production of Shakespeare's "Othello."

Burt Lancaster as a hard-fighting Indian chief in "Apache."

Barbara Stanwyck stars with Gary Merrill and George Sanders in "Witness to Murder", a "Double Jeopardy" kind of role.

Humphrey Bogart and Ava Gardner star in Joseph L. Mankiewicz's "The Barefoot Contessa."

Dan O'Herlihy as Crusoe and James Fernandez as Friday in "The Adventures of Robinson Crusoe."

Kirk Douglas and Dany Robin in a scene from the romantic drama, "Act of Love."

UA QUALITY...

actors

DAWN ADDAMS
LEX BARKER
JOHN BENTLEY
JACQUES BERGERAC
CLAIRE BLOOM
HUMPHREY BOGART
BRUCE CABOT
RORY CALHOUN
ROD CAMERON
RICHARD CARLSON
PEGGIE CASTLE
CHARLES COBURN
GARY COOPER
BRODERICK CRAWFORD
TONY CURTIS
DENISE DARCEL
YVONNE DE CARLO
ANTHONY DEXTER
KIRK DOUGLAS
CONSTANCE DOWLING
JOANNE DRU
RICHARD EGAN
GENE EVANS
MAURICE EVANS
ERROL FLYNN
EVA GABOR
AVA GARDNER
LEO GENN
ALEC GUINNESS
VAN HEFLIN
KATHARINE HEPBURN
WANDA HENDRIX
TAB HUNTER
MARTHA HYER
JOHN IRELAND
ADELE JERGENS
GLYNIS JOHNS
CELIA JOHNSON
JENNIFER JONES
PATRIC KNOWLES
BURT LANCASTER
GINA LOLLOBRIGIDA
FRANK LOVEJOY
WILLIAM LUNDIGAN
JACK MAHONEY
DOROTHY MALONE
HERBERT MARSHALL
JAMES MASON
GARY MERRILL
BEVERLY MICHAELS
ROBERT MITCHUM
GEORGE MONTGOMERY
ROBERT MORLEY
MARY MURPHY
J. CARROLL NAISH
ANNA NEAGLE
HILDEGARDE NEFF
ROBERT NEWTON
EDMOND O'BRIEN
DAN O'HERLIHY
DENNIS O'KEEFE
GREGORY PECK
JEAN PETERS
GERARD PHILIPE
ANTHONY QUINN
DALE ROBERTSON
DANY ROBIN
GINGER ROGERS
RUTH ROMAN
CESAR ROMERO
JANE RUSSELL
GEORGE SANDERS
PHIL SILVERS
FRANK SINATRA
BARBARA STANWYCK
GENE TIERNEY
JEAN WALLACE
ORSON WELLES
CORNEL WILDE

directors

ROBERT ALDRICH
GEORGE BREAKSTON
LUIS BUNUEL
MURIEL BOX
JACK CARDIFF
RICHARD CARLSON
RENE CLAIR
LUIGI COMENCINI
E. A. DUPONT
SEYMOUR FRIEDMAN
SIDNEY GILLIAT
FRANK O. GRAHAM
ALFRED E. GREEN
STUART HEISLER
BRIAN DESMOND HURST
JOHN HUSTON
ANTHONY KIMMINS
MILTON KRIMS
LEW LANDERS
CHARLES LAUGHTON
ARNOLD LAVEN
DAVID LEAN
JACK LEE
REGINALD LE BORG
ANATOLE LITVAK
ARTHUR LUBIN
JOS. L. MANKIEWICZ
DAVID MILLER
RAY NAZARRO
RONALD NEAME
DENNIS O'KEEFE
ROBERT PARRISH
ANTHONY PELISSIER
CAROL REED
ROBERT ROSSEN
RUSSELL ROUSE
ROY ROWLAND
SIDNEY SALKOW
VICTOR SAVILLE
HAROLD SCHUSTER
FRED F. SEARS
LESLEY SELANDER
RAY STAHL
HERBERT L. STROCK
ORSON WELLES

producers

AUBREY BARING
ROBERT BASSLER
JOHN BRYAN
OSCAR DANCIGERS
ANTONY DARNBOROUGH
PETER DE SARIGNY
HENRY EHRLICH
CHESTER ERSKINE
W. R. FRANK
ARTHUR GARDNER
SIDNEY GILLIAT
FRANK O. GRAHAM
CLARENCE GREENE
PAUL GREGORY
HAROLD HECHT
JAMES HILL
BRIAN DESMOND HURST
JOHN HUSTON
ANTHONY KIMMINS
HOWARD W. KOCH
STANLEY KRAMER
FRANK LAUNDER
DAVID LEAN
REGINALD LE BORG
SOL LESSER
JULES V. LEVY
ANATOLE LITVAK
ILYA LOPERT
OTTO LUDWIG
J. BARRET MAHON
NASSOUR BROS.
STEVEN PALLOS
BEN PESKAY
JACK POLLEXFEN
HARRY M. POPKIN
J. ARTHUR RANK
CAROL REED
CHARLES REYNOLDS
ROBERT ROSSEN
RUSSELL ROUSE
LESSER SAMUELS
VICTOR SAVILLE
AUBREY SCHENCK
MAXWELL SETTON
EDWARD SMALL
RAYMOND STROSS
IVAN TORS
LAZAR WECHSLER
ORSON WELLES
HERBERT WILCOX
AUBREY WISBERG
ALBERT ZUGSMITH

QUALITY PICTURES
UA
IN QUANTITY

Topping its unprecedented product for '54...

UA HAS THE BIGGEST PRODUCTION

UA

IN QUANTITY!

now in release

- ACT OF LOVE
- BEACHHEAD — Print by Technicolor
- BEAT THE DEVIL
- BEAUTIES OF THE NIGHT
- GILBERT AND SULLIVAN — Color by Technicolor
- HEIDI
- OVERLAND PACIFIC — Color Corp. of America
- PERSONAL AFFAIR
- RIDERS TO THE STARS — Color Corp. of America
- SOUTHWEST PASSAGE — Color by PatheColor, 3-D
- THE CAPTAIN'S PARADISE
- THE CONQUEST OF EVEREST — Print by Technicolor
- THE GOLDEN MASK — Color by Technicolor
- THE LONE GUN — Color by Color Corp. of America
- THE MAN BETWEEN
- THE SCARLET SPEAR — Color by Technicolor
- TOP BANANA — Color by Color Corp. of America
- WICKED WOMAN

completed or in production

- ADVENTURES OF ROBINSON CRUSOE — PatheColor
- APACHE — Color by Technicolor
- CANNIBAL ISLAND — Color, 3-D
- CAPT. KIDD & THE SLAVE GIRL — Color Corp of Amer.
- CASE FILE F.B.I.
- CHALLENGE THE WILD — Eastman Color
- CROSSED SWORDS — PatheColor
- GOG — Eastman Color, 3-D
- KHYBER PATROL — Color by Color Corp. of America
- MALTA STORY
- MAN WITH A MILLION — Color by Technicolor
- NEW YORK CONFIDENTIAL
- OTHELLO
- RETURN TO TREASURE ISLAND — PatheColor
- SCREAMING EAGLES
- SITTING BULL — Color Corp. of America, CinemaScope
- STAR OF INDIA — Color by Technicolor, Widescreen
- THE BAREFOOT CONTESSA — Color by Technicolor
- THE BEACHCOMBER — Color by Technicolor
- THE DIAMOND — 3-D
- THE FIREBIRD — Print by Technicolor
- THE HELICOPTER STORY — Color
- THE LONG WAIT
- THE PURPLE PLAIN — Color by Technicolor
- THE YELLOW TOMAHAWK — Color Corp. of America
- THE WHITE ORCHID — Color Corp. of America
- TWIST OF FATE
- VERA CRUZ — Color by Technicolor
- WITNESS TO MURDER

coming up

- ALEXANDER THE CONQUEROR — Color by Technicolor
- BEAUTY AND THE BEAST — Color by Technicolor
- CAPTAIN JAN
- DATELINE INDO-CHINA
- KING SOLOMON & HIS THOUSAND WIVES — Color
- KISS ME DEADLY
- LILACS IN THE SPRING
- MARTY
- MY GUN IS QUICK
- NOT AS A STRANGER
- OPERATION HEARTBREAK
- RETURN OF ZORRO — Color
- RING AROUND SATURN — Eastman Color, 3-D
- JANE RUSSELL PRODUCTIONS
- SUDDENLY
- TEN MILES UP
- THE GABRIEL HORN
- THE NIGHT OF THE HUNTER
- THE STORY OF WILLIAM TELL — PatheColor, CinemaScope
- THE SWORD OF ROBIN HOOD — Color
- THE TIME OF THE CUCKOO — Color by Technicolor
- THE WAY WEST
- TIMBUKTU — Color by Technicolor
- TRAPEZE

NEWS FOR THE 1955 SEASON

35TH ANNIVERSARY
1919 UA 1954

The Men Who Rode to the Rescue

by VINCENT CANBY

HAD THE dramatic unities of time and place been observed a little more closely, the United Artists story, as of its 35th anniversary April 17, would resemble the script for a melodrama on the order of its own "Way Down East."

Conceived in hope and great expectation in 1919 by its four founders, Mary Pickford, Charles Chaplin, Douglas Fairbanks, Sr. and D. W. Griffith, the company subsequently grew, flowered and prospered for more than 20 years. Suddenly, however, evil days settled upon the firm in the post World War II era and in 1951, UA was in as much trouble as Lillian Gish on that ice floe.

In the case of UA it took seven young men rather than one Richard Barthelmess to prevent the disaster. The seven—who have among them an average age of 40 years and some weeks—are Arthur B. Krim, president; Robert S. Benjamin, board chairman; Matthew Fox; William J. Heineman, distribution vice-president; Max E. Youngstein, vice-president in charge of advertising and publicity; Arnold Picker, vice-president in charge of foreign distribution; and Seymour Peyser, vice-president and general counsel.

Within one year from the time they took over provisional management of the company from Miss Pickford and Mr. Chaplin, on February 15, 1951, the company showed its first profitable calendar year since 1946. As a result, the conditions of the provisional agreement with Miss Pickford and Mr. Chaplin were met, and the group became owners of 8,000 shares of UA stock with 10-year voting control rights of the remaining shares owned equally by the last two of the original four united artists.

The acumen displayed by the new management in pulling the firm out of the red in so short a time proved to be a highly attractive recommendation and top flight independents were quick to join. The first of these were S. P. Eagle and John Huston whose "African Queen" was a huge money-maker and Academy Award winner. The same was true of Stanley Kramer's "High Noon," and Mr. Huston's "Moulin Rouge." Also slightly more than just profitable was UA's pioneering in the release of the independently made "Bwana Devil," a film with certain historical significance in connection with 3-D.

The new management: Top, Arthur B. Krim, president; Robert S. Benjamin, chairman of the board; Matthew J. Fox; William J. Heineman, vice-president in charge of distribution; Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation; Arnold M. Picker, vice-president in charge of foreign distribution.

Taken at the Pickford-Fairbanks studio the day Joseph M. Schenck became a United Artists producer, March 2, 1925. Left to right: Hiram Abrams, then UA president; Dennis F. O'Brien, general counsel; Mary Pickford, Mrs. Charlotte Pickford, Charlie Chaplin, Arthur Kelly, Douglas Fairbanks and Mr. Schenck.

Among the articles of incorporation when the company was formed, April 17, 1919, was one which set forth the guiding principles as being "to improve the photoplay industry and its artistic standards, and the methods of marketing photoplays" and to "market photoplays in the interests of the artists who create them."

The notion of wedding art with commerce in a happy, prosperous union was not a new aim, but it had hardly ever been successful in previous attempts.

The first picture to bear the legend "released through United Artists" was Douglas Fairbanks' "His Majesty, The American," which had its world premiere October 24, 1919 at the new Capitol theatre in New York. This got the company off to a fast start and was followed by Miss Pickford's "Pollyanna."

The first radical change in the corporate set-up of the firm came in 1925 when Joseph M. Schenck was allowed to buy into the firm and become an owner-member. Mr. Schenck became chairman of the board and was responsible for bringing into the group Samuel Goldwyn, who became the second new owner-member of the company in 1927.

In the thirties, the film industry was changing its shape, a result of the depression years, the emergence of new stars and the fading of old, and the introduction of the double feature. New producers, directors and stars came into the UA fold, including Alexander Korda and David O. Selznick.

By 1940, only two of the original founders, Miss Pickford and Mr. Chaplin, remained. Mr. Griffith had retired. Mr. Fairbanks had died, and the Messrs. Schenck, Goldwyn, Korda and Selznick had withdrawn. The end of the war and the "easy prosperity" of those years started a downward UA spiral which a succession of stewardships labored valiantly—and in vain—to stem.

Today the UA management makes rather proud point of the fact that it's a company without a pat motto or slogan. It has a name and it has product. And it is making money. The wedding would appear a happy one.

Victor Saville
Congratulates
United Artists
on its
35th ANNIVERSARY

•

NOW IN RELEASE

"I, THE JURY"

•

NOW COMPLETED

"THE LONG WAIT"

•

NOW IN PREPARATION

"KISS ME DEADLY"
"MY GUN IS QUICK"

•

QUALITY PICTURES UA IN QUANTITY

35TH ANNIVERSARY 1919 UA 1954

CONGRATULATIONS TO
UNITED ARTISTS ON
THEIR *35th* ANNIVERSARY

Arch Oboler

Magic-Vuers
1309 North Wilcox Avenue
Hollywood, California

Exhibitors and Independent Producers
Should Give a Cheer and Many Thanks
to the Men Who Are Doing it at

UNITED ARTISTS

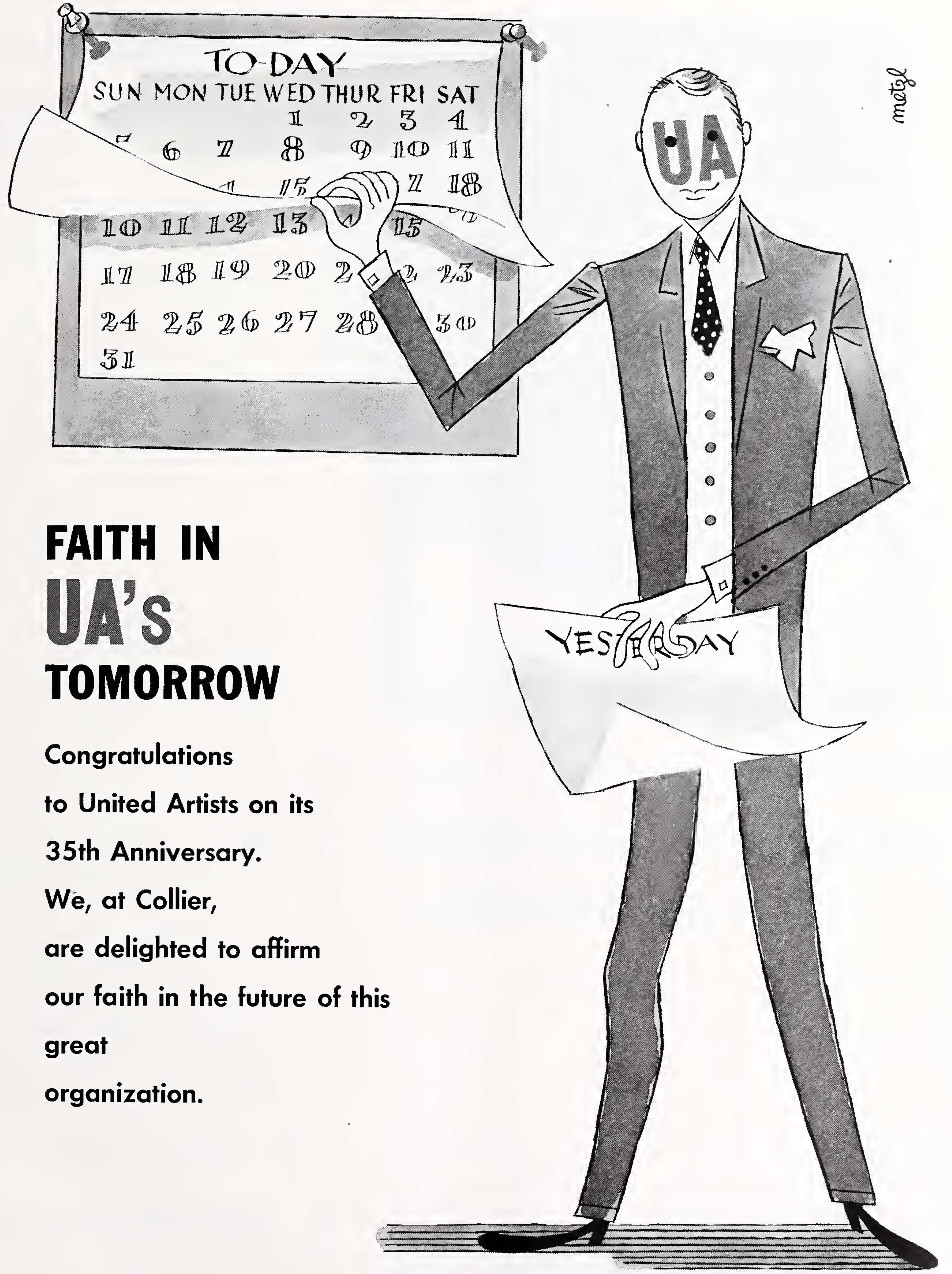
Ex-Exhibitor

Frank Graham

In Production
"COUGAR CANYON"

Recently Completed
Frank Graham's
"CHALLENGE THE WILD"

Editing
"THE BIG STAMPEDE"


TO-DAY
SUN MON TUE WED THUR FRI SAT
UA
YESTERDAY
metzl

FAITH IN UA's TOMORROW

Congratulations
to United Artists on its
35th Anniversary.
We, at Collier,
are delighted to affirm
our faith in the future of this
great
organization.

Collier Photo Engraving Company

ENGRAVERS TO THE MOTION PICTURE INDUSTRY

CONGRATULATIONS
UNITED ARTISTS

Your Continued Success

(Our Future)

☆ ☆ ☆

Nassour Studios, Inc.

8460 WEST THIRD STREET • LOS ANGELES 48, CALIFORNIA

UA BIRTHDAY

(*Continued from page* 21)

being produced and directed in Italy by Joseph L. Mankiewicz, starring Humphrey Bogart and Ava Gardner, color by Technicolor; "Vera Cruz," a Hecht-Lancaster production, shooting in Mexico and starring Gary Cooper and Burt Lancaster, in Technicolor; J. Arthur Rank's "The Purple Plain," starring Gregory Peck, Technicolor, now shooting in Ceylon; "Sitting Bull," being produced on location in Mexico by W. R. Frank, in CinemaScope and color, starring Dale Robertson.

Set to go before the cameras in the near future are Stanley Kramer's screen adaptation of the current best selling novel, "Not As a Stranger"; "The Way West," Hecht-Lancaster production of the Pulitzer Prize novel, with Mr. Lancaster starring; "Alexander The Conqueror," a biography of the Macedonian general, to be produced and directed by Robert Rossen on location in Europe and the Near East; "The Night of the Hunter," which will be produced by Paul Gregory, directed by Charles Laughton, to star Robert Mitchum; "The Time of the Cuckoo," to be co-produced by David Lean and Ilya Lopert and to star Katharine Hepburn.

Schedule Five Films For April Release

United Artists will release five films in April, including two new productions in color and two reissues, William J. Heineman, vice-president has announced.

The five films are: Edward Small's "Southwest Passage," in PatheColor and 3-D, starring Rod Cameron and Joanne Dru; "Lone Gun," in color by the Color Corporation of America, starring George Montgomery and Dorothy Malone; Lazar Wechsler's "Heidi," filmed in Switzerland, and two Stanley Kramer reissues, "Champion," with Kirk Douglas, and "Home of the Brave," with Frank Lovejoy.

Congratulations UA
COMPLETE COPY SERVICE
ROTOCOPY, Inc.
6 E. 46th St., N. Y. City MU 7-9126

35th
Anniversary Greetings to
United Artists
FROM
REILLY ELECTROTYPE COMPANY
FOR
20 Years
SUPPLIER TO U.A. OF
ELECTROTYPES
MATS • PLASTICTYPES

Industry Is Honored at BostonAffair

BOSTON: Sponsored by the Boston Public Library, the industry was honored here Tuesday night at a banquet designed to serve a dual purpose; to celebrate the 100th anniversary of the first free library in the United States and to salute the motion picture industry for its progress. Approximately 400 attended.

With Howard Dietz as toastmaster and Charles E. Kurtzman presiding, the colorful event was highlighted by addresses by notables in many lines of business and civic affairs.

The keynote address was delivered by Ralph M. Binney, executive of the First National Bank of Boston and general chairman of the Boston Public Library Centennial Celebration. In paying tribute to the film industry, Mr. Binney said that "many of the modern inventions and improvements in camera, sound and optical scientific developments stemmed from this area, so that New England is proud to be part of such an important industry, financially as well as artistically."

Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, also addressed the large audience. Head table guests were A. Montague, of Columbia Pictures, Brackett, Academy; William Heineman, United Artists; A. W. Schwalberg, Paramount; Carl Hallauer, Bausch & Lomb; Lester Isaacs, Cinerama; Joseph Vogel, Loew's; Ted Curtis, Eastman Kodak.

Local industry representatives, in addition to Mr. Kurtzman, Loew's Northeastern division manager, were Samuel Pinanski, Martin Mullin, Theodore Fleisher, Arthur Lockwood and Walter Brown.

Town Council Halves 10% Amusements Tax

The Martinsville, Va., City Council has voted to cut in half the 10 per cent tax on amusements in response to a two-year plea by theatre operators for "some relief" to offset dwindling box office receipts. A Council spokesman said the amusement tax reduction, which will reduce the city's annual revenue by an estimated $12,500, is the first major tax cut in Martinsville since pre-war days. "It was time to pay some heed to the financial plight of movie operators," Councilman D. Hurd Goode declared.

Open Houston Art Theatre

The Avalon theatre, Houston, a neighborhood property of O. K. Theatres, has reopened with a policy of French, Italian and British films. The house was re-done modernistically, and seats were reduced to 750. Manager is Doyle Shelledy, formerly of the Pix Theatre, Jersey City, and the Park Avenue, New York.

THOMPSON QUITS RKO TO BE LABOR ADVISOR

by the Herald

MAJOR LESLIE E. THOMPSON, above, director of labor relations for RKO Theatres, has tendered his resignation, effective Friday, April 16. After a vacation, Major Thompson will open offices in New York as labor consultant for RKO Theatres and other film and theatrical enterprises.

An announcement from the circuit said William F. Whitman, general counsel, and Mary E. Tuttle, director of personnel, would serve the company in labor matters. Frank Smith will continue in his present capacity representing the circuit in the field.

Major Thompson has been concerned with amusement industry labor relations since 1919, when he became assistant to the late J. J. Murdock in the Keith Corporation. In 1930 he was assistant general manager of RKO. He also served as president of Trans-Lux in 1933 and 1934. Since his return to RKO at the end of 1934 he has been in charge of labor relations. In addition, he has been chairman of theatre labor negotiating committees for many years. Prior to divorcement he also took care of labor relations for the RKO distribution department and production in the east.

General Precision Shows Sharp Profit Increase

Sales of motion picture theatre equipment and supplies by subsidiaries of General Precision Equipment Corporation in 1953 were 66 per cent greater than in the previous year, reaching the record level of $22,878,000, Hermann G. Place, president and board chairman of the corporation, announced last week. The increase reflects the general improvement in the industry and the heavy demand for the new types of equipment, he said. The annual report of the corporation shows consolidated net sales of $87,763,925 for 1953 compared with $54,326,849 in 1952. Net income for the two periods amounted to $3,436,349 or $5.09 per share on 649,087 outstanding shares compared with $1,255,278, or $1.88 per share on 646,087 outstanding shares.

Wisconsin Allied Unit In Meeting

MILWAUKEE: The first session of the "year of decision convention" of Wisconsin Allied here Tuesday was presided over by president Sig Goldberg. All phases of drive-in operation were discussed, and Robert Koratz talked on all phases of operations and improvement that could be made. On stereophonic sound Mr. Karatz reported that sound engineers state that it is impossible to get the effect in a car.

When screen sizes and ratios were brought up, Ben Marcus warned about rushing into enlarging screens too fast. "A lot of us have rushed in and brought a lot of junk," he said.

Talks on Concessions

Spiro Papas gave a detailed talk on concessions, recommending the operation of one's own concession stand. He stressed sanitation and cleaniness in all phases of concession operation, and said that repeat business depends on the quality of the merchandise used.

Mr. Goldberg pointed to threats of daylight saving to drive-ins, then called on S. J. McWilliams for a report. Mr. McWilliams said there is no danger this year, but that next year the committee will seek to have daylight saving repealed. He urged everyone to fight against it.

Keynote at Wednesday's session was the attack on film rentals, percentages and the enforcement of stereophonic sound with CinemaScope.

Mr. Marcus, principal speaker in the afternoon, pointed out that after the successful fight in Washington in which both distribution and exhibition combined their efforts and work together and won, "why can't we work together on other things? Allied is not composed of reactionaries trying to destroy. We want to work in harmony with every phase and branch of the industry. But we do not feel that stereophonic sound is economically feasible or possible in good business to be forced upon theatres and subsequent situations. Allied is not against CinemaScope but against enforcing installation of stereophonic sound."

Some Praise Perspecta

Perspective sound was mentioned. Some praised its good quality saying that in some cases it is better than stereo sound. Film shortages are created by these new mediums, Mr. Marcus warned.

A vote of thanks and gratitude was given to F. J. McWilliams of Madison, in resolution form, on his announcement of wanting to step down from the board of directors to make room for the younger men. A panel discussion was held on equipment in the morning and Polalite put on a demonstration of its single-strip 3-D system at the Fox Strand.

ITALY ADOPTS SCREEN CODE

All Scripts to Be Reviewed Before Shooting; Follows Criticism of Industry

by ARGEO SANTUCCI

ROME: A voluntary self-regulation system for Italian motion pictures has been established by the Union of Producers, the producing company division of the over-all trade association ANICA (Associazione Nazionale Industrie Cinematografiche ed Affini), it was announced April 2 by Eitel Monaco, ANICA president.

Action was taken as a result of Italian government, local and foreign press criticism of Italian film industry on grounds of Communist infiltration and immorality of some productions. Henceforth all scripts are to be reviewed in advance of filming by a committee of five prominent personalities to be named shortly. The standards to be met will be established by the new committee.

Will Carry Seal

All producing companies which are members of the Union of Producers are bound to comply with the decisions of the control system. Approved pictures will carry a distinguishing seal. Pictures without the seal will not be eligible for Italian Government subsidies nor for distribution abroad by Italian Films Export. The committee will advise members on the moral and social restrictions of foreign countries.

Following announcement of the agreement Mr. Monaco cabled Martin Quigley, Jr., editor of The Herald, as follows: "Having just succeeded in instituting within ANICA a system of producer control over Italian motion picture production I recall at this auspicious moment meetings we had in Rome in 1945 when together you and I formulated the general provisions of such a production code."

[The project of an Italian production regulation system, on a voluntary basis, was sponsored originally by Martin Quigley, Jr.]

The first Italian film code, Il Codice per la Cinematografia, was drafted by Mr. Monaco, then general counsel of ANICA. It was based on the American code as modified by Mr. Quigley and Mr. Monaco following discussions with a score of Italian film experts. Although the code was accepted individually by a majority of the producing-distributing companies and formally endorsed by ANICA in 1945, no administration system was established.

Principal opposition to the Codice per la Cinematografia—or any self-regulation system—during the past eight years has come from the Italian Communist Party. The new industry production control committee is not bound by the code but will use it as a frame of reference, according to reports from Rome.

The Association of producers examined also some "hostile and contradictory statements recently expressed on certain political and moral trends of the Italian production" and concluded in the statement announcing the Code that such statements were due to competitive industries. "It was plain that the source of such unfair charges is in the resentment of some foreign industries against the unexpected success of the Italian production in the most important markets in the world," the statement of the Association said.

The communist daily "L'Unitá" approving the statement of the Association of producers against the "Government and American threats" criticizes the establishment of the new voluntary regulation which "looks so much like the self-censorship made up by the monopolists of the American motion picture with their implacable Production Code" of the industry.

New Methods Forecast

More and better techniques were forecast by Ben Marcus, National Allied president, to the Gulf States unit annual convention at Edgewater Beach, Miss., last week, and at the same time he pleaded for standardization. Some of the other speakers were Max E. Youngstein, United Artists vice-president; Rube Shor, National Allied treasurer; Mike Simons, MGM exhibitor relations director.

The unit reelected Abe Berenson president. Others reelected are F. G. Prat, Jr., vice-president; T. G. Solomon, treasurer; L. C. Montgomery, chairman. A new officer is J. V. O'Quinn, secretary, succeeding Harold Bailey. Elected a director is Ed Ortte. Reelected are Mr. Berenson, Mr. Montgomery, and Claude Darce.

National Allied's position on 20th-Fox's alleged forcing of stereophonic sound was supported in resolution.

Box Office Receipts Show Big Increase in Italy

Motion picture box office receipts in Italy for January, 1954, were $90,000 higher than the returns for the corresponding period of 1953, according to figures received here by Italian Films Export. Gross admissions for the first month of this year totaled 1,481,000,000 ($2,468,335). Some 63.79 per cent represents admissions to American films; 28.9 per cent Italian films; 4.91 per cent French films; and 1.91 per cent English films.

COMPO Ad Tells About Film Code

The sixth COMPO ad to be published in "Editor & Publisher" tells the story of the motion picture industry's Production Code, pointing out that there is nothing mysterious about it—just plain common sense. The ad, entitled "What's All This Fuss About the Movie Code?" appeared in the issue of Saturday, April 3.

In adopting the Code 25 years ago, the ad says, the signatory companies, in fact, had only two thoughts in mind: first, to keep their pictures acceptable family entertainment, and secondly, to protect their investments. Furthermore, it adds, "there was no nonsense about the Code's being a form of censorship. Then, as now, the motion picture industry was known for its uncompromising stand against governmental censorship. No; the Code was recognized for what it was—voluntary self regulation."

"We think it has worked reasonably well," the COMPO ad states. "Of course there have been mistakes; the people who run the Code are human beings. But on the whole, the Code has done what it was designed to do: preserve the decency of the American movies."

Italian Government Plans Curbs on Industry Reds

ROME: The Italian Government has given what amounts to official confirmation of the reports that it would take firm measures in curbing Communist influence in the Italian motion picture industry. According to the semi-official news agency, ARI, "a Government spokesman made clear that all monopoly of Communists and their allies in motion pictures will be decisively broken in the near future." This is the first time that the Government has openly charged the country's film industry with being Communist-dominated. The steps which the Government will take to change this situation are believed to be restraints against film and other export companies which help support the Communist party.

MPEA Protests Turkish Tax on Film Imports

Protests with the Turkish Government, objecting to a new 75 per cent ad valorem tax on film imports, will be registered by the Motion Picture Export Association, it was disclosed recently. An MPEA meeting which discussed the tax also took action on the Guatamalan situation, voting to continue the film shipment embargo in protest against the tax policy of the Guatamalan Government. Overtures by Guatamala to reduce the 20 per cent tax on the distributors' share in Guatamala City to 10 per cent, but with the imposition of an additional two per cent tax on exhibition grosses, were found unsatisfactory.

The BOXOFFICE BUY of the Year!

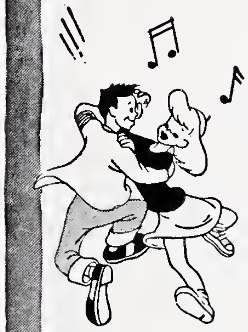
6 wonderful single-reel

WALT DISNEY

"Marquee Musicals"

BIG-STAR NAMES! . . . Tops in Music! . . . Tops in Comedy! . . Tops in Outstanding Entertainment! All in Color by TECHNICOLOR!

Presenting the Talents of



BENNY GOODMAN

"Two for the Record"

The maddest of rug-cutting jamborees, as 'All The Cats Join In.'

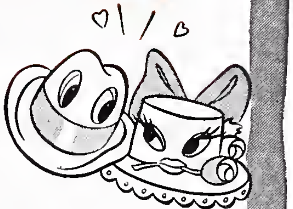
(Release date, Apr. 23)

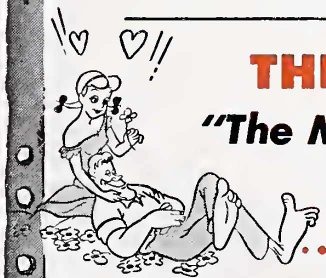
THE ANDREWS SISTERS

"Johnny Fedora and Alice Blue Bonnet"

The heart-warming story of a romance between two hats.

(Release date, May 21)





THE KING'S MEN

"The Martins and the Coys"

The rowdy saga of backwoods feudin' and fightin'.

(Release date, June 18)

JERRY COLONNA

"Casey at the Bat"

Thayer's boisterous baseball epic . . . a new high in rugged caricature.

(Release date, July 16)

THE ANDREWS SISTERS

"Little Toot"

The prankful escapades of a cocky little tugboat.

(Release date, Aug. 13)

FRANCES LANGFORD

"Once Upon a Wintertime"

A 'Currier & Ives' ice-skating courtship of two shy young lovers.

(Release date, Sept. 17)

©Walt Disney Productions. Re-Released by RKO Radio Pictures from "Make Mine Music" and "Melody Time."

CONTACT YOUR RKO EXCHANGE TODAY!

WARNERS STEP UP PRODUCTION

To Put 12 in Work During Spring and Summer with More to Follow Rapidly

BURBANK: Jack L. Warner Tuesday announced the Warner studio is launching immediately upon the most impressive production schedule of his company's history. Twelve top bracket productions are to go before the cameras during spring and early summer, with others scheduled to follow as scripts are completed and castings are set.

CinemaScope and Color

The forthcoming Warner pictures, selected from contemporary best selling novels, literary classics, Broadway stage hits and popular television shows, will be given the benefit of the newest production techniques, Mr. Warner said. CinemaScope and WarnerColor will predominate in the immediate schedule.

Three pictures are starting at once. They are "Helen of Troy," "Land of the Pharaohs" and "Dragnet."

"Helen of Troy" is the Homeric spectacle narrating one of the world's best known love stories. It will be filmed in CinemaScope and WarnerColor "as one of the most ambitious pictures ever made," Mr. Warner said. Rossana Podesta, fiery young Italian star, will play the role of Helen. Jacques Sernas, continental star, portrays Paris, the Trojan lover of Helen, and the supporting cast includes Sir Cedric Hardwicke, Nial MacGinnis, Stanley Baker, Robert Douglas, Torin Thatcher and Harry Andrews. Robert Wise is directing the production, which is being filmed in Italy.

To Be Filmed in Egypt

"Land of the Pharaohs," with an all-star cast headed by Jack Hawkins, voted England's number one boxoffice personality for 1953 in the HERALD-Fame poll, will be produced and directed by Howard Hawks, from an original screenplay by William Faulkner.

"Dragnet," a full-length screen story in WarnerColor, based on the award winning TV and radio show, goes into production within the next week. Jack Webb will star in the picture and direct it, performing the same dual function he does for the TV and radio show. Stanley Meyer will produce this Mark VII production for Warner Bros.

Scheduled for an early June start, Mr. Warner announced, is "The Silver Chalice," adapted from Thomas B. Costain's novel which recently passed the 2,000,000 sales mark. Virginia Mayo has been named for one of the leading roles in the all-star cast.

"Strange Lady in Town," starring Greer Garson under the direction of Mervyn Le Roy, in CinemaScope and WarnerColor, also is scheduled for a June start. Frank Butler, Academy Award-winning writer, is now completing the script for this first of Le Roy's pictures under his new Warner Bros. contract.

"East of Eden," CinemaScope and WarnerColor production of John Steinbeck's best selling novel, is next on the filming schedule, with Elia Kazan producing and directing.

Other properties which Mr. Warner announced for imminent filming are:

"Giant" on Schedule

Edna Ferber's "Giant," to be produced and directed by George Stevens, in association with Henry Ginsberg.

"Mr. Roberts," the all-time Broadway hit, to star Henry Fonda in the title role he created on the stage and to be directed by John Ford. Leland Hayward will produce.

"The Sea Chase," to star John Wayne. John Farrow will direct the CinemaScope and WarnerColor production.

"Daniel Boone," to star Gary Cooper in the title role of the famed frontiersman. A United States Pictures production for Warner Bros., the CinemaScope and WarnerColor picture will be produced by Milton Sperling.

"The Spirit of St. Louis," story of Col. Charles Lindbergh's solo flight from New York to Paris. Leland Hayward will produce the picture and Billy Wilder will direct it in CinemaScope and WarnerColor.

"Moby Dick," which will star Gregory Peck and be produced and directed by John Huston in CinemaScope and WarnerColor.

Story of Marines

Currently filming, Mr. Warner continued, is "Battle Cry," saga of the U. S. Marines. The starring cast includes Van Heflin, Aldo Ray, Nancy Olson, James Whitmore, Tab Hunter. "Battle Cry" is based on Leon Uris' best selling novel and is being produced in CinemaScope and WarnerColor with the full cooperation of the Marine Corps, under the direction of Raoul Walsh.

Just completed and cited by Mr. Warner as one of the most important pictures made in many years is "A Star Is Born," starring Judy Garland, James Mason, Jack Carson, Charles Bickford. This musical drama, in CinemaScope and Technicolor, was directed by George Cukor from the script by Moss Hart. The songs are by Harold Arlen and Ira Gershwin.

Finished and scheduled for early release are:

"Lucky Me," starring Doris Day, Robert Cummings, Phil Silvers, Eddie Foy, Jr. Henry Blanke produced and Jack Donohue directed the CinemaScope and WarnerColor picture.

"Dial M for Murder," based on the international stage hit and starring Ray Milland, Robret Cummings, Grace Kelly. Alfred Hitchcock directed the picture which was photographed in 3-D and WarnerColor.

Beatty Circus Story

"Ring of Fear," colorful circus background story starring Clyde Beatty and his big three-ring circus; mystery writer Mickey Spillane appearing in person, Pat O'Brien, Marian Carr. Robert Fellows produced, James Edward Grant directed the Wayne-Fellows production for Warners in CinemaScope—WarnerColor.

"The High and the Mighty," starring John Wayne, Claire Trevor, Laraine Day and Robert Stack. It is based on Ernest K. Gann's Book-of-the-Month Club and present best selling novel. William A. Wellman directed and Robert Fellows produced the Wayne-Fellows production for Warner Bros. in CinemaScope and WarnerColor.

"Them!" a scientific mystery thriller starring Edmund Gwenn, James Whitmore, James Arness, Joan Weldon. The picture was produced by David Weisbart, directed by Gordon Douglas.

"King Richard and the Crusaders," adapted from Sir Walter Scott's romance, "The Talisman," and starring Rex Harrison, Virginia Mayo, George Sanders, Laurence Harvey. David Butler directed, Henry Blanke produced in CinemaScope and WarnerColor.

Skiatron Approves Matthew Fox Pact

Stockholders of Skiatron Electronics & Television Corporation, at a special meeting in New York this week approved an agreement with Matthew Fox, television and motion picture industrialist, granting him and his group an exclusive 99-year franchise for the world-wide exploitation of Subscriber-Vision, the company's system of subscription-television.

An application for commercial introduction of Subscriber-Vision will be filed with the Federal Communications Commission within the next 60 days.

The agreement with Mr. Fox provides the large-scale financing required to bring subscription-TV to the commercial stage. Under the terms of the arrangement, Mr. Fox is to set up an operating company, to be known as "Skiatron TV." It will pay Skiatron five per cent of the gross income received from all forms of entertainment to be shown on TV. In addition, Skiatron is to receive 50 per cent of any domestic or foreign franchise arrangements entered into by the operating company.

Reade Drive-in Offered For Easter Services

For the fifth successive year, all Walter Reade drive-in theatres in New Jersey and New York will be the scene of Easter Sunrise Services sponsored by local groups, at 6 A. M. on Sunday, April 18. The Reade organization has been making its outdoor theatre facilities available to local church groups as a public service, and is in keeping with its policy of making the theatres an integral part of the life of the community, the circuit has announced.

Francisco Named to Head Non-Theatrical Companies

New officers of the American Association of Film Producers, non-theatrical group, are L. Mercer Francisco, president of Francisco Films, Chicago, president; James A. Kellock,Wilding Picture Productions, vice-president; Joseph G. Betzer, Sarra, Inc., secretary; and L. P. Monimee, Atlas Film Corp., treasurer. New directors at large are Frank Balkin, Reid Ray Films, St. Paul; and Harry Watts, Jam handy Organization, Detroit. Reelected to this post is Fred L. Niles, Kling Studios, Chicago. Mr. Francisco succeeds George T. Becker. The Association voted at its annual meeting in Chicago.

Production Resumes at RKO Studio

HOLLYWOOD: Two independents started production at RKO Radio Pictures studio Monday, with starting dates for filming of five other pictures set.

The announcement came shortly after the consummation of the Howard Hughes deal, under which Mr. Hughes purchased the assets of the company.

Heading the production list is "The Conqueror," scheduled to roll April 15. Dick Powell will produce and direct, while John Wayne and Susan Hayward head the cast. Color will be by Technicolor.

An early June start has been set for "The Girl Rush," to be made in VistaVision and Technicolor, and to star Rosalind Russell. It will be produced by Frederick Brisson for Independent Artists.

Production started Monday on Allan Dowling's "Night Music," and Benedict Bogeaus' "Where the Wind Dies." "Night Music" stars Linda Darnell and Dan Duryea. Hugh Brooke, who wrote the original story, is also producer, while Stuart Heisler directs.

"Where the Wind Dies," which will be filmed in color for wide screen projection, stars Cornel Wilde. Harmon Jones is director. The film will be photographed in the High Sierra country.

Dowling's second film for RKO release is "The Sea Is a Woman," the starting date for which will be May 7. Tom Gries will produce while Walter Doniger will direct.

June 1, Bogeaus will start "Cattle Queen of Montana," starring Barbara Stanwyck. The film will be made in color for wide screen projection.

Also scheduled to get under way shortly is "Americano," starring Glenn Ford, Cesar Romero, Arthur Kennedy and Ursula Thies. RKO is currently negotiating for a director for this picture, it was stated.

Meanwhile, the company is readying for release several pictures, already completed. They are: "Susan Slept Here," in SuperScope and Technicolor; "Jet Pilot," in Technicolor; "Silver Lode," in SuperScope and Technicolor, and "The Big Rainbow," in SuperScope and Technicolor.

Ritchey Sees Upturn in Latin American Area

Reporting a marked increase in business in all territories, Norton V. Ritchey, president of Allied Artists International Corporation, returned to New York recently after two months in Latin America. Mr. Ritchey said, "Allied Artists product has never been so much in demand in South America as at present. Our business everywhere in Latin America is very much on the upswing, and even the difficulties with remittances from Argentina seem much closer to a satisfactory solution." Commenting on the recent Film Festival in Brazil, which he attended, Mr. Ritchey expressed the view that this function had created a tremendous amount of good will for the American film industry.

Box Office Champions For March, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE GLENN MILLER STORY

(Universal)

Produced by Aaron Rosenberg. Directed by Anthony Mann. Written by Valentine Davies and Oscar Brodney. Technicolor. Cast: James Stewart, June Allyson, Charles Drake, George Tobias, Henry Morgan, Frances Langford, Louis Armstrong, Gene Krupa, Ben Pollack, Kathleen Lockhart, Barton MacLane, Sig Ruman, Archie Savage Dancers, The Modernaires, Marion Ross, Irving Bacon. ***(Champion for the second month.)***

HELL AND HIGH WATER

(Twentieth Century-Fox)
(CinemaScope)

Produced by Raymond A. Klune. Directed by Samuel Fuller. Written by Jesse L. Lasky, Jr., and Samuel Fuller. Technicolor. Cast: Richard Widmark, Bella Darvi, Victor Francen, Cameron Mitchell, Gene Evans, David Wayne, Stephen Bekassy, Richard Loo.

THE LONG, LONG TRAILER

(Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Vincente Minnelli. Written by Albert Hackett and Frances Goodrich from a novel by Clinton Twiss. Technicolor. Cast: Lucille Ball, Desi Arnaz, Marjorie Main, Keenan Wynn, Gladys Hurlbut, Moroni Olsen, Bert Freed. ***(Champion for the second month.)***

MONEY FROM HOME

(Paramount)

Produced by Hal B. Wallis. Directed by George Marshall. Written by Hal Kanter. Adaptation by James Allardice and Hal Kanter from a story by Damon Runyon. Technicolor. Cast: Dean Martin, Jerry Lewis, Marjie Miller, Pat Crowley, Richard Haydn, Robert Strauss, Gerald Mohr, Sheldon Leonard, Romo Vincent. ***(Champion for the second month.)***

PHANTOM OF THE RUE MORGUE

(Warner Brothers)

Produced by Henry Blanke. Directed by Roy Del Ruth. Written by Harold Medford and James R. Webb. WarnerColor. Cast: Karl Malden, Claude Dauphin, Patricia Medina, Steve Forrest, Allyn McLerie, Veola Vonn, Dolores Dorn, Anthony Caruso, Merv Griffin.

SASKATCHEWAN

(Universal)

Produced by Aaron Rosenberg. Directed by Raoul Walsh. Written by Gil Doud. Technicolor. Cast: Alan Ladd, Shelley Winters, J. Carroll Naish, Hugh O'Brien, Robert Douglas, George Lewis, Richard Long, Jay Silverheels, Antonio Moreno, Frank Chase, Lowell Gilmore, Anthony Caruso, John Cason, Henry Wills.

Ease Money Rules on Films in Denmark

COPENHAGEN: The Danish Ministry of Commerce has agreed to abolish the existing allocation system for films purchased on a dollar basis.

At the same time all other regulations for purchases of films have been cancelled. Foreign producers are now allowed to take more than the 60 per cent of net income on films. In addition, advance and guarantee payments are again accepted, bringing the Danish film trade back to pre-war condition.

Allotments granted during recent years have been: 1949, $408,000; 1950, $608,800; 1951 and 1952, $456,750, and 1953, $695,000. Figures are based on the Danish kronen, which is worth 14.5 cents in American money.

Georgia, Alabama Units To Meet Jointly May 9

ATLANTA: The joint annual convention of the MPTO of Georgia and the Alabama Theatres Association will be held May 9-11, at the Biltmore Hotel here. Among industry leaders already scheduled to attend are Walter Reade, Jr., TOA president; Herman M. Levy, TOA general counsel; E. D. Martin, TOA vice-president, and Jack Braunagel, co-chairman of the TOA drive-in committee. Heading business sessions will be J. H. Thompson, president of the Georgia unit, and R. M. Kennedy, president of the Alabama group. Walter Reade, Jr., will speak at the Tuesday, May 11, luncheon. Mr. Reade and Mr. Levy will speak Tuesday afternoon, followed by an open forum. Tuesday afternoon also each association will hold its annual election of officers. The annual president's banquet will end the convention. Governor Herman Talmadge of Georgia and Mayor W. B. Hartsfield of Atlanta will address the Monday luncheon.

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

On January 15, 1947, a perfect day for it, as matters chanced, the show-wise Frank Graham signed over to eager buyers the last of his theatres in Auburn, Wash., to devote 100 per cent of his time thenceforward to producing motion pictures instead of exhibiting them.

He'd been a motion picture exhibitor for 36 profitable years and was around to concluding that was enough of that. He'd opened his first theatre in Anacostier, Wash., back in that unspoiled, untaxed, unembattled and serenely untelevised 1911 which may in fact have had its own thorny aspects, historically, but not any that can be remembered at this unhappy distance.

Nickel Was a Nickel in Those Happier Days

A nickel was a nickel, a dollar was quite a piece of change, and involuntary unemployment hadn't been invented yet. So the first Frank Graham theatre throve, and the Graham exhibition empire spread to take in Aberdeen, Centralia, Chehalis and, for 20 years ended on above date, Auburn. (All exhibitors present who wish they'd sold out on that skillfully selected date say aye.)

Now anybody who's been up and down the practically interminable western coast of this widespread nation knows right well that there's a heap o' mighty purty country up there around Washington, with unlimited room for huntin' and fishin', ranchin' and dairyin', but maybe most folks who haven't lived up there a good spell don't realize that it's mighty satisfactory flyin' country, too, which it most emphatically is, nonetheless, as Exhibitor Graham stands ready to prove with the first of the three pictures, the United Artists release, "Challenge the Wild," ready Memorial Day.

Lot of Territory Is Home To the Flying Grahams

Yessir, you've gotta go a long way to find better flyin' country, and probably you won't find any, no matter which way you look, because north of Washington is Canada, which can be properly described as bigger'n all outdoors, and north of that vast and wondrous dominion is Alaska!

As has been indicated, the Grahams are a flying family. For two years prior to the selling of his last theatre in Auburn, Exhibitor-pilot Graham flew his nature-loving family to the famed hunting places and the unknown recesses of the Canadian Rockies, the North Woods, the Alaskan mainland and the surrounding islands, shooting the wild life with his camera, from the air and on the ground, and with a rifle when self-defense demanded. One of the climactic scenes in "Challenge the Wild" is the only recorded instance of felling two Kodiak bears (that was when they menaced four-year-old George). The Kodiak bear is the biggest carniverous animal in the world. Mrs. Graham holds the Kodiak, Grisley and Moose world's championship for huntswomen. The fourth member of the family, and cast, is Sheila, aged nine, whose pet fawn, "Zimmie," picks up where Bambi left off and goes on to stardom at a single bound.

Now "Challenge the Wild" has not been screened for the press, as yet, but the word-of-mouth in its favor that is circulating in the Hollywood community, where a hit is an even harder secret to keep than a flop is, already has ensconced it among the pleasanter expectancies of the release year.

Whether or no, Producer Graham has completed his second picture, "The Big Stampede," and is at work preparing the third, "Cougar Canyon." Like "Challenge the Wild," they're big, outdoor subjects filmed in the big outdoors that was Exhibitor Graham's front yard.

◆

PRODUCTION turned sharply upward as March blew itself out, with the start of eight pictures and the finish of two others lifting shooting level to a thrifty 30—thrifty since many are being shot abroad.

Warner Brothers led the studios in point of new undertakings, with two in the upper bracket category going before cameras abroad.

"Helen of Troy," which got started in Italy, is in CinemaScope and WarnerColor, and is being directed by Robert Wise. Rossana Podesta, Jacques Sernas, Sir Cedric Hardwicke, Torin Thatcher, Robert Douglas and a great many other players indeed are cast for the production.

"Land of the Pharaohs," the other Warner starter, is being filmed in Egypt, where producer-director Howard Hawks has begun shooting exteriors. Players will be announced later. The production goes in CinemaScope and WarnerColor.

Twentieth Century-Fox began filming "Untamed" in South Africa, in CinemaScope and also by Technicolor. Bert Friedlob and William A. Bacher are co-producing the picture, which Henry King, whose illustrious list of distinguished productions includes many of the biggest ever photographed, is directing. Cast announcement is to be made shortly.

Lewis J. Rachmil put his Columbia production, "The Bandits," in front of Technicolor cameras and CinemaScope lenses, with Glenn Ford, Barbara Stanwyck, Edward G. Robinson and Dianne Foster heading the cast. Rudy Mate is directing.

Robert Lippert, Jr., went into production with "The Big Chase," to be distributed by Lippert Pictures. Arthur Hilton is directing Lon Chaney, Glenn Langan, Adele Jergens, Jay Lawrence, Douglas Kennedy, Phil Arnold, Jack Daily and Lou Robeson among others.

Over in England Mickey Delamar is producing "A Race for Life," a Hammer production for Lippert Pictures distribution, with Richard Conte, Mari Aldon and George Coulouris in principal roles under direction of Terence Fisher.

"Case File F. B. I." is an Eclipse production headlined by Broderick Crawford, Ruth Roman, Martha Hyer and Marissa Pavan. Arthur Gardner and Jules Levy are producing, with Arnold Laven directing the production.

"Turmoil" is another independent composition by the one-man production company, Hugo Haas, its producer, director, star, and in all likelihood its author. This time he has Cleo Moore, Lance Fuller, John Qualen and Melinda Markey in his cast, and lists Robert Erlik as associate producer.

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA
Bandits (CinemaScope; Technicolor)

INDEPENDENT
Turmoil (Haas)
Case File F. B. I. (Eclipse)

LIPPERT
Race for Life (Hammer)
Big Chase

20TH-FOX
Untamed (CinemaScope; Technicolor)

WARNER
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharoahs (CinemaScope; WarnerColor)

COMPLETED (2)

COLUMBIA
Black Dakotas (Technicolor)

U.A.
Sitting Bull (CinemaScope; Color)

SHOOTING (22)

A.A.
Sons of the Navy

COLUMBIA
Bat Masterson, Bad Man (Technicolor)
Long Gray Line (CinemaScope; Technicolor)
Joseph and His Brethren (CinemaScope; Technicolor)
Three for the Show (CinemaScope; Technicolor)

INDEPENDENT
Bandit (Shaftel; SuperScope; Eastman)
Night Music (Dowling; Eastman)

MGM
Last Time I Saw Paris (Technicolor)
Athena (Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)
Big Top (Wallis; VistaVision; Technicolor)
Mambo (Ponti-De Laurentia)
Country Girl

RKO
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Broken Lance (CinemaScope; Technicolor)
Egyptian (CinemaScope; Technicolor)

U.A.
Vera Cruz (Hecht-Lancaster; Technicolor)

U-I
Three Gobs in Paris (Technicolor)
Nevada Gold (Technicolor)
Francis Joins the Wacs

WARNER
Battle Cry (CinemaScope; WarnerColor)

Republic to Have Contest

Stimulated by the results of "The Quiet Man" showmanship contest, just concluded, Herbert J. Yates, Republic president, has announced a Republic Pictures International Jubilee Year Showmanship Contest.

Winners of "The Quiet Man" contest, announced by Republic Pictures International president Richard W. Altschuler, are Mrs. Clelia B. Trisciuzzi, publicity director of Republic Pictures of Brazil, and Henning Noack, president of International Pictures, Ltd., Denmark.

"The Quiet Man" Showmanship Contest was extended over a period of 14 months to enable Republic representatives from all over the world to participate. The committee of judges—Mr. Altschuler; Douglas T. Yates, vice-president of Republic Pictures International Corp.; and Roberta Daniel, director of International advertising and publicity—agreed that the contest provided an incentive for Republic representatives to display their initiative and know-how.

The new showmanship contest will cover nine productions now completed and ready for release: "Geraldine," "Jubilee Trail," "Laughing Anne," "Johnny Guitar," "Trouble in the Glen," "Hell's Half Acre," "The Outcast," "Make Haste to Live" and "The Shanghai Story."

POLISH REDS STEAL "MA KETTLE"

Polish Communists, who spend a good deal of their time denouncing Hollywood as the arch-symbol of Western decadence, aren't above cribbing a bit when the need arises. A clipping from the Polish tabloid review, "Przekroj," reveals an unidentified still of Marjorie Main, in Ma Kettle pose, as the wise aunt who answers readers' weekly questions. In the issue at hand Miss Main is asked by one subscriber whether there is some chemical way to turn earth's vegetation blue, as it is reputed to be on Mars. As a matter of fact, it sounds like something Pa Kettle might ponder in his next film, which won't be shown in Poland.

Publish New Edition of Cinerama Souvenir Book

The third completely new edition of the Cinerama souvenir program, which has already sold more than 750,000 copies in the 10 theatres showing "This Is Cinerama," has just been published, with an initial printing of 1,000,000 copies, the company announces. The booklet, which sells for 50 cents, features new editorial material, including by-line stories by Lowell Thomas and S. H. Fabian.

SMPTE to Meet May 3

The latest in technical developments affecting the industry will be explored in a number of scientific papers to be read during the 75th semi-annual convention of the Society of Motion Picture and Television Engineers, in Washington, May 3 through 7.

Some of the engineers who will deliver such papers are C. E. Phillimore, of Bell and Howell; C. E. K. Mees, Eastman Kodak; Willy Borberg, General Precision; John G. Frayne, Westrex; John I. Crabtree, Eastman Kodak; Richard S. O'Brien, CBS; Axel J. Jensen, Bell Telephone.

Some of the subjects are special photographic effects, color cinematography, studio lighting, stage designs, loudspeaker systems, photography of motion, electronic shutters, high speed photography, electronic television.

The convention begins with registration and then a get-together luncheon on the first day, Monday, and features a pioneers' dinner Tuesday evening, and a dinner dance after a cocktail party Thursday evening. The affair will be at the Hotel Statler.

Venice Festival August 22

The Venice Film Festival will open 16 days of performances August 22. The accompanying showings for children, and of documentaries, will open August 9.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

The MIAMI STORY

Starring

BARRY SULLIVAN · LUTHER ADLER

with John Baer · Adele Jergens

Story and Screen Play by ROBERT E. KENT • Produced by SAM KATZMAN

Directed by FRED F. SEARS

General Release: May

MASSACRE CANYON

with PHIL CAREY

AUDREY TOTTER

Douglas Kennedy · Jeff Donnell

Guinn Williams

Story and Screen Play by DAVID LANG

Produced by WALLACE MacDONALD

Directed by FRED F. SEARS

General Release: May

People in The News

Eric Johnston, president of the Motion Picture Association of America, returned this week to Washington from Paris, where he had been conducting talks on the Franco-American film agreement.

Herbert J. Yates, president of Republic Pictures, arrived in New York Wednesday after an extended survey trip abroad. Accompanying him were his wife, **Vera Ralston**, and **William Saal**, his executive assistant. **Richard W. Altschuler**, president of Republic Pictures International, arrived in New York Tuesday after a six-week tour of the company's European branches.

Mort Blumenstock, Warner vice-president in charge of advertising and publicity, arrived in New York this week to conduct talks at the home office on campaigns on forthcoming product.

Dr. Renato Gualino, of Lux Films and president of the International Association of Motion Picture Producers, has been named to supervise and coordinate the newly established foreign office of the Italian Motion Picture Producers Association.

Sidney Cooper, New Haven branch manager for United Artists, has been named to head the company's Washington, D. C., exchange, effective April 12. He succeeds **Arther Levy**, resigned.

John Cusack has been named managing director of the Victoria, Astor and Bijou theatres, New York City, it was announced this week by **Max Fellerman**, vice-president of Lopert Films, Inc.

Charles Adams, television writer-director-producer, this week joined the Loucks & Norling Studios, Inc., New York, as manager of its newly created film department.

Harry Bostwick has assumed his new duties as southeastern district supervisor for Florida State Theatres in Miami. He succeeds **George C. Hoover**, Variety Clubs' newly elected international chief barker, who resigned.

Earle W. Sweigert has resigned as sales manager of the Universal exchange in Philadelphia and with **Charles Goldfine** is forming a new buying and booking service organization.

Dr. Hugh Flick, director of the New York State Censor Board, Tuesday in New York addressed the annual meeting of the Independent Motion Picture Distributors Association.

Dealers and TOA Plan a Joint Meet

The combined trade show of the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association, and the Theatre Owners of America will be held October 31 through November 3, 1954, at the Conrad Hilton Hotel, Chicago, it has been announced jointly by the heads of the three groups.

Fred C. Matthews, president of TESMA, Ray G. Colvin, executive secretary of TEDA, and Walter Reade, Jr., president of TOA, all expressed enthusiasm over the fact that for the second time their respective organizations are joining resources, and all unhesitatingly predicted that the 1954 trade show would surpass any such event in the history of the industry.

Each association will hold separate annual conventions at the hotel concurrently with the trade show and will join forces at such events as open forums on theatre equipment and new processes, the annual banquet and possibly other social events.

Warner Officers Are Reelected by Board

All officers of Warner Brothers Pictures were reelected at a meeting of the board of directors in New York last week. The renamed officers were: Harry M. Warner, president; Albert Warner, Jack L. Warner, Herman Starr, Stanleigh P. Friedman, Samuel Schneider, Benjamin Kalmenson, Mort Blumenstock, Robert W. Perkins, vice-presidents; Albert Warner, treasurer.

Also Cyril H. Wilder, assistant treasurer; Robert W. Perkins, secretary and general counsel; Harold S. Bareford, assistant secretary; Edward K. Hessberg, assistant secretary; Roy Obringer, assistant secretary; Samuel Carlisle, controller; Thomas J. Martin, auditor; and Walter Meihofer, assistant controller.

The board also declared a dividend of 30 cents a share, payable May 5 to stockholders of record April 16.

Dissolve Benograph

TORONTO: Associated Screen News, Ltd., has dissolved its Benograph division. The company is shutting down this division, which conducted equipment merchandising functions and operated film libraries, in order to concentrate on film-making and laboratory services.

New Touch For 'Jolson' As Reissue

Columbia has taken the fabulous "The Jolson Story" out of the vaults and adorned it with such modern-day accoutrements as wide-screen and stereophonic sound in preparation for re-release. It seems like a shrewd move.

A second look at the spectacularly-grossing picture, which first made the distribution rounds in 1946, is heartening. It stands up magnificently, for it has a timelessness of quality. Its songs, vitality, production numbers and spirit-of-the-age quality beguile one into a joyous mood. Seeing it in the perspective of elapsed time, one realizes how it set the standard for the subsequent film biographies that followed.

In first reviewing the Technicolor musical in The HERALD, issue of Septemer 21, 1946, the reviewer stated:

"Now here is the way to produce a musical biography . . . 'The Jolson Story' is a show that can't miss. The music will have you humming and remembering, the acting will please you, you'll admire the production and the carefully-done and subdued coloring. It's a special kind of picture with the widest kind of appeal."

Those sentiments stand strongly in 1954.

Especially noteworth in the Sidney Skolsky production is the masterful portrayal of Jolson by Larry Parks. His performance stands undimmed with the passing years. Others in the cast are Evelyn Keyes and William Demarest. Alfred E. Green directed.—M. H.

To Release "Sinbad" Without Code Seal

HOLLYWOOD: RKO Pictures' "Son of Sinbad," which has failed to gain a Production Code Seal, is being prepared for release, according to a company announcement here.

The picture, minus a Code Seal, has been submitted to the state censor boards of New York and Ohio and in both instances was rejected because of "objectionable" scenes.

This week the censor board of Memphis banned the picture. Chairman Lloyd T. Binford said the picture had "one of the vilest dances I ever saw."

Kupper to Head Sales For Chromart Colour

LONDON: William J. Kupper, retiring managing director in Britain for 20th Century-Fox, has been appointed vice-president and general sales manager of the Chromart Colour Organization. In his new post, he will handle the sales of the organization's product in Canada and the U. S. According to present plans, he is expected to make annual trips to Britain to oversee the market here.

The National Spotlight

ALBANY

Surprising is the frequency with which area exhibitors cite the current box office click and audience impact of "The Glenn Miller Story" and "The Long, Long Trailer" to prove their contention a picture need not be produced in special process to win favor. They say such films, featuring a good story and sound entertainment value, do not even require a wide-screen for outstanding success, although this may enhance the effect. . . . Fabian's Mohawk drive-in, largest in the exchange district, managed by Irwin Ullman, and Menands drive-in, headed by Joe Miller, former local Columbia manager, reopened Apr. 2. . . . John Gardner switched from a weekend to a full time schedule at Turnpike drive-in, Westmere. . . . Visitors included: Mr. and Mrs. George Holtrey, Harrisville; Mrs. Wadad Boumansour, Malone; Sartos Smalldone, Malta; Robert Johnson, Smalley Theatres, Cooperstown; Phil Baouudi, North Creek; Sam Slotnick, Syracuse and Waterford; Rube Canter, Syracuse and Watertown; Ben Coleman, Guilderland.

ATLANTA

Johnny Harrell, buyer for Martin Theatres, Columbus, Ga., is back in Atlanta after a trip to New Orleans. . . . The Plaza drive-in theatre has been purchased from the Plaza Amusement Co. by Mid-Tennessee Amusement Co., Tullahoma, owners of several other drive-ins in Tullahoma. . . . Rube Joiner, Joiner Booking Service, is back in his Atlanta office from Florida. . . . Al Bondy, sales manager for G-E, was in Atlanta at the Kay Exchange. . . . The Fox theatre building, Red Bank, Tenn., near Chattanooga, has been sold to the Red Front Food Stores, which has announced that operation of the theatre will be continued for the present. . . . J. B. Dumestre, Jr., Southeastern Theatres Supply Co., Atlanta, has been named international dough guy for Variety Club. . . . The WOMPI Club held its annual meeting with a big crowd. . . . The Carol theatre, at Denham Springs, Fla., has been granted a charter of incorporation.

BALTIMORE

Leon Back, C. Elmer Nolte, Jr., Lauritz Garman and Mrs. Helen Diering were reelected officers of the Allied MPTOM. . . . Ed Euttle is the new manager of the Beacon, replacing Ben Oletsky. . . . Elmer Caftnen, Aero projectionist, is recuperating from a heart attack. . . . Howard McCall, Little projectionist, is in Maryland General Hospital. . . . Stanley Baker, Hicks Circuit, is enjoying a visit from his daughter. . . . Frank Durkee, Durkee circuit, has returned from his Miami vacation. . . . Charles Grimes, Stanley Warner district manager, is out of Doctors Hospital and recuperating at home.

BOSTON

A. J. Herman is the new northeast district manager for IFE Releasing Corp., replacing Ellis Gordon who has resigned to become a vice-president of Minot TV, Inc., selling TV shows on film on a national basis. Herman has been branch and district manager at Universal here as well as for Eagle Lion. . . . The Sundown drive-in in Westfield opened its gates March 31 during an unseasonable blizzard. The new ownership is Joe Levine and Barnet Yanofsky. . . . Stanley Young and Edward Michaelove, 20th-Fox salesmen, have resigned. Richard Kelly, former booker, has been upped to salesman for Maine and New Hampshire. . . . Lyman O. Seley, Manley's district manager, is in the Leonard Morse Hospital, Natick, recovering from an emergency appendectomy.

BUFFALO

Buffalo was visited with a terrific springtime snow storm one day last week, on the evening of which there was the worst traffic jam in the city's history. As a result, the opening of the drive-ins in and around the city was postponed to April 7. On the night of the storm local box offices all took the count of 10. . . . George J. Gammel, head of the Gammel circuit and president of the M.P.T.O. of N. Y., western New York zone, leaves Buffalo April 28 with Mrs. Gammel for a two month tour of Europe. . . . The Center booked "From Here To Eternity" for a "limited engagement" starting last Friday and manager Leon Serin reported a big week-end business. . . . Chief barker Billy Keaton and Tent 7 Delegates Murray Whiteman and Marvin Jacobs reported to Buffalo Variety club members on the Dallas convention in the clubrooms last Monday noon at a dutch treat luncheon.

WHEN AND WHERE

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention, North-Central Allied Independent Theatres Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

CHICAGO

Jeff Chandler, star of "Yankee Pasha," made a personal appearance the opening day of the film at the B. & K. United Artists here. . . . Bill Hollander, B. & K. director of advertising and publicity, returned from a vacation on the West Coast. . . . The Ski-Hi drive-in, Elmhurst, has enlarged its screen and remodelled its concessions stand. . . . Van Nomikos, vice-president of Allied Theatres of Illinois, and Duke Shumow have taken over the Deluxe, Chicago, which has been operated by Charles Golan since 1930. The new management has closed the theatre to install a wide screen and do some other remodelling. . . . John Jones of Jones, Linick, and Schaefer, and Mike Stern, of Joseph Stern Theatres, continued on to the West Coast after attending the Variety Club convention at Dallas. . . . RKO Theatres has transferred manager Ed Force from the Grand, Chicago, to the Grand, Columbus, Ohio. . . . The Today theatre, without concessions since its opening 15 years ago, has installed candy machines and a drink dispenser. . . . Harry Lustgarten, B. & K. booking and buying department chief, and his wife are on a West Indies vacation.

CINCINNATI

Although the admission price structure in the Cincinnati exchange area has undergone some changes following the Government reduction of excise taxes, additional downward revisions may possibly be inaugurated later after the full impact of the tax cut is given further study, it was stated by an exhibitor spokesman. In the local and area first runs, the matinee scale has been reduced from 55 cents to 50 cents, but prices in the higher brackets have not been reduced. In some, but not all situations where CinemaScope is shown, matinee prices have been pared down from 74 cents to 70 cents, with a reduction from $1 to 95 cents for the evening scale. . . . Local theatremen are predicting a considerable patronage increase for the pictures which the Ohio censors previously had banned and subsequently released following the U. S. Supreme Court decision on censorship. . . . John A. Schwalm, veteran, but retired, exhibitor in Hamilton, Ohio, who recently returned from his annual Florida vacation, is this month celebrating his 81st birthday. He founded one of the first picture houses in Hamilton in the days of the silent screen.

CLEVELAND

All Greater Cleveland theatres are holding to their old admission scales and not passing on any portion of the saved Federal admission tax, a survey of the area reveals. Only noted price change is reduction of the

(Continued on following page)

(*Continued from preceding page*)

55c price to 50c. . . . Loren Solether, owner of the Falls theatre, Chagrin Falls, is seriously ill in St. Luke's Hospital, Cleveland. Industry has issued a call for blood doners to supply the five pints a day ordered by his doctors. . . . Herb Ochs, head of the Ochs operated Canadian drive-in chain, has moved to Port Huron, Mich., where he will personally manage the Blue Water drive-in, while his Cleveland headquarters will be manned by his sons, Jack and Jimmy who are in charge of the circuit's booking. . . . M-G-M booker Bill Daurelle has been transferred to the company's Indianapolis branch. . . . Student booker Bob Dittrick has been promoted to succeed him. . . . Joe Lissauer of the Skirball circuit is back from Florida.

COLUMBUS

Opponents of daylight saving time held a lead of 284 votes in the latest tabulation in the public poll conducted by the Columbus Citizen. About 3,500 votes have been counted. Several opponents said they liked to attend drive-in theatres and would resent the change to a longer daylight period. . . . James Leonard, manager of WLW-C, NBC-TV outlet here, said the station will be able to handle color telecasts by the end of June. . . . Police have been ordered to enforce the city's curfew law, which forbids children under 17 from public amusement places, streets and parks after 10:30 p.m., unless accompanied by an adult. . . . First wide-screen cartoon show here is scheduled for Easter Monday at Loew's Broad. . . . There has been little public reaction to the Federal admissions tax cut. Downtown houses cut weekday matinee and weekend evening rates five cents. Neighborhoods are standing pat.

DENVER

The Ogden puts its CinemaScope and stereophonic sound into use with "Knights of the Round Table." Other Fox Inter-Mountain houses installing similar equipment include the Mayan, Denver, Fox Aurora, Colo., and the Fox, Longmont, Colo. . . . The Vogue, art theatre, which has been getting 60 cents for students, and 90 cents for others, has boosted the student price to 75 cents. . . . Realart Pictures moved their exchange to 824 Twenty-first street. . . . Al Brandon, Lippert salesman, has been named as branch manager for Preferred Pictures, and will also make the territory. . . . The Monaco drive-in packed them in on its fourth birthday, with a 4-cent admission for four features and four cartoons. It was necessary to run until 4:30 a.m. They made up on the concessions what they lost otherwise. . . . The Tower, Denver, has installed CinemaScope and stereophonic sound, and the Cactus drive-in. Albuquerque, N. M., has widened its screen to 100 feet. . . . Lester Zucker, Universal district manager, was in conferring with Mayer Monsky, branch manager.

DETROIT

The Roxy and Hollywood have been running "Creature from the Black Lagoon" in 3-D using the Pola-Lite unit attached to standard projector. . . . Mrs. Frances Knapp, business agent of the Janitor's Local 58 and head of the Music Hall janitor staff, baked a tremendous birthday cake for the staff. Occasion was a party given by the management thanking them for handling of the tough anniversary week. . . . National Screen Service is distributing a series of one minute traffic films prepared by the Highway Department. . . . Joe Busic, Allied Film Exchange salesman, has been installed in a new office in Grand Rapids. . . . White Cloud, Michigan, has no theatre since the closing of the Glen-Arah by G. W. Beach. . . . Eddie Loys, RKO office manager, has been getting hospital-checked.

HARTFORD

One of America's largest drive-in theatre screens is the $200,000, 950-car Plainville (Conn.) drive-in, erected by Perakos Theatre Associates. Sperie Perakos, general manager of the circuit, says the screen measures 114 feet wide and 58 feet high. The theatre, opening on Apr. 14, is first drive-in theatre on the seven-unit Perakos circuit. . . . Roy Jones, of the MGM field exploitation staff, has completed promotion in Hartford, Springfield and Worcester on "Julius Caesar.". . . Mrs. Ernie Grecula, wife of the Hartford Theatre Circuit executive, has been recuperating from surgery. . . . First drive-in for the Morris Keppner-Lou Lipman interests, the $100,000, 750-car Mansfield drive-in, will open around Apr. 14. . . . Peter Perakos, head of Perakos Theatre Associates, is marking his 48th year in show business.

INDIANAPOLIS

First run theatres here dropped from 60-85 cents after the tax cut to 60-80 cents, with a new 50 cent early bird price, on regular attractions. All drive-ins and all 28-day subsequent runs, except those on the north side, reduced admissions from 55-60 to 50 cents. . . . The Allied Theatre Owners of Indiana April bulletin cited Trueman Rembusch for his two-year campaign as chairman on the unit's tax committee. . . . Barney Brager of Republic is distributor chairman for industry projects this year. . . . Herman Halberg, 20th-Fox salesman, suffered a broken nose in a traffic accident last week. . . . Ethel Walsh, Scottsburgh exhibitor, has bought the Moonlite drive-in there. . . . Edward Spiers, Allied Artists branch manager, is vacationing in the South.

JACKSONVILLE

MGM's new Florida exploiteer, Jack Weiner, was in Atlanta, working on publicity for personal appearances of star Nina Foch. . . . Paramount reported that, in the wake of the Academy awards, "Roman Holiday" and "Stalag 17" were grossing better than in their Florida first runs. . . . Johnny Tomlinson, Warner salesman, and Fred Hull, Metro branch manager, took their families on a vacation fishing trip to Cocoa. . . . The Paramount News H-Bomb newsreel received top billing above the first-run feature attraction at the Florida theatre. . . . Exhibitors on Film Row included Harry Dale, Lake Butler; Martin Carstein, Jr., Tampa; Leon Task, Miami; Carl Floyd, Haines City; George Painter, Fort Meade; and Lee Sherwood, Chattahoochee. . . . Lee Chumley, Paramount branch manager, was expected back from Arkansas, after attending his father's funeral.

KANSAS CITY

The Kimo is now showing "The Beggar's Opera.". . . The Vogue brings back Alec Guinness in "The Man in the White Suit" and "Tight Little Island.". . ."The Moon is Blue" is in its fourth week at the downtown Esquire. . . . Eleven drive-ins now are operating in or not-so-far-from Kansas City. All but three are double-bill. Five of the double-bill drive-ins and one single-bill offer an extra feature for a midnight show, no extra charge—and one of these also offers free coffee for those who stay to the midnight show. . . . The double-bill "Academy Award winners" program at the subsequent-run Rockhill, "From Here to Eternity" and "Roman Holiday," is being held over for a second week. . . . The Leawood drive-in opened with "The Joe Louis Story" Sunday.

LOS ANGELES

Fire which broke out in the Canoga theatre, Canoga Park, caused considerable damage to the booth. House is operated by Tom Muchmore. . . . Arthur Bianco has assumed operation of the Azteca theatre, San Bernardino. . . . A new 600 car ozoner, known as the Family Motor Vu drive-in, has been opened in Brawley, California, by Gillett and Bowen. . . . Killed in a plane which he was piloting was Raymond Savage, projectionist of the Palm theatre, Palmdale, Cal. . . . The Century theatre has been taken over by Tim Tate. House was formerly operated by Simon Lazarus. . . . Alex Cooperman, IFE sales manager is back at his desk after visiting Salt Lake City and Denver offices. . . . FWC manager of the Westlake theatre, Marvin Tallman, was the winner of a 1954 Ford at the recent affair staged by the Variety Tent 25. This made the second Ford for Marvin, as just the week before he had purchased one. . . . Plotting a trip to Europe is Alex Schreiber, owner of the Paradise.

MEMPHIS

Movie patrons continued to pay the same admission prices in Memphis after the Federal excise tax reduction. . . . "The Wild One," banned in Memphis by censors, has opened at Sunset drive-in and Avon theatre, West Memphis, Ark., just across the Mississippi river from Memphis. . . . Howard Nicholson, branch manager of Paramount, had a record number of mid-south exhibitors as his guests as he entertained with a luncheon at Parkview Hotel and the screening of three pictures. . . . Princess theatre, Booneville, Miss., has installed CinemaScope equipment and booked "The Robe." . . . Clayton Tunstill, United Theatres, announced opening of Ark-Air drive-in, Clarksville, Ark.

MIAMI

George Hoover, international chief barker for Variety Club, has resigned from Florida State Theatres to devote more time to Mi-Ame Canned Beverages Inc., a soft drink company of which he is president, and to allow himself more time to travel on Variety business. Mr. Hoover will continue to have some connection with theatres and says, "I'm not qutting show business." . . . Harry Botwick, long associated with theatre business and an executive in the Jacksonville office of Florida State Theatres, takes over the vacated spot as southeastern district supervisor for the organization. . . . NBC officials are promising the area a color cable

(*Continued on opposite page*)

(*Continued from opposite page*)

expansion program around June 1 and local programs should be available in 1955, according to Mitchell Wolfson, of WTVJ. . . . Ed Melniker of the Coral Way Auto theatre, passed along a 10¢ saving to the patrons of his drive-in, coincident with the passing of the new excise tax bill. Other theatres are maintaining present level prices with some slight reductions promised.

MILWAUKEE

Otto Prieser, 67, well known in theatre circles here, passed away after a heart attack. He was associated with the Savoy theatre here with Sax interests. He had been associated with Sax since 1933. Many years ago he was associated with the Liberty theatre. His wife survives. . . . The Bluemound drive-in, Highway No. 15 and the 41 Twin Outdoor reopened for the season last weekend. The weather was not in their favor as it was cold with snow flurries. . . . Invitations, sent out for a luncheon in honor of Jeff Chandler, were in the shape of a phonograph record with his picture in the middle. Caption on it read "More Than Anyone" "I'd like to meet YOU in person." "More Than Anyone" being one of the songs he recorded for Decca. . . . Theatres here are absorbing the tax exemption in their admission prices. Some theatres are adjusting to the nearest nickel.

MINNEAPOLIS

Emil Nelson has reopened his Star theatre at Osceola, Wis., which has been closed since Jan. 30. . . . Billy Elson, partner in the Elson & Nathanson circuit with Gilbert Nathanson, is in from Los Angeles. He will manage the business while Nathanson and his wife are in Europe. . . . The balcony ceiling of the Granada theatre at Sioux Falls, S. D., collapsed in the morning while the theatre was unoccupied. House is operated by Art Johnson. . . . A group of Elmore, Minn., business men are issuing theatre tickets to their customers which entitle the whole family to attend the Border theatre for 50 cents. These tickets are good for Tuesday and Wednesday evenings only. . . . Ted Mann, operator of the World and suburban World theatres, is back from a business trip to Chicago. . . . Lauren Garnant has reopened his LeRoy theatre at LeRoy, Minn. . . . Fred Bunkelman, Universal South Dakota salesman, is settled in his new home in suburban St. Louis Park. . . . Major circuits in the territory plan no cut in admission prices with the tax reduction.

NEW ORLEANS

Isadore and Lucille Lazarus accompanied their mother, Mrs. Henry Lazarus on a motor trip to New York for a week's visit prior to the latter's sailing on April 10 for an extended motor tour of Europe. The tour will be made in Mrs. Lazarus' car which she is taking with her. . . . C. W. Douglas has taken over the Roxy, which he will convert to an all-Negro patronage theatre. . . . Tony Tortorich is observing his 10th year as head shipper for Monogram Southern Exchange, now Allied Artists . . . Louis "Mike" Guttman, who holds the longest service record in the local Columbia Exchange, will celebrate his 80th birthday May 16. . . . The Joe Faia's are the proud parents of a baby boy. Father is sales representative for Hodges Theatre Supply.

OKLAHOMA CITY

Glenn Walker is new manager at the Plaza theatre. He formerly was manager of the Sooner theatre here. . . . Paramount Film Corp. rented the Tower theatre, March 29, for the screening of its three Pageant pictures. The screening was attended by between 700 and 800 exhibitors and theatre personnel from throughout the state. . . . The Criterion theatre, will close April 26 for remodeling. . . . R. Lewis Barton, theatre owner, has bought the Buick Agency on S. Walker St. Grand opening was held April 2. L. O. Barton is manager. . . . The Tinker drive-in reopened April 2. It has been closed during the winter months. Roy Kier has been named manager for the new season. . . . There has been a shift in managers at the Barton Theatres. R. Duncan, formerly manager of the Del City, has been appointed manager of the Agnew. Mrs. Mattie Ruddle, former manager of the Redskin theatre, has been appointed manager of the Del City. Jack Delaughter is the new manager of the Redskin. . . . Mrs. Zelma Plato, manager of the Chieftain theatre, has taken a week's leave to be with her daughter, who will be married soon.

OMAHA

Math Wuebben, veteran Canton, S. D., exhibitor, is coming along well after an emergency appendicitis operation. . . . A new theatre is scheduled to be built at Arnold, Neb., by G. R. Dunn, contractor of Julesburg, Colo. Owner of the present theatre at Arnold in Central Nebraska is Ulysses Brown, his father-in-law. . . . Ira Wateyne, exhibitor at Tecumseh, Neb., bought an auto transport and is hauling equipment, trucks and cars between the two coasts while his wife manages the theatre back home. . . . "The Best Years of Our Lives," brought back to the Brandeis, opened slow in midweek but took a big surge after the Oscar awards program and finished ahead of average. . . . "From Here to Eternity" did even better at the Admiral-Chief.

PHILADELPHIA

Stanley Warners' Stanley and Boyd, first-run center-city houses, made a parking tie-in with the city-owned Parkcade nearby the houses to provide reduced auto parking rates for the movie patrons. . . . Jack Forscher, veteran booker at 20th Century-Fox, resigned, leaving an all-female booking staff in Lillie Rosentoor, Mae Greenus and Ethel Rudick. . . . The Park, Scranton, Pa., adopted a Sunday policy of art films. . . . A new front, including marquee, cushioned seats, air conditioning and wide screen are among the many improvements at the completely-remodeled Majestic, Stanley Warner house in Gettysburg, Pa., with Sydney Poppay, who held the post since 1939, continuing as house manager. . . . Emanuel S. Rosenberg, manager of the Park, Reading, Pa., introduced a request in the City Council there asking repeal of an old city ordinance requiring the employment of a licensed projectionist for every projector in the booth. Originally set up as a safety measure, he pointed out that the need does not exist anymore for such requirement, with the local projectionists union supporting his action in behalf of all exhibitors. . . . With the interior remodeled, including modern sound and projection equipment, owners Carl M. Schaeffer and Celan J. Riehl have offered their Joy, Newmanstown, Pa., for lease. . . . Charles Beilan, Warner branch manager, serving as local chairman for the Crusade for Freedom.

PITTSBURGH

Unconfirmed rumons persist that the 700-seat State theatre will be taken over by Loew's in June when that chain's downtown Ritz theatre is scheduled to be razed. The Ritz has been mostly a second-run house for movies which play the de luxe Penn as first runs. . . . Nina Foch spent a busy day here plugging the Penn's incoming "Executive Suite." "The Living Desert" came within $100 of meeting the Squirrel Hill's house record, which is still held by "The Cruel Sea." . . . "The Creature of the Black Lagoon" in 3-D finally reached the Fulton after six big weeks of "The Glenn Miller Story." . . . "Rhapsody" has been set as the Easter movie in the Penn which also brings a stage show headed by Vaughn Monroe and the Sauter-Finegan orchestra. . . . "Julius Caesar" rates a second week in the Ritz and its third downtown.

PORTLAND

First run admission prices continue the same as before the tax reduction. . . . Harold J. Kennedy, character actor, was in town for a few days to address the Knife and Fork Club. . . . George Jessel was here as guest speaker for the Jewish Welfare Fund. . . . Mrs. J. J Parker is off on a hurried trip to Los Angeles . . . Guild theatre manager, Marty Foster, is back at his desk after three weeks in NYC. . . . Keith Petzold had a big opening of the Family drive-in with plenty of activities. . . . George Montgomery was here for personal appearances April 8-10.

PROVIDENCE

In conjunction with the screening of "New Faces" at the Majestic, the City Hall Hardware, largest 'variety' store in the city, offered free guest tickets to the picture with all purchases of records featuring songs of Eartha Kitt, and other members of the cast. . . . Alec Guinness fans, of which there are legion in this territory, were duly appreciative when the star's "The Promoter" was presented at the Avon Cinema. Companion feature was the R. I. premiere of "The Titfield Tunderbolt." . . . "The Glenn Miller Story" held for a third week at the RKO Albee. Local record dealers report a sharp increase in the demand for records made by the late orchestra leader. . . . "The Moon Is Blue" is currently playing at neighborhood houses and drive-ins, including the Park, Elmwood, and Pike drive-in. . . . Almost to the day, spring arrived with the balmiest weather of the year which did much to stimulate business at the surrounding open air theatres.

TORONTO

Many downtown theatres used newsreel

(*Continued on following page*)

UniSurface SCREEN FACING
for Drive-ins. SEAMLESS, JOINTLESS! Pictures as flawless as indoors. Ideal light efficiency and viewing quality from all angles. Low cost! Saves upkeep!
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

(*Continued from preceding page*)

shots of subway opening as bait in their advertising. In its first week of operation, the subway system, first in Canada, carried over a million passengers. While many were sightseers, downtown theatre managers report increased business. . . . Charles Chaplin, UA general manager, was among those attending the Academy Awards presentations in Hollywood. . . . Theatre owners in Ontario who do not receive copies of the Theatres Act, 1953, which recently became effective are asked to write the Motion Picture Censorship and Theatre Inspection Branch at Toronto. The new act carries regulations among which are some that provide for stiffer penalties for infractions of advertising regulations. . . . Annual Toronto Baseball Club benefit for Variety Village has been set for June 11. At that time, the Maple Leafs play Buffalo Bisons. . . . Crest theatre, legit house, has an IATSE picket line in a dispute with stagehands.

VANCOUVER

A surplus of qualified projectionists is a possibility in British Columbia with circuits converting to one-man in a booth in place of two under the new law. The ozoners however will take up the slack at least for the summer. It's understood that many over-age booth workers will retire and be taken care of under the union welfare plan. . . . Usual Lent and income tax complaints are being blamed for the current slump here. . . . A new application to open a drive-in theatre on Musqueam Indian reserve, south of Marine drive in Vancouver, has been referred to the Town Planning Commission. Proposed ozoner, which was turned back on protest of residents some time ago, would be built on the reserve. . . . Odeon Circuit are equipping the Vogue, Vancouver, and the Grand Calgary with CinemaScope.

WASHINGTON

The Nathan D. Goldens (he's director of motion picture division of the Department of Commerce) are in Cologne, Germany, to attend the Photokina 1954 International Photographic Trade Fair and Show. The Goldens will then vacation in Europe until early June. . . . New manager of the Globe theatre in Arlington, Va., is Robert Fullmer. . . . Glen Echo amusement park opened last Saturday with Jerry Price, general manager, again in charge. . . . A fire burned out the ticket office and damaged the lobby and stairs of the Pix theatre. No one was in the theatre at the time. Damage was estimated at about $5,000. . . . Nate Shor, Universal booker, was given a stag party by his friends and co-workers prior to his marriage this month. . . . Allied Artists had a luncheon party in honor of the opening of their new offices at 913 New Jersey Ave.

Pioneers Name Takiff And Kirsch to Board

At a special meeting of the board of directors of the Motion Picture Pioneers and the Pioneer's Foundation, in New York recently, Harry J. Takiff and Marvin Kirsch were elected to membership on the board. At the meeting were Jack Cohn, Sam Dembow, Jr., G. S. Eysell, S. F. Fabian, William German, William Heineman, John J. O'Connor, Martin Quigley, Sam Rinzler and Herman Robbins.

The board approved an amendment to the by-laws, granting authority to the board, at its discretion, to replace members of the board who fail to attend two consecutive meetings.

The board also instructed the nominating committee, A. Montague, Nate Blumberg and George Dembow, to prepare a list of nominees for board membership, to be presented to the full membership at the annual meeting. The board also appointed a committee of five, Jack Cohn, William German, Sam Dembow, Jr., John J. O'Connor and Herman Robbins to select the "pioneer of the year," who will be honored at the 1954 Motion Picture Pioneers dinner.

Voice of the Theatre
REG. U. S. PAT. OFF
LOUDSPEAKERS

...for the best stereophonic sound!

ALTEC
LANSING CORPORATION

9356 Santa Monica Boulevard
Beverly Hills, California

161 Sixth Avenue,
New York 13, New York

"Specialists in Motion Picture Sound"

IFE Credit In Deal Is $9,000,000

ROME: According to official estimates, the total amount of credit which will have been granted by American distributors in Italy to Italian Films Export under the current agreement between this country and the American film industry will be $9,000,000 when the agreement expires next August 31.

Arrangements for the resumption of the talks on a new agreement are expected to be made by Eric Johnston, Motion Picture Association of America president, in the near future. They may be held either here or in New York. Initial talks were begun recently by Eitel Monaco, ANICA vice-president, and G. Griffith Johnson of MPAA here. No definite decision was made. However, unofficial sources say the American industry's proposals involve a sharp reduction of financial aid to I.F.E.

Industry circles here regard it as more than a coincidence that the Society of Independent Motion Picture Producers and the Independent Motion Picture Distributors Association chose this particular time to renew their attacks on the agreement.

Allied Artists Holders Approve Capital Increase

HOLLYWOOD: Steve Broidy, president of Allied Artists, announced recently that the company's stockholders at a meeting at the studio voted 534,488 to 25,403 approving an amendment to the certificate of incorporation which will permit an increase in the authorized capital stock of the company. The new issue authorized consists of 150,000 shares of 5½ per cent cumulative convertible preferred stock with a par value of $10 a share. Mr. Broidy expressed the management's appreciation to the stockholders for their substantial vote in favor of the amendment. The proceeds from the sale of the preferred stock when issued, he pointed out, will be used for expansion of Allied Artists' production program, for general operating purposes and for reduction of present banking indebtedness.

Saskatchewan Exhibitors Meet With Officials

TORONTO: Proposed amendments to the Theatres and Cinematographs Act of Saskatchewan came under discussion at a joint meeting of directors of the Saskatchewan Motion Picture Exhibitors Association and officials of the Province. Although the changes in the act were not made public, the directors finished their discussions with the knowledge that the amendments would be submitted to the legislature now in session. William Winterton of Saskatoon presided at the meeting in Regina.

The 15-member board of the association met with three government officials at the third session of a directors meeting.

THEATRE SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, RICHARD GERTNER, Associate Editors

Exhibitors Evaluate the Status of the Snack Bar

In the questionnaire of the Sixth Annual Theatre Refreshment Sales Survey (results of which are reported in the 1954 Better Theatres' Market Guide, published in March) theatre operators were also asked to express opinions on vending needs and policy. Here is a digest of what they had to say in reply.

OUT OF THEIR continually developing experience with refreshment service, theatre exhibitors have acquired over the years some very definite opinions about all its phases of operation. Again this year, as a part of the Sixth Annual Refreshment Sales Survey of indoor and drive-in theatres, operators were asked to express themselves on their vending policies and needs in whatever respect they saw fit. Their comments were just as candid and outspoken as last year and provide an informative picture of the status of the theatre refreshment business today—including what is good about it and how it can be improved.

(The general report on results of the vending survey was published in the Better Theatres' Market Guide Number, issued March 27th as Section 2 of the Herald. At that time also the 1954 Theatres Sales Champions—the brands of candy and soft drinks that lead in sales as reported by exhibitors—were announced. This list is reprinted in this issue on page 4-R.)

In analyzing the special comments appended to the survey this year one aspect that was especially notable was the lack of condemnation of theatre refreshment service as a "nuisance." Last year a number of indoor exhibitors so termed it in rather vehement language. On the other hand, several operators this year made special mention of a "terrific" growth in business. As one of them put it, "the snack bar is rapidly becoming a major instead of a minor source of income. And we are constantly on the lookout for means of improving our sales."

Another exhibitor (in Maine) reported that recently he considerably enlarged his refreshment stand, having previously sold only popcorn and ice cream. "Last year our sales percentage-wise to attendance were 87%," he explained, "but after renovation they jumped to 134%!"

While wholeheartedly agreeing with the importance of refreshment sales to theatre income, however, some exhibitors expressed a growing concern over the problems of the costs of merchandise and setting prices to charge the customers. Seeking a solution, an operator in Mississippi, who caters to low-income patronage, reports he keeps prices as low as possible and concentrates on a high volume of sales. So far that is working out well, he says.

In contrast to that method some exhibitors are starting to emphasize selling higher-priced merchandise. One in Oregon relates that he has changed his candy stock to 10c and 30c items almost exclusively and that they are proving very popular. Similarly, a manager in Indiana has found that "concentration on the higher-priced articles usually increases the total revenue." In some areas, he adds, raising "nickel" candy to 6c or 7c works fine. "However in most neighborhoods this policy reverses the revenue," he has found.

An exhibitor in Illinois has tackled the profit problem with candy by stocking only ten-cent bars. "That way," he explains, "the children know exactly how much money to bring from home. Since adopting this policy, our sales are much greater."

Still another manager in Florida, however, citing the problem of price, complains that "the children don't have the amount of money they used to have." And he has no solution for that!

A large 1c candy business is reported by a Wisconsin operator, who attributes it to the fact that his children's admission price is 14c.

To the manufacturers and distributors of candy the exhibitors offered a number of suggestions as to how they might improve their service to theatres. Indeed this particular subject was referred to more often in the survey than any other.

The main bone of contention with candy seems to be the manner and size in which it is packaged, but there is disagreement among the exhibitors as to what they want. Where one would like to have *all* candy in 100 count, another with the same size theatre (300 seats) wants a 24 or 48 count rather than 100 or 120. The latter's reasons are that he would be able to offer his patrons a "greater variety and fresher product."

The "blown-up candy package with a small bar inside and a cardboard stiffener to make it hold its shape" was scored by an operator in Rhode Island. "I have had plenty of kicks on account of this," he complains.

And an exhibitor in Minnesota would like assistance from candy manufacturers in devising a "fool-proof" inventory control. His suggestion is that each candy bar or box should be numbered with a duplicate tab to be torn off at the time of sale. "The tab should contain the name of the bar," he states, "and the removed tab should be placed on a spindle after each sale."

"Such a system," he declares, "would eliminate theft and provide a double check to see that attendants rotate the stock to prevent it from becoming stale." He suggests that the numbers go up to 10,000 and then start over.

Further in regard to candy, a manager in Texas expresses the hope that "with the general trend toward the large dime bar, manufacturers won't forget to package the nickel size attractively."

Manufacturers in all the fields—including beverages and ice cream as well as candy—were once again heavily scored by the polled exhibitors for their lack of assistance in providing sufficient promotional material especially designed for theatre use.

"Such display matter should be provided at no cost to the theatres," declares an operator in California, "to help give the stand an ever pleasing, different and appetizing appearance. This promotion will help sell merchandise many times over. I also think manufacturers should change the wrappers on their products occasionally to stimulate interest and sales appeal."

"At the present time," he concludes, "there is one company in particular that is cooperating with theatres in respect to such material—the Coca-Cola Company. And they are selling their product, too!"

AUTOMATIC VENDING UNITS

Regarding the value of automatic vending machines for indoor theatres, there is again divided opinion among theatre men. A good many theatres—particularly in the larger cities—have a machine adjacent to the snack bar and sometimes up in the balcony. On the other hand, some small theatres have *only* machines to dispense refreshments. Those who favor them believe they increase the volume of sales and also profits.

To a manager in Georgia the venders are fine for soft drinks—but otherwise "taboo" he says. "We get more sales from a self-service display than any five vending machines would supply," he avows, adding that "when customers see full boxes they know the candy is fresh, and it has added appeal."

A Missouri exhibitor has found that vending machines are "not so good in our theatre. We have two 1c venders, but the kids are putting slugs in them all the time and they try to damage them by stuffing paper and candy in the coin slots. If we had any more of such venders of any type, we would be forced to hire a man to watch them!"

The need for a candy machine with a 6c coin mechanism was cited by one exhibitor while another would like to have vending machines furnished theatres on a percentage basis exclusively. Finally regarding these machines, an operator in Colorado believes that representatives from the companies should call on theatres more often—at least, he says, every six months.

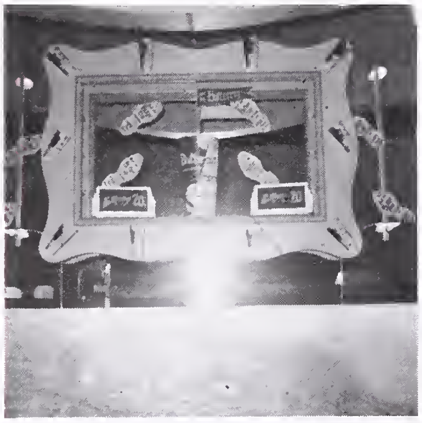
Several of the operators responding to the survey offered statements of general policy which they have found helpful to the operation. From Michigan comes a reaffirmation of the importance of courtesy. "A smile and thank you, sir, are strictly in force here," it is pointed out, "and we have a sign prominently displayed that states *'your*

(*Continued on page* 4-R)

Variety in Back Bar Display

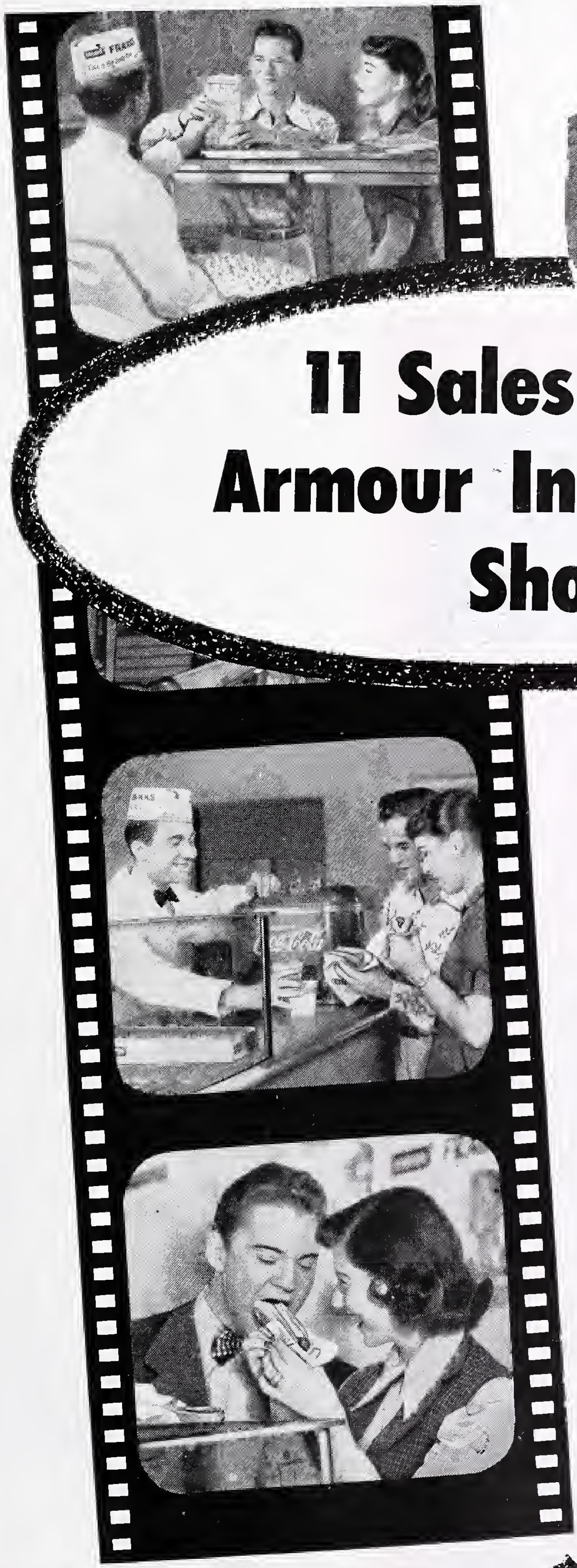
INGENIOUS use of the refreshment stand back bar to promote a variety of products is demonstrated in these displays arranged at the Paramount theatre in Monoton, New Brunswick, by manager T. Murray Lynch. The availability of theatre ticket books was tied in with the Valentine holiday as shown at left. When buttered popcorn was first introduced, it was exploited through the display at left below. And "Popcorn Week" was heralded with the attractive arrangement at right below.

Promoting the sale of theatre ticket books.



Heralding the arrival of Popcorn Week.

Display announcing buttered popcorn.



FREE!

11 Sales-Tested Armour Intermission Shorts

These One-Minute *Color* Food Films Boosted C. E. Cook's Concession Sales 33⅓%

Concession owners and drive-in operators from all parts of the country have reported amazing increases after using Armour intermission shorts. Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started using Armour intermission shorts last June 9th, and on that first night my hot dog business increased 25%. For the entire season my total concession business picked up around 33⅓% over the previous year!"

Think what an increase of 33⅓% in your concession business would mean in dollars and cents! These color films have musical backgrounds by Bing Crosby's Starlighters and are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Armour and Company will send you an illustrated folder with complete information on these 11 intermission shorts.

MAIL TODAY

Armour and Company MPH-3
Fresh & Smoked Sausage Dept., Union Stock Yards
Chicago 9, Illinois

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name ______________________________

Theater Address ______________________________

City ____________________ *State* ______________

(*Continued from page* 2-R)

purchase free if we fail to say thank you.' The attendant must pay if she forgets."

And from Wisconsin come suggestions for placing equipment at the stand and types of merchandise to offer. The operator states: "The beverage unit should be built into the stand. Buttered popcorn should be featured on top of the counter and a noiseless bag should be provided for plain corn by request. Don't undersell the value of ice cream; your sales will double with self-service freezers. With candy handle only top brand names and fast sellers and never more than two five centers for ten centers. Fill the remaining space with attractively displayed bag and box candy that can be taken home by the patron. And take time to train your staff in ways to make more vending dollars."

Drive-In Theatres

ASKED FOR any general remarks on the refreshment operation at his drive-in theatre, an exhibitor in Mississippi replied thus: "None except that if it weren't for the concession stand, we wouldn't be in business!" While that terse comment may be an exaggeration as far as the average drive-in operator is concerned, it does give a fair indication of the important place the snack bar has earned for itself in the outdoor theatre field.

Like many of their indoor colleagues, the drive-in managers responding to the survey expressed concern over the matter of merchandise costs and prices to charge the customer. The latter problem, as they phrased it, is keeping prices "fair" or "regular" or "popular" or "no higher than outside prices." In this respect a Florida exhibitor warns of the danger of seeking to "get 10c for 5c worth of merchandise."

An operator in Michigan has found that it helps sales to keep prices at "even money" (except for cigars) and also facilitates making change. Though there is a sales tax in that state, he does not collect it. "Our items are priced to discourage the bringing in of foods and drinks from outside, and that way they are a box-office stimulant." He feels also that too many drive-ins act as "clip-joints" merely because they are able to get away with it. "Smaller community operations cannot do this and make friends."

PERFORMANCE COMES FIRST

The importance of not letting the snack service overshadow the main function of the drive-in—motion picture entertainment—was similarly cited by several of the polled exhibitors. "Never give the impression," says one from Kentucky, "that the performance is merely an adjunct of the snack bar. Let the stand speak pretty much for itself and it will make as much money as the theatre. There should be no carnival atmosphere about the operation."

Expanding the subject further, this exhibitor goes on to say that "overplugging will not pay off over a long period of time." As an example he cites the recent cut he made in the running time of his intermission—from ten minutes to three. "Per capita sales greatly increased," he declares, "which proves that people should not be made captives by long breaks. They will buy if they are hungry and the prices are right with or without breaks."

However, an operator in Georgia relates he has found that the ten-minute intermission works fine provided a trailer is run during the whole period. This not only prevents restlessness and stops the blowing of horns, but it helps boost sales, he points out. And an exhibitor in California has discovered that a sales promotional announcement over the loudspeaker system by the manager about half-way through the intermission period produces a last-minute buying spurt at the stand.

Frequent changes in their service systems

(*Continued on page* 10-R)

Theatre Sales Champions

. . . best-selling candies and soft drinks named in survey

1954
A THEATRE
SALES
Champion
AWARDED BY
MOTION PICTURE
HERALD

CANDY

- Almond Joy
- Baby Ruth
- Brock Assortment
- Butterfinger
- Clark Bar
- Goobers
- Mr. Goodbar
- Hershey Bars
- Hollywood Milk Shake
- Jujyfruits
- M & M's
- Malted Milk Balls
- Mars
- Mason Dots
- Milk Duds
- Milky Way
- Mounds
- Necco Peppermints
- Nestle Bars
- Oh Henry
- Planter's Peanuts
- Pom Poms
- Powerhouse
- Peanut Butter Cup
- Raisinets
- Switzer's Licorice
- Three Musketeers
- Tootsie Roll
- Welch Jr. Mints

BEVERAGES

- Canada Dry Orange and Grape
- Coca-Cola
- Dad's Root Beer
- Hires Root Beer
- Mission Orange
- Orange Crush
- Pepsi-Cola
- Seven-Up

Manufacturers of Champions not identified in the brand names are as follows: Almond Joy and Mounds, Peter Paul, Inc., Naugatuck, Conn.; Baby Ruth and Butterfinger, Curtiss Candy Company, Chicago; Goobers and Raisinets, Blumenthal Bros., Philadelphia; Mr. Goodbar, Hershey Chocolate Corporation, Hershey, Pa.; Jujyfruits, Henry Heide Company, New York; M & M's, Hawley & Hoops, Newark, N. J.; Malted Milk Balls and Powerhouse, Walter H. Johnson Candy Company, Chicago; Mars, Milky Way, and Three Musketeers, Mars, Inc., Chicago; Milk Duds, M. J. Holloway Company, Chicago; Necco Peppermints, New England Candy Company, Cambridge, Mass.; Oh Henry, Williamson Candy Company, Chicago; Pom Pom and Jr. Mints, James O. Welch Company, Cambridge, Mass.; Peanut Butter Cup, H. B. Reese Candy Company, Hershey, Pa.; Tootsie Rolls, Sweets Company of America, Hoboken, N. J.

MERCHANDISE MART

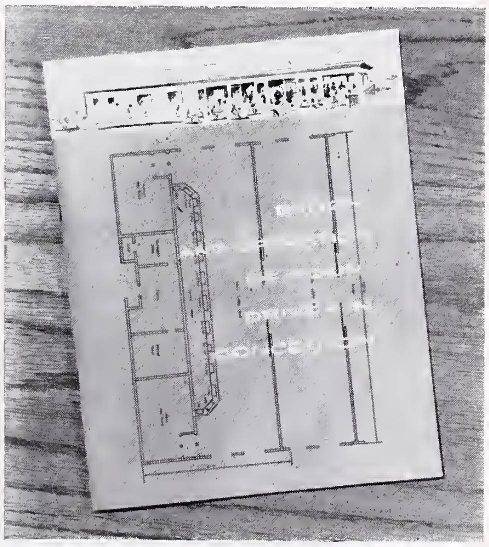
★ *news of products for the theatre refreshment service and their manufacturers*

Manual On Drive-In Refreshment Operation

A NEW booklet containing information on various aspects of drive-in refreshment service, entitled "Design and Operation of Your Drive-In Concession," has been prepared by Manley, Inc., Kansas City, Mo.

The 36-page booklet, which is illustrated with many photographs and drawings, has material divided into four general categories: operation, layout, equipment and supplies.

In an introduction to the "ABC's of Drive-in Concessions," it is pointed out that there are two prime requisites for successful operations—proper location and speed of service. About the former it is observed that the building "should be located as near as possible to the center of the parking area to make it conveniently accessible to patrons." And speed of service—handling customers quickly during the short break periods—is said to depend on proper layout of the stand, adequate personnel to handle crowds, modern equipment, and thoughtful organization.



In the section on "Operation" the subject of what food items should be offered is thoroughly explored, including the gross profit potential of each and the volume that can be expected. There is a "suggested menu," including prices, and a "suggested starting inventory." This section also discusses material requiring special preparation, including deviled meat sandwiches and french fried potatoes. Next the problems of storage space, electric and water supply, types of equipment, and inventory forms are examined. In conclusion this section has an outline of special merchandising and sales training tips designed to help boost sales and profits.

Part 2 of the booklet, "Layout," has diagrams of the various possible types of service. Station-type service is recommended for small drive-ins — 400-car capacity and less—while the cafeteria is declared "most practical for those with 800-car capacity." It is pointed out that the service designs pictured are all "adaptable either to station or cafeteria service depending upon specific needs and desires."

In the section on "Equipment," there are detailed diagrams and specifications of the company's various models of popcorn machines, including the "Super Stadium," "Aristocrat," "Stadium," "Counter Stadium," "Display Console Model," and "Elevator Model." There are also pictures and descriptions of the Manley "Ice-O-Bar" drink dispenser; Buckingham beverage dispensers; the Manley "Frank-Bank," a frankfurter steamer and bun warmer; the Manley Hamburger Grill; and various "Hotpoint" cooking equipment models.

The final section in the booklet, "Supplies," contains data on Manley's popcorn, popcorn salt, seasoning, bags and boxes, and kettle cleaner.

Prepared especially to give drive-in operators the benefit of Manley's 30 years' experience in the refreshment service field, the booklet also contains advice pertaining to snack bar operation in indoor theatres. A free copy of the manual may be obtained by writing the company (1920 Wyandotte Street, Kansas City 8, Mo.)

•

CALIFORNIA CANDY GROWS

California is now the fifth largest candy producing center in the United States and the second largest candy consuming state,

The Best Drive-ins Are Featuring

popsit plus!

the ONE popping oil that

DOES EVERYTHING!

It pops America's Best-Selling Popcorn! . . . adds butter-like flavor, color and aroma that makes people ask for more.

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

popsit plus!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

. . . pops corn, fries burgers, hot dogs, french fries . . . is always liquid . . . comes in easy-to-use gallon can . . no waste.

POPPING OIL SPECIALISTS TO THE NATION

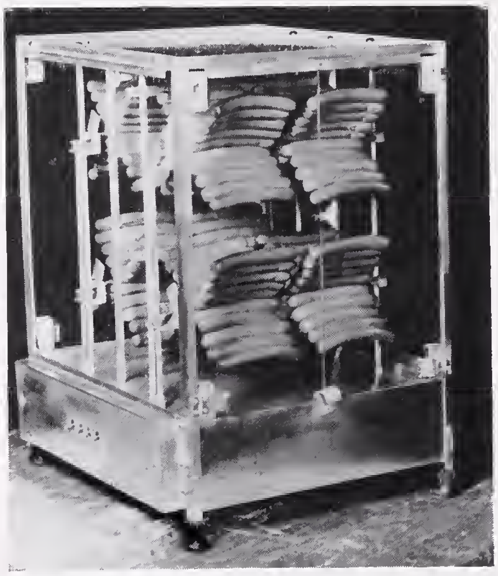
popsit plus!
ONE GALLON
7½ LBS.

according to a report by Philip P. Gott, president of the National Confectioners' Association, delivered at the Western Candy Conference of manufacturers and suppliers held in San Francisco last month. Mr. Gott said the state's sales volume in 1953 accounted for over 4% of the total U. S. candy sales (wholesale level) which was an increase of 3% over 1952. The candy sales volume for the country as a whole increased only 1% in that same period. "California's continued growth as a candy producing area is mainly due to the local candy industry's ability to produce quality candy at fair price," Gott said.

Rotisserie with 160 Frankfurter Capacity

AN "INFRA-RED" rotisserie designed to barbecue 160 frankfurters at a time within a few minutes has been marketed by the Bell Engineering Company, Lynn, Mass. The unit is glass-enclosed on all four sides for counter display.

Called the "Barbe-Cutie," the equipment has four spits per machine. There is a warming griddle on top to keep an extra stock of finished products fresh and hot or to griddle other foods. The unit is constructed of heavy gauge aluminum. Heat switches are adjustable to high or low, and there is a separate switch to rotate the foods without heat for display purposes.



Dimensions of the unit are: width, 17 inches; length, 20 inches; height, 27 inches. There are two motors and the unit plugs into a 115 volt a. c. outlet. Spits are also available for barbecuing chickens and roasts.

Automatic Ice-Shaver For Variety of Uses

AN AUTOMATIC ice-shaving machine for use in making sno-balls, sno-juleps, sno-parfaits, sno-cones and koolers and also for icing fountain drinks, has been marketed by the Sno-Master Manufacturing Company, Baltimore, Md.

Called the "Sno-Master," the unit is designed to produce uniform, finely shaved ice at the touch of a lever. It is operated by a General Electric ¼ h.p. motor, equipped with an 8-foot rubber-covered wire and ground connection. The base of the unit is aluminum, finished with baked crinkled enamel.

Holding 25 pounds of ice, the hopper is constructed of 18-gauge brass. It is chrome plated and insulated with two inches of fiber-glass. The mercury switch is rubber-dipped and has rubber-covered leads. The switch lever is equipped with a rubber bumper to protect glasses from breakage.

The three tool steel blades are fixed, requiring no adjustment. For drainage the unit is equipped with inter-connecting copper tubing and 3 feet of rubber hose. The cutter disc is cast aluminum and equipped with an agitator.

Dimensions of the unit are as follows: height, 31 inches; base, 10½ by 20 inches; with 12 by 10 inches of counter space required. The machine weighs approxi-

Such popularity must be deserved!

Mason DOTS

Mason
ASSORTED CANDY
DOTS
NET WT. 1½ OZ.
INGREDIENTS: CORN SYRUP SUGAR, STARCH, DEXTROSE, CHARCOAL, TARTARIC ACID, NATURAL AND ARTIFICIAL FLAVORS, U. S. CERTIFIED FOOD COLORS ADDED.
Mason
DOTS
ASSORTED CANDY

1954
THEATRE
SALES
Champion
AWARDED BY
MOTION PICTURE
HERALD

a theatre Sales Champion!

MASON, AU & MAGENHEIMER
Box 549, Mineola, L. I., N. Y.

mately 80 pounds crated and 70 pounds net. It is being distributed by branches of National Theatre Supply.

Candy Makers Request Cocoa Bean Survey

A THOROUGH survey of the critical world cocoa bean situation by the Department of Commerce has been requested by the National Confectioners' Association, Chicago, in an effort to ease the high price of cocoa beans which is declared to be "resulting in an increasing scarcity of chocolate products in the United States."

"An increase of over 1000% in the price of cocoa beans since 1941 warrants an explanation in our opinion," declared Philip P. Gott, the association's president, in a letter delivered to Jacob Schaffer, Chief, Food Division, BDSA, Department of Commerce, Washington, D. C.

The letter then asks: "Is the increase caused by (1) the estimated drop in world cocoa bean production or (2) the increased demand for beans by the United Kingdom and is this demand for consumption within the United Kingdom or for export; or (3) is production really down or are supplies being withheld by farmers, shippers or marketing agencies; or (4) are funds retained by the marketing boards for production promotion unreasonably large?"

"These are questions that U. S. candy manufacturers want the answers to," Mr. Gott said. "The increased cost of cocoa beans not only threatens the expansion of the confectionary business of the United States but is also a great detriment to the cocoa bean farmers and to the development of helpful international relations," he emphasized. An increase in production of non-cholocate items or development of new types of confections is inevitable according to many candy manufacturers unless some price relief is available, he said.

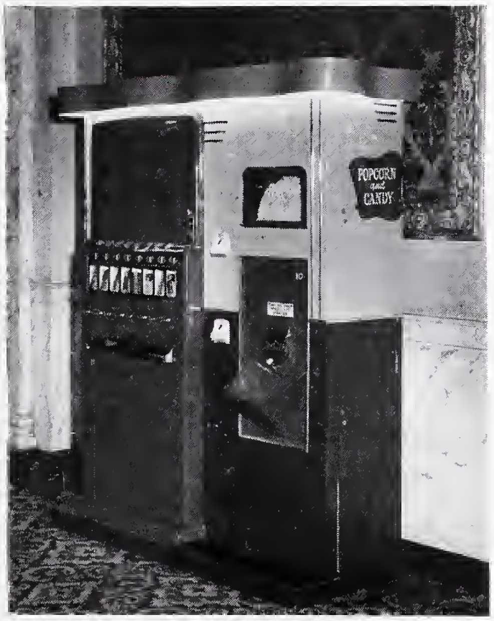
"U. S. candy manufacturers want more facts," he pointed out, asking for a survey of the world situation in cocoa beans. The facts should be revealed by a survey which would cover these points: the volume of the cocoa bean producing crop and stocks on hand in all producing countries; the changes in distribution; increase in export duties; the effect which currency values may have on encouraging shipment of beans from one country to another and any other factors which might create the current situation, Gott said.

•

NEW PEPSI-COLA BROCHURE

AN ILLUSTRATED brochure containing descriptions of equipment avail-

POPCORN AND CANDY DISPENSER



This combination candy and popcorn machine was made into a console unit by the stagehands at Loew's theatre, Rochester, N. Y. Prominently placed in the lobby, the new dispenser is reported to attract a good deal of patron attention through its two-tone coloring and neon lighting.

1954 THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

The house is packed for Nestlé's Bars!

SENSATIONAL NESTLÉ'S CRUNCH BAR
The all-out favorite of the fans — that milk chocolate bar with the crunchy goodness.

NESTLÉ'S NEW COCONUT BAR
Another Nestlé winner — rich milk chocolate, with shredded coconut, for delicious delightful eating.

NESTLÉ'S CRUNCH MILK CHOCOLATE

NESTLÉ'S COCONUT MILK CHOCOLATE

PERENNIAL STARS — NESTLÉ'S MILK AND ALMOND
When your patrons think of fine chocolate, these two bars rate high.

NOW! NESTLÉ'S BARS ON "SPACE PATROL"
Nestlés Bars on network TV will reach your customers every single week. Coast-to-coast hookup on 53 stations!

Crunch, Milk and Almond available in 5¢ and 10¢ sizes. Coconut in 10¢ size only. All sizes packed 100 bars per case.

See your Nestlé Representative or write for more details to

THE NESTLÉ COMPANY, INC.
2 William St., White Plains, N. Y.

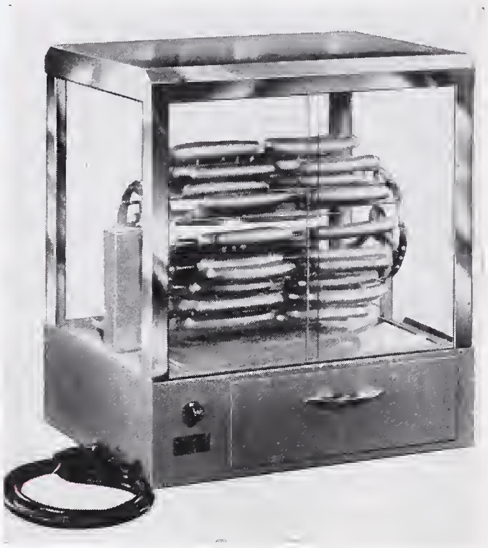
able for dispensing Pepsi-Cola and point-of-sale material for promoting the product in theatres has been issued by the Pepsi-Cola Company, New York. Dispenser models pictured and described include rail, counter and island base types in addition to an "iced fountainette" with up to three different dispensing heads and a "concession unit" designed for handling crowds at intermissions or "hold outs" when the load climbs to a fast peak. The brochure also reprints several testimonial letters from theatre exhibitors. It was prepared for the company by Perry Wachtel, head of De Perri Advertising, Inc., New York.

Frankfurter Broiler For Counter Display

A NEW frankfurter broiler with rotisserie action, constructed largely of glass so that it may be used for counter display to stimulate sales, has been marketed by the Hollywood Servemaster Company, Kansas City, Mo.

Called the "Roto-Grille," the unit has a drum with a capacity of from one to 60 frankfurters per load. The drum is removable and may be interchanged with an additional drum which can be provided for re-loading.

The exterior of the unit is finished in flashing chrome. All interior parts are stainless steel and metal-plated. A bun warming compartment with a capacity of approximately five dozen buns is also provided.



The unit cooks the frankfurters by the "Infra-Red" process, which is designed to prepare them in a few minutes and also hold them for hours without deterioration. Barbecued frankfurters can be prepared by swabbing them as they rotate with a special sauce.

•

BRECHT INTERESTS SOLD

Controlling interests in the Brecht Candy Company, Denver, have been purchased by L. N. Duryea and Associates, Chicago, operators of King Cole Candies, Inc., Chicago, which manufactures bar and bulk candies mainly for sale through variety chain stores. Mr. Duryea will become president of the Brecht Company through the sale, and Frank E. Whitmer, now vice-president in charge of sales for the King Cole firm, will assist him.

•

REPORT ON CANDY SALES

Candy manufacturer-wholesalers increased sales 8% in January compared with the previous month, according to the latest report issued by the Bureau of the Census, U. S. Department of Commerce. In sharp contrast, sales by manufacturer-retailers were 16% below January 1953 figures and declined 71% from December 1953.

Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

• *If the service available through the coupon below is preferred for obtaining further information concerning products advertised, those of interest may be indicated simply by writing in the Reference Number given in the first column of the listing (numbers in right hand column indicate pages on which advertisements appear).*

Ref. No.	Page No.
1—ARMOUR & COMPANY	3-R
2—THE COCA-COLA COMPANY	1-A
3—J. J. CONNOLLY, Inc.	9-R
4—MASON, AU & MAGENHEIMER	6-R
5—THE NESTLE COMPANY	7-R
6—C. F. SIMONINS' & SONS, Inc.	5-R

REFERENCES FOR ADDITIONAL INQUIRY:

• *Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:*

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Butter
103—Candy bars
104—Candy specialties
105—Candy machines
106—Cash drawers
107—Cigarette machines
108—Coffee-makers
109—Custard freezers
110—Films, snack bar adv.
111—Food specialties
112—French fryers
113—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn, raw
119—Popcorn machines
120—Popcorn warmers
121—Scales, coin-operated
122—Soda fountains
123—Soft drinks, bottle
124—Soft drinks, syrup
125—Showcases
126—Vending carts
127—Warmers, buns, etc.

INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name .... Theatre ....

Address ....

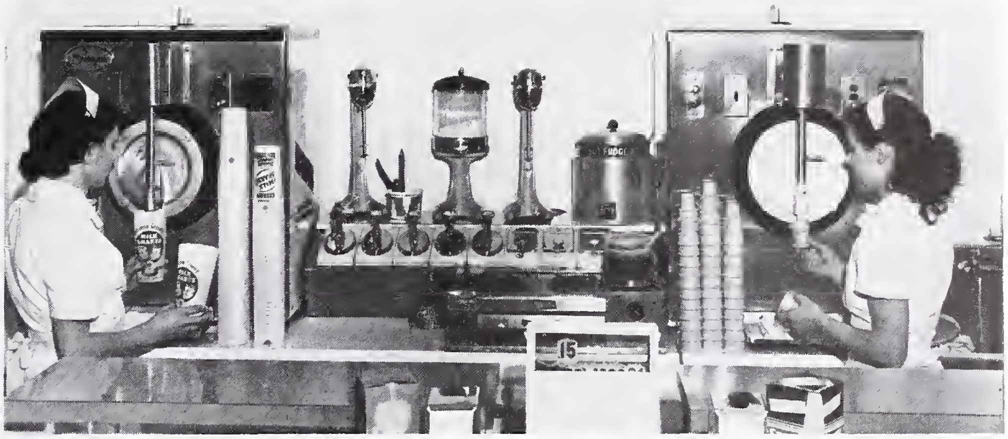
Systems for Serving Soft Ice Cream Products

EQUIPMENT for preparing and serving soft ice cream products designed to eliminate the necessity of using the "hand-dipping" method of service has been announced by the Sweden Freezer Manufacturing Company, Seattle, Wash., makers of "Soft-Serv" and milk shake making and dispensing units.

The company calls its service set-up the "Sweden System of Automatic Fountain Operation." It employs two machines—a "Soft-Serv" freezer in which is made soft ice cream for use in cones and in preparing sundaes, sodas and floats; and the "Frigid-mixer," in which is made a milk shake base that needs only the addition of flavoring and a few seconds on the mixer before serving.

The machines are completely automatic in operation and require only toe pressure on a foot switch to draw the product. A special mix-feeding arrangement automatically adds mix to the cylinder from a refrigerated reserve mix tank recessed into the top as the product is drawn from the machine.

The new system is available in several sizes of combinations depending upon requirements. The company states that it will analyze each individual operation to determine what adoption of the set-up can do for the exhibitor. Requests for the analysis should be made to local Sweden dealers or the company's home office (3401 Seventeenth Avenue West, Seattle, 99.)



The "Sweden System of Automatic Fountain Operation." See story at left for details of the set-up.

•

APCO DISPENSERS DEMONSTRATED

More than 200 operators from the Illinois-Indiana-Wisconsin areas attended a recent private showing by Apco, Inc., New York, of its complete line of automatic "SodaShoppe" soft drink cup dispensers in the Illinois Room of the Palmer House, Chicago. Greeting the guests was Mel Rapp, vice-president of Apco, and other members of the company present included Danny Gould, Mid-West divisional manager; Bill Kirschke, regional representative in Indiana; Claude Robarge, regional representative in Wisconsin; and Ray Joschko, chief engineer at the Apco factory in Minneapolis.

•

JOHNSON EXPANDS FACTORY

Plans for constructing two additional floors in its factory in Chicago have been announced by the Walter Johnson Candy Company. The extra room will be used for shipping purposes, it is reported, and will add several thousand feet of space to the plant.

A NATURAL for Movie Theatres!

CONNOLLY AUTOMATIC
ROLL-A-GRILL

Now Operating in Thousands of
• INDOOR THEATRES • DRIVE-INS

Boosting FRANKFURTER Sales and Profits

These are SOME of the THEATRES now reaping EXTRA PROFITS with one or more ROLL-A-GRILLS:

Rialto Theatre, Tulsa, Okla.
Twin Palms Drive-In Theatre, Corpus Christi, Texas
Hollywood Theatre, Leavenworth, Kansas
Kokomo Drive-In Theatre, Kokomo, Indiana
Renfro Drive-In Theatre, Vancouver, Washington
Roosevelt Theatre, St. Louis, Missouri
Pekin Theatre, Montgomery, Alabama
Mesa Drive-In Theatre, Yuma, Arizona
Columbia Theatre, Dayton, Ohio
Broken Bow Drive-In, Broken Bow, Nebraska
Bell Theatre, Indianapolis, Indiana
St. Joseph Auto Theatre St. Joseph, Michigan
Studio Theatre, Sacramento, California
Hubbard Drive-In Theatre, Hubbard, Oregon
Lincoln Theatre, Tampa, Florida
Elwood Drive-In Theatre, Elwood, Indiana
Castle Theatre, Kansas City, Missouri
Starlite Drive-In Theatre, Rock Springs, Wyoming
Bailey Theatre, Atlanta, Ga.
Twilight Drive-In Theatre, Livingston, Montana
Orpheum Theatre, Flagstaff, Arizona
Do-Drive-In Theatre, Mobile, Alabama
Shannon Theatre, Portageville, Missouri
Joy Drive-In Theatre, Anthony, New Mexico
State Theatre, Chamberlain, So. Dakota
Albany Drive-In Theatre, Albany, Oregon
Ritz Theatre, Daytona Beach, Florida
Civic Center Theatre Great Falls, Mont.
Sandy Boulevard Drive-In Theatre, Portland, Oregon
East Drive-In Theatre, Morehead City, N. C.
Pat's Auto Theatre, Smelterville, Idaho

"LIKES IT VERY MUCH!"

SKY-VUE DRIVE-IN THEATRE, East Edmonton, Alberta, Canada, writes in: "We have been using one of your Model A Roll-A-Grills, 110 AC, since we started operations . . . and like it very much, so much so, in fact, that we would like you to send us another machine of the same type."

NO SMOKE—NO ODORS—No installation needed—just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive — grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow rotary motion — SELLS MORE FRANKFURTERS—Makes 'em FASTER —Makes 'em BETTER!

SELF-BASTING. seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Barbecues up to 500 delicious franks per hour!

NEW! "No-Waste" Standby Switch.

TYPICAL ROLL-A-GRILL INSTALLATION at KENMORE DRIVE-IN THEATRE, KENMORE, WASH.

Consult your local dealer or use handy coupon.

MFD. BY
J. J. CONNOLLY, INC.
457 W. 40th St., N. Y. 18, N. Y.
Phone: CH 4-5000 Cable JAYCONLEY

J. J. Connolly, Inc. 457 W. 40th St., N. Y. 18, Dept. BT-4
Send Connolly Automatic Roll-A-Grills literature to—

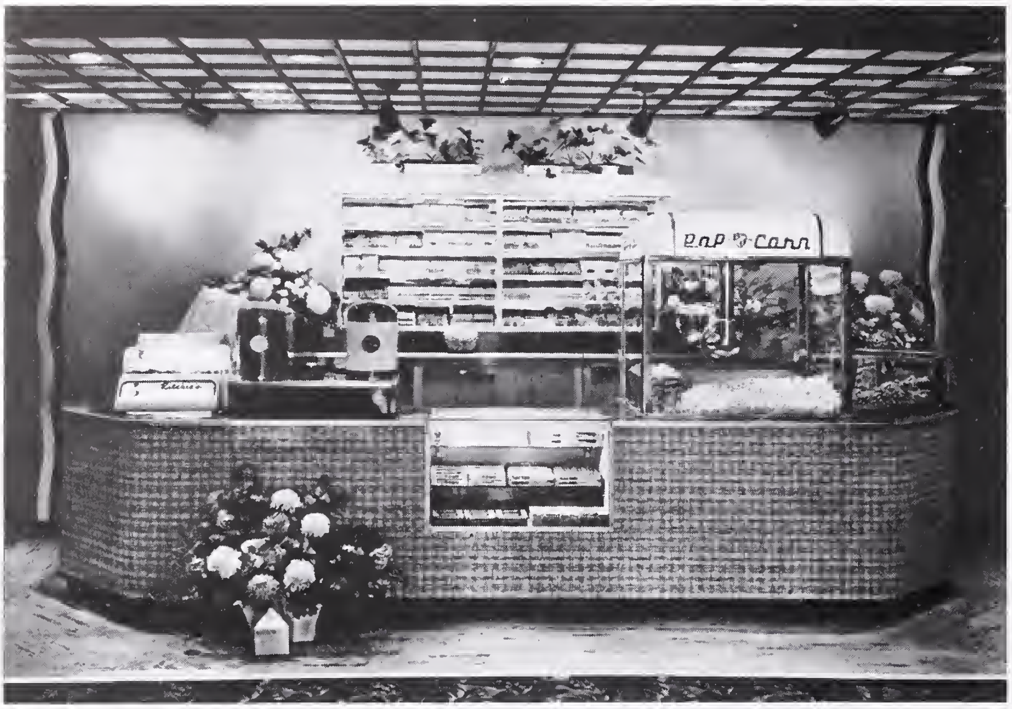
Name..........

Theatre ....

Address ....

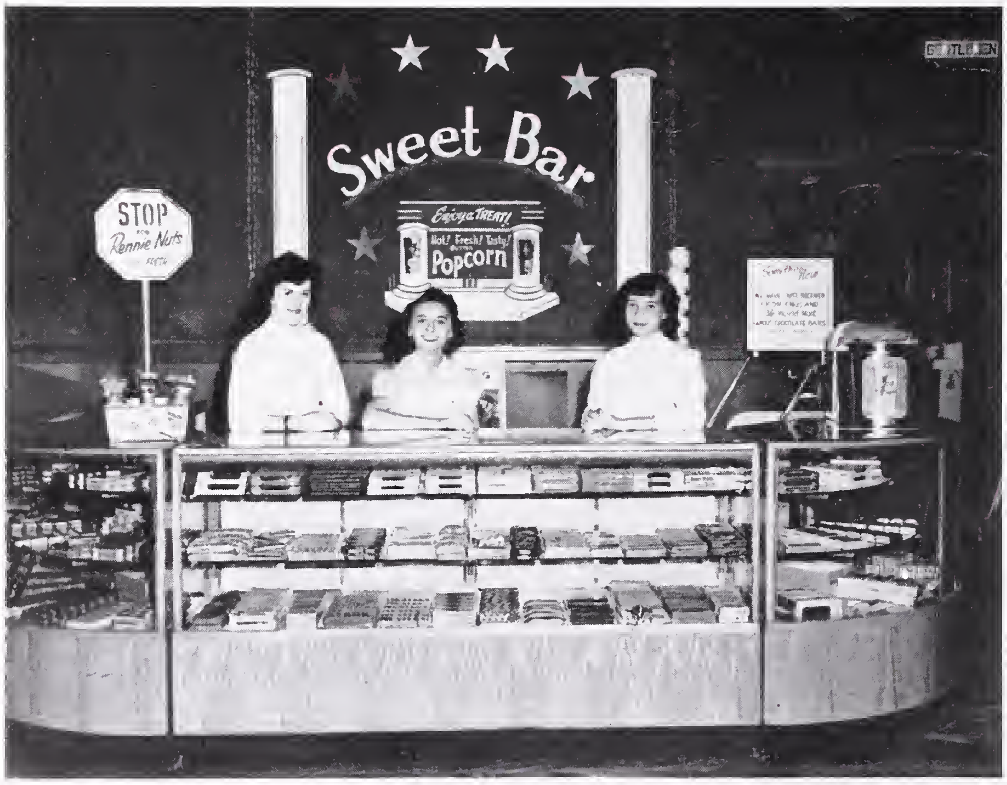
City........ ... State..

REMODELED THEATRE GETS NEW SNACK BAR



As part of a general remodeling project at the Rialto theatre in Casper, Wyo., recently, a new refreshment stand was installed as shown above. Equipment for the stand includes a Manley "Aristocrat" popcorn machine; a Coca-Cola counter-model beverage dispenser; a Ritchie's nut warmer and a self-service ice cream unit (far left). Candy is sold from the display case in front of the counter and the large shelves on the back-bar wall.

CANDY FROM ENGLAND BOOSTS STAND SALES



Chocolate candy bars imported from England were recently introduced at Schine's Oswego theatre in Oswego, N. Y., with the result that refreshment sales "jumped considerably," according to Harry Wiener, theatre manager. The bars were promoted by the display sign shown on the right which reads as follows: "Something new; We have just received from England the world's most famous chocolate bars; limited supply; two bars to a customer." The attractive "sweet bar" background display for the stand cost only a "negligible sum," Mr. Wiener also reports.

Exhibitors Evaluate the Snack Stand

(*Continued from page* 4-R)

and equipment are a hard-and-fast rule with most drive-in operators, who are faced with the problem of doing most of their business within a short intermission period. Whether a cafeteria, a general counter or a two-or-more station system is the most effective is a matter of controversy, the opinions varying according to individual experience.

"The cafeteria style is particularly advantageous during rush periods," according to an Indiana exhibitor. But a manager with a small drive-in in Wisconsin finds the station system better suited to his needs. "Refreshment sales amount to 50% or better of the theatre receipts with this system," he adds, "and we find it as quick as the cafeteria style."

Changes reported by an operator in Arizona include conversion from a general counter to cafeteria style. "The results are unbelievable," he declares, "with faster service and much less work for the snack bar attendants." He has also eliminated all slow-moving items and now sells only one flavor of ice cream and other articles "to eliminate the customer stopping too long to make up his mind and slowing down the entire line. Also we handle only ready-to-deliver items instead of cooking hamburgers, etc.," he says.

Vending machines seem to be gaining in acceptance among drive-in exhibitors, especially those for cigarettes and candy placed away from the main service area. "Such machines speed up my line about as much as anything I could have done," a Missouri exhibitor declares, "since the children no longer hold up the line while they decide what they want."

Complaints about beverage dispensers were voiced by several exhibitors, one of whom states he needs a soft drink machine which will pour much faster than his present model. Another (in Michigan) declares he has "yet to see a carbonated drink machine that delivers a cold enough drink fast enough for intermission peak loads."

On the other hand an operator in Maine has increased his drink sales by selling directly from a cooler a regular carbonated drink. "While it cuts drink profits about 10%," he explains, "we make up the difference in good will. Our rivals in the territory use non-carbonated dispensers and we find there are considerable kicks from people who have been to their drive-ins and tasted the difference. As a matter of fact our stands have enjoyed from 45% to 60% return consistently on food sales as against our ticket receipts."

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We'll Need More Than Another Round of Cheers

"NEVER in our industry history have so few done so much for so many"—that's a quote from the telegram of congratulations sent by Walter Reade, Jr., on behalf of Theatre Owners of America, to Robert Coyne, special counsel of COMPO, Pat McGee, Sam Pinanski, Col. H. A. Cole, Wilbur Snaper and Al Lichtman, when the tax victory was finalized and made official, by the President's signature.

Now, the greatest risk to our industry future, and to public relations, for the industry, is the temptation to let-down, to take the victory for granted, and to coast-in, from here, with a suspension of the effort which won such an important stake in our business, for so many distressed theatres. It's because there were "so few" concerned in the actual tax battle that we fear for the future. Too many will be willing to let others do it, from now on. It takes every shoulder to the wheel to win public respect.

We hope that COMPO's excellent series of advertisements in *Editor & Publisher* will continue as forcibly as in the past—and we have confidence in the sources. Industry leaders credit the text and style of these advertisements to the professional skill of Donahue & Coe, advertising agency, and Oliver Kingsbury, executive in charge. We have needed this kind of institutional advertising for many years, and it has taken so long to make this start. It is gratifying to see that the sixth advertisement of the series is an honest exposition of the Production Code and what it means in our business, which should be better known to newspaper editors. We pray that this approach to newspapers will have strong support by theatre managers at the point of sale. Be sure that you know the contents of the COMPO advertisements, and that they provide your cue to call on your newspaper man, and talk with him, across his editorial desk. The tax victory was won at the grass roots, and we hope that future advertisements of this series will be dedicated to the grass roots, where the public is found in greatest numbers.

REFRESHMENT AWARDS

Not all the rewards in refreshment merchandising in theatres are made over the counter. No one doubts the financial profit in competent theatre merchandising, but there are some who know that this factor in itself constitutes public relations, for the individual theatre and the industry.

To stimulate this understanding of the policy and practice of "Better Refreshment Merchandising"—our friends and neighbors in the adjoining pages will offer a series of special merit awards to theatre managers, in recognition of the importance of this branch of operations, and to extend the esteem and honor of the Quigley Awards system to those who show the best effort in refreshment merchandising. Announcement of this plan has been made, and a selection of winners, will follow.

We have one comment to make about the business of refreshment sales. It is relatively new in the industry, and it thrives in smaller situations. For once, the big theatre can do no better job than the little fellow. In fact, it is the small theatres and the drive-ins that lead, in this field. We shall be gratified to have the point established as a matter of fact, and proof of it recognized in the presentation of these quarterly awards. Sheer size of operation, or population of the city or town involved, has less weight when you judge merchandising in limited space.

We ask COMPO to put the theatre manager in their copy and to put his viewpoint of our business—as he sees it, on the firing line—as argument and discussion of motion pictures, accenting his place in community affairs. Our industry is divided into three parts, of which one has been neglected. Production, distribution, exhibition—but the greatest of these, in strategic value, is at the box office line.

¶ MARTIN STARR, an old friend, and long-time contemporary of ours in the narrow confines of industry operations in New York, has been appointed to the important post of Hollywood manager for Quigley Publications, and starts this week in Los Angeles, representing Motion Picture Herald and Daily, Fame, the Motion Picture & Television Almanac, Better Theatres, and *ex officio,* the Managers' Round Table—for California and the West.

We've had the benefit of several days of visiting with Martin just prior to his leaving for the Coast, and we are agreed on several things that have to do with theatre managers and their keen interest in Hollywood affairs. It's based to a degree on the reciprocal measure of interest, from Hollywood, in the manager's affairs. Thus, we hope that Hollywood stars and their producers will lean more towards the manager at the point of sale, recognize his place in the business of selling pictures, and his part in the whole transaction of dealing with the public.

There are so many ways in which the Hollywood stars are appreciated. Sometimes the tendency is to take a quick look at the top-bracket theatres and overlook the grass roots, where the ground surge of public acclaim really begins. We compliment those Hollywood stars who have made "Movietime" tours in small situations and we know they will bear us out—that in the public squares of the little places, they have found their most sincere admirers. Let's have more, and better, tours, and a full revival of that Movietime spirit in the cause of public relations.

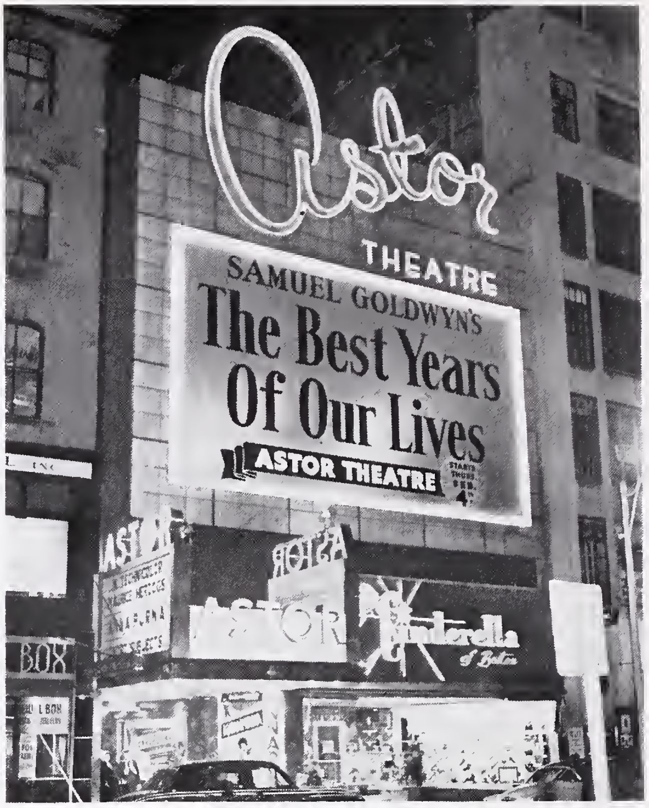
Recently, we've noticed a tendency to move more of the business of preparing showmanship materials for pressbook and other purposes, to the studio advertising and publicity departments, and that can be a benefit, providing the Hollywood sources will follow our urgent plea to become better acquainted with a showman's problems. It won't do to aim these forces entirely at the first-run theatres—and let the devil take the hindmost. —*Walter Brooks*

Happy Returns On "The Best Years"

Mr. Samuel Goldwyn, with the re-issue of the most honored picture of all time, the winner of nine Academy Awards—"The Best Years of Our Lives"—has offered to Round Table members as contenders for the Quigley Awards, a special group of prizes for the best campaigns entered by the end of the second quarter, June 30th, 1953. Here are some early dates, across the country.

THE BEST YEARS OF OUR LIVES

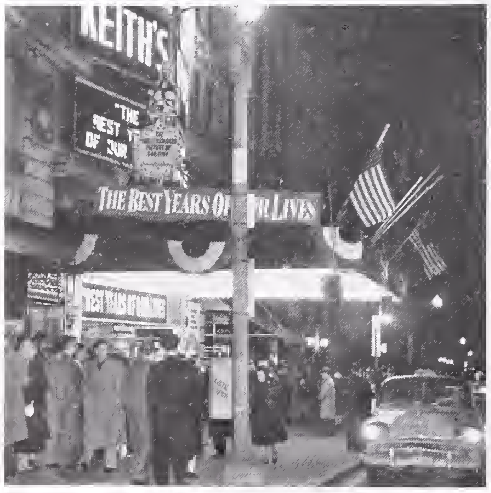
Larry Caplane, manager of the RKO Missouri theatre, Kansas City, discusses the production with the editors of high school newspapers prior to an advance screening for teen-agers.

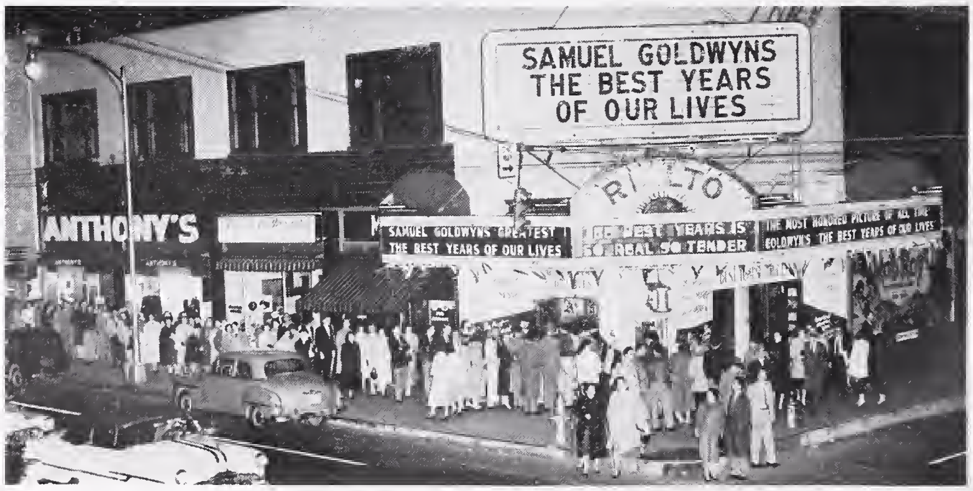


Front display at the Astor theatre, in Boston, where the picture had a pre-release, re-release premiere. This is one of the most decorative theatre fronts, and it is notable they use a painted display, which might be a 24-sheet in similar style.

Representative Edith Nourse Rogers, Chairman of the House Committte on Veterans Affairs, and Harold Russell, who won two Academy Awards for his role in the picture, were luncheon guests as part of the testivities in Washington.

Forty student editors, representing all public and parochial schools in the Denver area, were invited to a screening prior to the opening at the RKO Orpheum theatre, where Bill Hastings is manager. In the picture at left, T. Bidwell McCormick, RKO field man, greets the student coordinators on the popular Denver TV program, "Voice of Youth."





Front display in Atlanta, at the Rialto theatre, with crowds standing around the corner and down the block, for the reissue.

Jerry Baker, manager of the RKO Keith's theatre, in Washington, had a top-brass premiere, with the front display at left.

Jack Rose Talks About CinemaScope

Jack Rose, partner with Alex Manta in the operation of the Manta & Rose circuit of 15 theatres and 3 drive-ins in suburban Chicago, was in town for his daughter's wedding, and to pay an annual visit to industry leaders here. He was willing and anxious to tell us about the success his chain of theatres are having with CinemaScope which is now installed in about half of the houses. He not only likes CinemaScope and StereoPhonic Sound, but he likes the deal he's been getting from 20th Century-Fox, and says so, with vigor. Told us, at the Plaza the other day, he couldn't lose under the terms of his contracts, not even with the least of these new-dimensional films.

"The Robe" Broke Records

With "The Robe" they really did a phenomenal job, both technically and financially. And promotionally, for his theatres had the benefit of civic applause and merchant advertising, to welcome the new devices for improvement of motion pictures in neighborhood theatres. Al Kapp, manager of the Elko theatre, Elkhart, Indiana, had wonderful ads, and did wonderful business. And we liked all of the page ads in the *Elkhart Truth,* sponsored by cooperative advertisers with very generous allocation of space to the theatre and its attraction. Elkhart is the home of the Conn band-instrument company, and they liked "The Glenn Miller Story"—and Jack told us of the fine sponsored shows they run during three midweek days before Christmas, with no tickets on sale at the box office, and every seat given away by merchants as their Christmas gift to patrons. It's a great piece of merchandising, in the week before Christmas, when often there's not a soul stirring.

Good Round Table Members

We have high regard for Manta & Rose theatres, here in the Round Table, for all managers are members, and contenders for the Quigley Awards, and regular readers of Motion Picture Herald. We hope that Jack Rose or Alex Manta or both of them will be here for the annual Quigley Award judging, scheduled early in May, this year. The Lido at Maywood, the Tivoli at Michigan City, the Indiana at Indiana Harbor, and the LaPorte theatre, at Laporte, Indiana, are all well known to our members as theatres that are on the beam, for better showmanship. Currently, the circuit is running a series of "Manager of the Month Merit Awards" which will reward the best showmanship effort each month throughout the year. No fancy entries, no gingerbread or gimcracks, just plain evidence of good management and the ability to produce business at the box office. We will be glad to report this contest from time to time as awards are made to individual managers.

SHOWMEN IN ACTION

Joe DeSilva, manager of Schine's Playhouse theatre, Canandaguia, N. Y., got a whopping big New Moon trailer for the exploitation of "Long, Long Trailer"—then found an old ordinance prohibited parking a trailer on downtown streets, so he had to keep his ballyhoo moving—but it didn't matter a bit, for he toured the town.

▼

At Schine's Auburn theatre, Auburn, N. Y., manager Jack Mitchell had better luck with the law, and they allowed him to park in front of the theatre, where the local New Moon dealer was on duty at all times to show people through, and cooperated with local advertising and radio spots.

▼

Dick Cook, manager of Schine's Palace theatre, Corning, N. Y., found a local department store owner had a ranch in Colorado, near the location where "The Naked Spur" was filmed—and wanted all his friends and customers to see the picture.

▼

Ken Carter, manager of Schine's Madison theatre, in Richmond, Ky., had a coloring contest in cooperation with a local newspaper on "Phantom of the Rue Morgue"—a natural for the youngsters to use the special coloring mats in the pressbook.

▼

Seymour Morris has been making extra preparations for Schine Theatres to get special handling for MGM's "Rose Marie" and the headquarters publicity and advertising department in Gloversville has a brochure on the subject for showmen.

Merlin W. Paul, manager of Hunt's theatres, Wildwood, N. J., had over 2,000 ballots cast for his audience choice for the best picture, best actor, best actress and best cartoon idea, with local newspapers following the results a month in advance of the Academy Award selections.

▼

Station WHB-TV, in Kansas City, advertised "A Movie a Day—In Your Own Home" on the amusement page of the Kansas City Times, offering their "Movie Matinee"—every weekday afternoon at 4 p. m.

▼

Dick Weaver in on tour for United Artist's "Not for a Stranger"—upcoming Stanley Kramer picture, contacting editors and tieups to launch heavy publicity broadsides, with more than 1,000 newspapers interested in artist's conceptions of the appearance of hero of the novel, who is yet to be cast for the part.

▼

Alvin Guggenheim, manager of the Yale theatre, Houston, Texas, sends photos of his realistic ballyhoo front display for the first neighborhood showing of Burt Lancaster in "His Majesty O'Keefe" which brought results at the box office.

▼

James A. Carey, manager of the Hiway theatre, York, Pa., had excellent promotion for "Long, Long Trailer" with a really long, long trailer and the sponsorship of local Mercury and trailer dealers in making movie ballyhoo. Phillip Morris covered the countryside with posters for the picture.

What newer faces than these chubby, smiling baby faces, entered in a popularity contest sponsored by the Ladies Auxiliary of the American Legion? Murray Spector, manager of the Skouras Plaza theatre, Englewood, N. J., found a showmanship natural to advertise his current attraction. He says, "Unfortunately, we couldn't use our stage due to the new CinemaScope screen"—and that's too bad.

Hollywood Star a Welcome Visitor

Jack Sage, manager of the Michigan Theatre, Detroit, is an exhibitor who opens the door wide when opportunity in the form of big-time exploitation seeks entrance. And opportunity knocked with unmistakable emphasis when Paramount's "The Naked Jungle" was set to open at the Michigan.

"The Naked Jungle," a South American adventure drama, stars Charlton Heston. Mr. Sage, aware that the actor's parents are Detroit residents, at once saw his big opportunity. It should be easy, he reasoned, to persuade Heston to come to Detroit for the opening and engage in promotional activity on behalf of the film, for it would give the actor an opportunity to visit with his family. And it *was* easy.

In no time Mr. Sage and Paramount were working on the idea. A big schedule of opening day promotion activity was laid out for Heston who arrived at Willow Run Airport early that morning eager to work. His first stop was Station WWJ where he was interviewed on the "Fran Harris Reports" show. Shortly afterwards at the Sheraton Cadillac Hotel films were made of Heston for use that evening on Station WJBK-TV.

Feeding the Press

Then came a press luncheon for the actor and his parents, Mr. and Mrs. Russell W. Carter. On hand were Helen Bower of the *Free Press*; Dick Osgood, Station WXYZ; Al Weitschat, *Detroit News*; Walter Stevenson, *Detroit Times*; Branch Manager Mike Simons and Mrs. Simons and Paramount field representative Art Leazenby, Jr. Always "The Naked Jungle" was Heston's main topic of conversation.

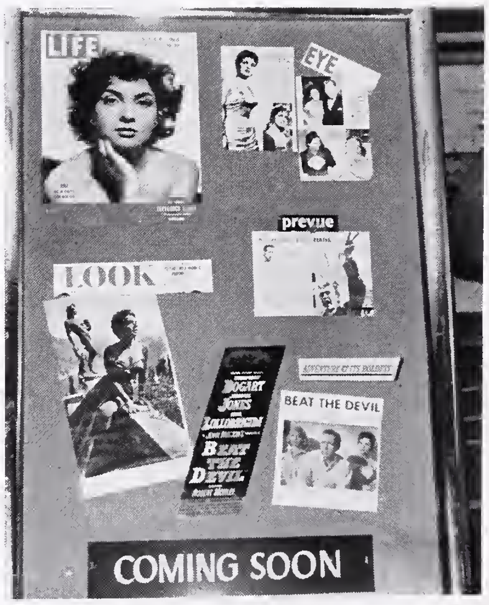
First order of business in the afternoon was a taped interview with Mr. Osgood for rebroadcast that evening. Next Heston was interviewed on radio by Paul Winters of WXYZ in the lobby of the Statler Hotel, where a large crowd of observers was on hand. The actor then hastened over to the Michigan Theatre where he greeted opening day crowds and long lines formed as Heston passed out autographed photographs of himself to the patrons. Thereafter he went backstage at the Michigan for an interview with high school and college editors. After a two-hour respite during which he visited with his family the actor was back in the Michigan lobby again autographing photos for a long line of customers.

As his plane headed West that night, Heston must have been pretty well exhausted for it was indeed a big day. But it was also a big day at the Michigan's boxoffice. In Mr. Sage's own words it was the "best turnout of customers I have seen in the last two years." Obviously when he answered opportunity's knock this time an avalanch of dollars and good will poured in to start a highly successful run of "The Naked Jungle." And don't think manager Sage hasn't got his ear cocked for the sound of opportunity's knock again. He has.

Defiance, O., Reports On "The Robe"

Defiance, Ohio, a town of about 10,000 population, is a good situation to report progress with new dimensions, and Elmer N. DeWitt, manager of Mallers Brothers Valentine theatre, gives us a good idea of the kind of promotion he used there. He wrote personal letters, to introduce his subject, to 46 school authorities, to 304 ministers of all faiths, and to 20 newspaper editors in his trading area. It's an excellent example of the direct approach, and it worked, to perfection. Special shows for schools, at 9:30 and 12 noon on school days, accounted for 17% of the total gross. Forty-six of the ministers took active part in the promotion of the picture, in their churches. Tear sheets show how effectively the twenty editors responded to a direct request to publicize something new and different. His other advertising forms, including newspaper display and the use of heralds, was up to the standard of the attraction, and he had a 10-day run, which was very considerably beyond expectations.

Just to prove that he could do the same thing in a variation, he used practically the same approach for "Martin Luther" with practically the same result. The town is about 50% Catholic, so, in this instance, he circulated the personal letter to 148 ministers, and 17,000 church discount tickets were used by 65 different churches, some as many as 40 miles away. Three local Lutheran ministers spearheaded the drive for "Martin Luther"—which incidentally, preceded "The Robe" in Defiance, at the Valentine, and played to about 70% of the population.



Ed Rosenfield, manager of the Trans-Lux Colony theatre, New York, made up his own 30x40 display for "Beat the Devil"—just using scissors, glue, some back number magazines and pressbook ads, plus, of course, his native ingenuity, to catch a ride on recent national magazine publicity for the stars.

Arnold Gary Lets Patrons Draw the New Dimensions

Arnold Gary, manager of the College theatre, Birmingham, Alabama, has a wide screen in the new dimensions, so encourages his patrons to draw outlines, following suggestions on a herald, to show the new size as compared with the old screen, and as compared with TV, for devastating contrast. He makes his point when he says the new screen is "gigantic addition" to their entertainment. He also promoted a giveaway of Yellow Label Syrup, with a free jar to housewives, all day Wednesday, and that's better than dishes, in our book.

Persuades Merchants to Use 24-Sheet Displays

Realizing that many merchants are hard put to find materials for window displays, John V. Ward, manager of the Senaca theatre, Niagara Falls, Ont., persuaded a local furniture dealer, with big window space, to use 24-sheets on "How To Marry A Millionaire" of those gals in their working clothes, which inspired equally interesting cut-out pictures to surround a double-truck, two-page cooperative newspaper ad in the Evening Review. Marilyn, Lauren and Betty could sell a lot of furniture, to other than millionaires.

Visitors From Nearby

Leo Raelson, manager of the Trylon theatre, Rego Park, in the Borough of Queens, New York City, and Mrs. Raelson, were visitors at the Round Table. They didn't come far, nor do they come often, so it's news. Leo has been a member of the Round Table since 1933, and mostly on Long Island, just over the horizon, out of our window.

The Trylon runs single features, and Leo tries for the best short subjects, and gets them. The house seats 600, but he says, "we do better than some that seat 2,000." In other words, his discriminating audience likes quality rather than quantity, and prefer his style of showmanship. He runs frequent sponsored children's shows as morning matinees, but doesn't encourage patronage of youngsters at other hours. His patrons also like to enjoy the program, and not be bothered with small fry.

Direct Mail to the Interested Audience

Miss Helen Johnson, manager of the State theatre, Statesville, N. C.—who will receive her membership card in the Round Table just as soon as our Secretary gets back from her vacation—used mimeographed postcards to advantage, contacting certain groups and organizations. For example, on "Flight Nurse" she addressed all hospital alumni in the country, and for "Cease Fire" cards were sent to over 200 members of the V. F. W. and Korean Veterans in the area. She studies her pressbooks avidly (so Mr. Agle tells us) and finds the special interest for the special audience.

Suggestion Box for Audience Program

R. E. Agle sends in a novel stunt, devised by James "Starkey" Howard, live-wire manager of the Stateville Theatre Corporation's Air Vue and Waco Drive-In theatres, Goldsboro, N. C. Starkey uses a suggestion box, in which patrons deposit their best stories, funny happenings, gags and stunts regarding the family, which he uses over the P. A. system in an impromptu "Yak Yak" program, giving his patrons a part in the show, and providing lots of room for plugs for the theatres under his management. And if Starkey didn't know, that's how Walter Winchell got his start—with a suggestion box in the old N. V. A. Club, in New York.

Selling Approach

NEW FACES—20th Century-Fox. CinemaScope, in Technicolor, with Stereophonic Sound. You've got a front row seat for a fabulous Broadway musical revue, with its stars, songs, dances, fun. It's theatre excitement intact. At popular prices, filmed in the new magic of CinemaScope. Eartha Kitt sings "Santa Baby"—"C'Est Si Bon"—"Uskadara"—tops of new talents, in new dimensions. All members of the Original Broadway Company, filmed directly from the Original Broadway production. Excellent 24-sheet made for special lobby or marquee display. Other posters in suitable style. Throwaway herald keys the campaign with showmanship approach. Newspaper ad mats are in generous size and shape, to sell an expensive musical show at movie prices. Some of the 2-column ads, while using large space up and down the page, will attract notable attention. The complete campaign met at 35c from National Screen, gives six ad mats in one- and two-column width and two publicity mats, all for the low price. Naturally, music and record tieups are tops, and radio disc-jockey cooperation is a natural. You can praise "New Faces" for exactly what it is—something new and different.

•

CALLING SCOTLAND YARD — Paramount. Six exciting new mystery featurettes, 3-reel, 27-minute films to supply every exciting box office element. The answer to the problem in "weaning" an audience from a double-feature policy. Starring Paul Douglas as "the story teller" with such titles as "The Sable Scarf"—"The Javanese Dagger"—"The Missing Passenger"—"Present for the Bride"—"The Final Twist" and "Falstaff's Fur Coat." No paper larger than one-sheets, but this poster and a set of four 11x14 lobby display cards, at National Screen, on each separate attraction. Also, as the bargain, complete campaign mat for small situations, selling for 35c and including at least six ad mats and slugs, plus two publicity mats, for each release of this series. First time such advertising aids have ever been supplied for a picture of less than feature length. But you can handle "Scotland Yard" on terms equal to the second feature on a double bill, with more satisfaction and at less cost. The pressbook is complete in itself and will provide ideas and inspiration to showmen in selling this group of films.

•

GYPSY COLT—MGM. Most amazing animal star on the screen, in exciting color. A thrilling story of escape and pursuit in the wilderness. With the fury of a wild animal, Gypsy Colt conquers the dangers of the West. MGM had good experience with pictures on this order, and right now, Capt. Volney Phifer is on the road with Gypsy Colt in the flesh, making personal appearances. You may find them in front of your theatre—better look now. And if not, there's always a colt or a pony to play the role, in any community, even the smallest. Six-sheet and window card have action picture of the Colt, with the cast of attractive young people. A set of 8x10 color prints will fill up a special lobby frame. The newspaper ad mats are in modest sizes and generous variety but the complete campaign mat, selling at 35c, contains everything needed for small situations, nine ad mats and slugs, two publicity mats and some linotype borders. The publicity mats show the nice youngster, Dionna Corcoran, who is the lead in the picture, co-starred with Gypsy Colt, Ward Bond and Francis Dee. It's an answer to the prayer of exhibitors who ask for family pictures in old dimensions.

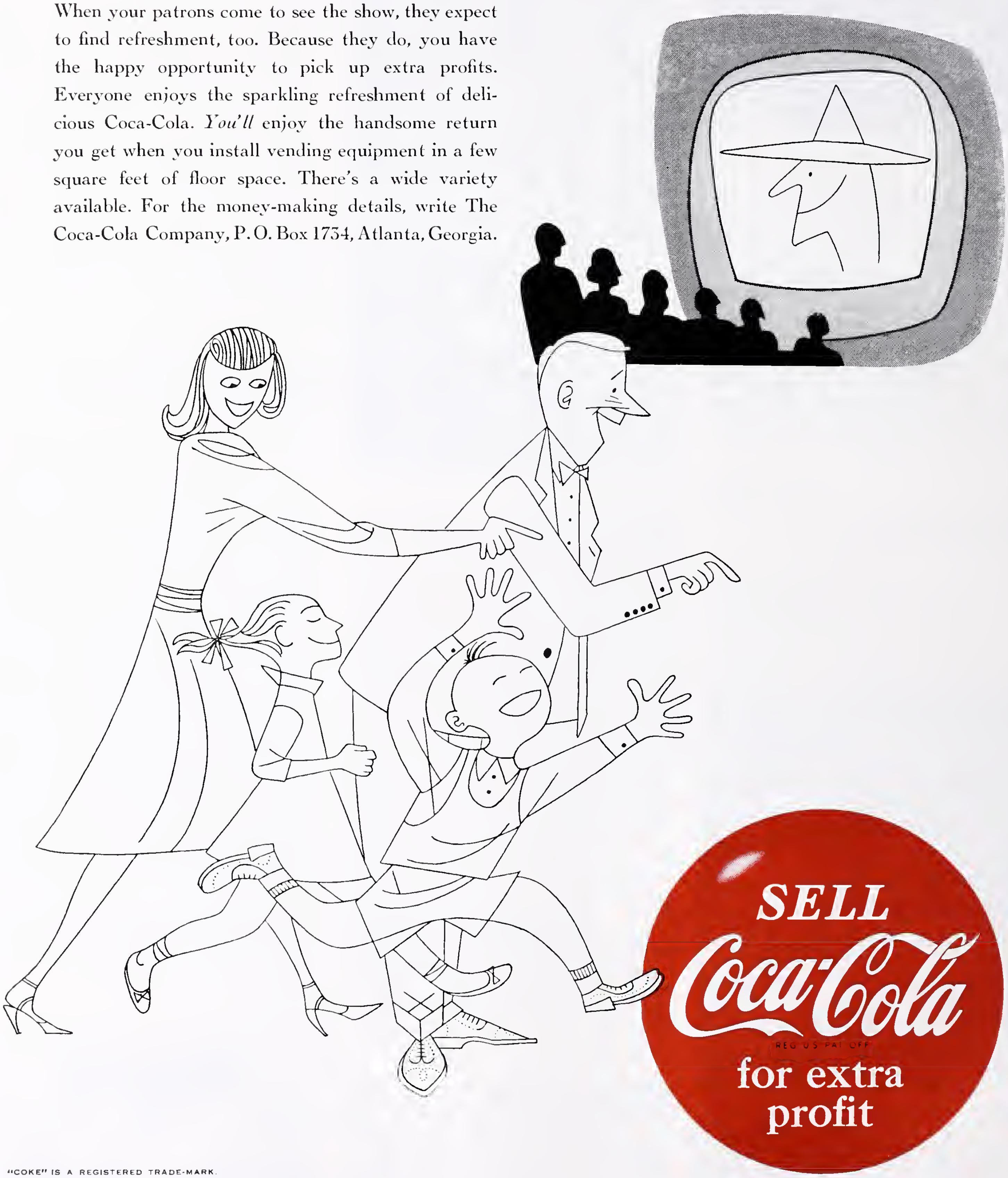
•

THE NAKED JUNGLE—Paramount. In color by Technicolor. The picture about the MARABUNTA! Proving that curiosity about what the word means will sell tickets, and probably that it means something exciting. Eleanor Parker and Charlton Heston, in an adventure film, produced by George Pal, and that is another promise of something unusual. The dread MARABUNTA, nature's deadliest force, a living terror twenty miles long and two miles wide, the only thing on earth that could bring these two together! Terrifying realism! Now, if you're not curious, you never will be. 24-sheet and all posters are exactly what the Doctor ordered for special lobby and marquee display. There's a herald, not illustrated in the pressbook, but the newspaper ad mats have a distinctive sales angle, and will sell the mystery of MARABUNTA along with sex. Even the pressbook is exciting! The complete campaign mat at 35c from National Screen contains nine ad mats and slug, along with two publicity mats, but you really need one of the large display mats to sell MARABUNTA. We're beginning to wonder what it is. A set of teasers looks unfinished, but maybe that's the idea. Seriously, there are some good ads in this novel selling approach. We'll have to go over to the Mayfair on Broadway and find out what this is about.

FILMACK
Service Is Quick Like A Bunny
Trailers When You Need Them
Trailers Famous For Quality
1327 S. Wabash Ave. CHICAGO 5, ILLINOIS
630 NINTH AVENUE NEW YORK 36, N.Y.

In your theater, too...
everybody goes for Coke!

When your patrons come to see the show, they expect to find refreshment, too. Because they do, you have the happy opportunity to pick up extra profits. Everyone enjoys the sparkling refreshment of delicious Coca-Cola. *You'll* enjoy the handsome return you get when you install vending equipment in a few square feet of floor space. There's a wide variety available. For the money-making details, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.



SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra profit

"COKE" IS A REGISTERED TRADE-MARK.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

DESERT PURSUIT: Wayne Morris—Played this real late. Used on double bill. Better picture than expected. Played Wednesday, Thursday, March 3, 4.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Columbia

EL ALAMEIN: Scott Brady—Fair little war picture. Used on Saturday double bill. It's O.K. for that. Played Saturday, February 27.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAST POSSE, THE: Broderick Crawford, John Derek—A poor western. Not even color to help it along the way. Played Sunday, January 3.—W. R. Shepherd, Regent Cinema, South Shields, England.

PRINCE OF PIRATES: John Derek—Good. Played six days starting Monday, February 15.—W. R. Shepherd, Regent Cinema, South Shields, England.

Metro-Goldwyn-Mayer

LONG, LONG TRAILER, THE: Lucille Ball, Desi Arnaz—Our best gross in a long, long time on the change. I can't stand Lucy and Desi on television and wasn't impressed with the picture either. However, our public ate it up. So I say let's give 'em more! MGM did an excellent job of pre-selling. My advice to fellow exhibitors: Don't sell this picture short. Give it your best playing time. Played Thursday, Friday, Saturday, March 18, 19, 20.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, North Carolina.

YOUNG BESS: Jean Simmons, Stewart Granger—Not too bad considering we were under snow. A good film but a poor title. It doesn't say much for the intelligence of some of my patrons but some of them thought it was about a horse! Played Thursday, February 4.—W. R. Shepherd, Regent Cinema, South Shields, England.

Paramount

HERE COME THE GIRLS: Bob Hope, Rosemary Clooney—Rather light-weight comedy. Didn't do very well at the boxoffice. Played Sunday, Monday, March 21, 22.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

STALAG 17: William Holden—An excellent picture with plenty different angles to attract all ages, the young as well as the older folks. The ones who saw the picture were well pleased. Played Friday and Saturday.—O. P. Tucci, Victory Theatre, Spring Hill, W. Va.

RKO Radio

APPOINTMENT IN HONDURAS: Glenn Ford, Ann Sheridan—This was fair. Used it on single bill Sunday, but don't believe it is good enough for a Sunday play date. Played Sunday, February 28.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BEWARE, MY LOVELY: Ida Lupino, Robert Ryan—Doubled with "The Hitch-Hiker" (RKO) to a good three days' adults only business. Played three days starting Monday, February 22.—W. R. Shepherd, Regent Cinema, South Shields, England.

FALLEN ANGEL: Alice Faye, Dana Andrews—This is a good re-issue. Played Friday, March 5.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

HOW TO MARRY A MILLIONAIRE: Betty Grable, Marilyn Monroe, Lauren Bacall—A good comedy which we hope will double our average gross. Played Thursday-Wednesday, March 25-31.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, North Carolina.

INFERNO: Robert Ryan, Rhonda Fleming—We played the 2-D version. Excellent. Lots of built-up suspense. Did slightly better than average at the box-office. Everyone liked it. Played Wednesday, Thursday, March 24, 25.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

VICKI: Jeanne Crain, Jean Peters—A very good picture. The few who saw it liked it very much but the trouble was that there were too few. Played Tuesday and Wednesday.—O. P. Tucci, Victory Theatre, Spring Hill, W. Va.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—With these two stars, Technicolor, and title, plus "Sand" (Fox) in the program, could it possibly fail? Played Monday, January 25.—W. R. Shepherd, Regent Cinema, South Shields, England.

Universal

ABBOTT & COSTELLO MEET DR. JEKYLL AND MR. HYDE: Double-billed this one with "Private Eyes." I did extra business. People like this kind of program. Play it. Ran Friday, Saturday, March 12, 13.—James Hardy, Shoals, Shoals, Ind.

DESERT LEGION: Alan Ladd, Arlene Dahl—If you can't buy it right, don't play it—certainly not a percentage picture. We could have done better booking a western. There is a good plot and fine scenery, but that alone doesn't bring them in. Very small town, rural patronage. Played Saturday, Sunday, February 13, 14.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

IT HAPPENS EVERY THURSDAY: Loretta Young, John Forsythe—One of the best family pictures we've played in a long time, but we are in the basketball slump and the receipts didn't look too good at the box office. If you're operating a small situation, I would suggest you play it. Very small town, rural patronage. Played Saturday, Sunday, January 30, 31.—J. S. Snavely, Leith Opera House, Leith, No. Dak.

SEMINOLE: Rock Hudson, Barbara Hale—I thought it was just another Indian and Cavalry picture, but the setting of the picture made the plot somewhat different. I believe the trailer could have been better. Then maybe our patrons would't have thought it was going to be a massacre and probably the box office would have looked better. Very small town, rural patronage. Played Saturday, Sunday, February 27, 28.—J. S. Snavely, Leith Opera House, Leith, No. Dak.

Warner Bros.

SHE'S BACK ON BROADWAY: Virginia Mayo, Steve Cochran—The only thing wrong with this picture is that Steve Cochran is sure miscast. If your patrons like musicals, play it—otherwise no. Musicals have failed for me in the last three years. I went in the red on this one. Rental too high. Played Tuesday, Wednesday, February 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

THREE SAILORS AND A GIRL: Jane Powell, Gordon MacRae—This picture won't cause any stampede at the box office, but it is pretty good entertainment nevertheless. I thought Jane Powell was miscast, and so did the people in the audience. The comedian, Jack Leonard, was very funny—all 350 pounds of him—and his agility at dancing and clowning brought laughs and applause. Sunday business was very good but it fell off considerably on Monday and Tuesday. Played Sunday, Monday, Tuesday, January 10, 11, 12.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Shorts

Columbia

GOOF ON THE ROOF: Stooge Comedy—The 3 Stooges are at it again, and this time they try to get a television set working, which includes trying to put up the aerial on the roof of their apartment. Everyone had a good time and the laughs were plentiful.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

PINK AND BLUE BLUES: Mr. Magoo—Pointless, even to Magoo fans and I'm one.—W. R. Shepherd, Regent Cinema, South Shields, England.

RKO Radio

RHYTHM WRANGLERS: Ray Whitley—Good two-reel reissue. Would like to have some new ones like this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WESTERN WELCOME, A: Ray Whitley—Very good musical western reissue. Could use more like this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

CURTAIN CALL: Art Films—Wonderful short made with grace and beauty. My heartiest congrats to Silverstone for producing this series. It's a pleasure to include them in our programme. Play it—you won't be sorry.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

GRUNTERS & GROANERS: Lew Lehr—Good reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

CHILLY WILLY: Lantz Technicolor Cartune—Excellent cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

PUNCH TRUNK: Merrie Melody Cartoon—A clever cartoon about a tiny elephant who causes a panic wherever he goes.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

THAR SHE BLOWS!: Excellent documentary of whales and whaling in color by Technicolor. Being situated on the river where whaling vessels come for overhauling and where men in the audiences we had have worked on the ships, this was thoroughly enjoyable and interesting.—W. R. Shepherd, Regent Cinema, South Shields, England.

Serials

Columbia

GREAT ADVENTURES OF CAPTAIN KIDD: This serial is not so hot. Even have complaints from the kids. Wonder if there will ever be another good one?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Realart

GANG BUSTERS: The print on this old serial is not too good; however, the serial itself is fair. Universal made this one originally. Wish they would start making them again.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES. SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for film production catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

BIG SAVINGS ON BIG SCREENS AND LENSES at Star! Write us! Pair Simplex-Acme Projectors; suprex 50 ampere Lamphouses, RCA rotary stabilizer sound, heavy bases, rebuilt, $1,095; Brenkert Enarc Lamphouses, rebuilt, $489.50 pair; 3-unit electric Ticket Register, rebuilt, $139.50; Century CC mechanisms, rebuilt, $725 pair; Griswold Splicers, $12.95. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

PROJECTORS BY DeVRY REBUILT LIKE NEW by S. O. S. from $895. Send for bulletin. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

SAVE ON H. I. CARBONS! 9, 10, 11mm MOTORized Carbon Savers for angle trim arc lamps (Mighty 90, etc.), $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIGGER, BETTER PICTURE IS YOURS WITH Mirro-Claric all purpose Screen, only $1 sq. ft. Seams absolutely invisible! Kollmorgen wide angle lenses, special apertures: immediately available! S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue. New York 20, N. Y.

BUSINESS BOOSTERS

FREE BROCHURE DRIVE-IN, INDOOR ADVERtising specialties. PARKHURST ENTERPRISES. Lansing 10, Mich.

POSITIONS WANTED

ARE YOU SEEKING CAPABLE, QUALIFIED manager, well recommended for top operation? BOX 2779. MOTION PICTURE HERALD.

SEATING

VALUE UNSURPASSED! 500 FULL UPHOLstered back, box-spring cushion, excellent condition, only $4.95. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PRICES START AT $1595. COMPLETE DeVRY, Simplex, Century outfits rebuilt like new. (Send for lists.) Time deals arranged. Wide angle Lenses. Immediately available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WEST COAST CIRCUIT LOOKING FOR aggressive, imaginative dynamic advertising and promotional specialist. Opportunity for right party to progress with rapidly expanding part of the country. Send the details of your qualifications, experience, age, marital and family status, etc., in a letter to BOX 2780, MOTION PICTURE HERALD.

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted by West Coast Independent Circuit. Immediate openings, with ample opportunitics for advancement, in permanent positions. Send description of past experience, age, family status, with summary of accomplishments and abilities, and photograph to MOTION PICTURE HERALD, BOX 2782. All replies confidential.

Allied of Maryland Elects New Directors

BALTIMORE: The Allied Motion Picture Theatre Owners of Maryland elected a new board of directors at the annual meeting. Those named were Leon Back, C. Elmer Nolte, Jr., Jack Levin, Meyer Leventhal, Stanley Baker, Jack L. Whittle, J. Robert Gruver, Milton Schwaber, Edward Parotka, Richard Worman, Lauritz Garman and Dom Delauney.

Legion Approves Eight Of Eleven New Films

The National Legion of Decency this week approved eight of 11 pictures reviewed, classing three as unobjectionable for general patronage, "Her Twelve Men", "Jungle Man Eaters" and "The Siege of Red River", and five as unobjectionable for adults, "The Eternal Mask", "Make Haste to Live", "The Lonely Night", "Rails Into Laramie" and "Secret Assignment." "The Long Wait" was called objectionable in part because of "suggestive costuming and situations; low moral tone." In Class C (Condemned) were two films. "La Ronde" (French) was cited in a restatement of the objections of 1951, thus: "this film in the story it tells condones and glorifies immoral actions and contains suggestive sequences. "Sensualita" (Italian) was cited: "this picture in the story it portrays dwells without variation upon suggestiveness in situations, costuming and dialogue and as such in the manner of treatment seriously offends Christian and traditional standards of morality and decency."

Entwistle, Famous Players Oldest Partner, Dies

EDMONTON, ALBERTA: Alex Entwistle, Famous Players' oldest partner, died here recently at the age of 89. Until the past few years he was active in the operation of the Entwistle circuit. His son, Clarence, has been carrying on alone since the death of the late Mr. Entwistle's son Arnold in 1952. Mr. Entwistle came to Canada from England in 1905, and to Edmonton in 1908. In 1910 he became the projectionist at the Bijou, then some years later the manager of the Dreamland, which he acquired in 1919. In 1920 his sons joined him in establishing Entwhistle theatres, now a six-house circuit. He had been honorary president of the Alberta branch of the Canadian Picture Pioneers.

Henry C. Cox

HOLLYWOOD: Henry C. Cox, 63, vice-president and treasurer and a member of the board of directors of National Theatres, Inc., died April 1 at St. Vincent's Hospital of a heart condition. He is survived by his widow, a daughter and a son, Henry L. Cox.

Max Patterson

Colonel Max Patterson, 62, president of the Waynesboro Theatre Corporation, Waynesboro, Va., operating the Cavalier and Wayne, died April 2. He was active in civic and business ventures. His widow survives.

Olen W. McCutchen

MEMPHIS: Olen Walker McCutchen, 64, Blytheville, Ark., theatre owner, died April 4 at Battle Creek Sanitarium, Battle Creek, Mich. He owned a motion picture house at Charleston, Mo., and at Sikeston, Mo.

Ernest Mattsson

Ernest Mattsson, 65, president of Scandia Films, Inc., distributors of Swedish films in this country, died April 3 in New York after a brief illness. His wife, Alice, survives.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 5,547 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
*Actress, The (MGM)	–	–	3	19	35
All-American (Univ.)	–	14	29	14	14
All the Brothers Were Valiant (MGM)	–	16	54	36	4
Appointment in Honduras (RKO)	–	6	19	8	9
Back to God's Country (Univ.)	1	23	41	16	5
Bad for Each Other (Col.)	–	–	2	7	4
Beachhead (UA)	–	4	6	1	–
Beat the Devil (UA)	18	–	2	2	9
Beneath the 12-Mile Reef (20th-Fox)	23	1	6	2	–
Big Heat (Col.)	1	21	31	15	5
Bigamist, The (Filmakers)	–	1	6	–	5
Blowing Wild (WB)	8	19	36	36	6
Blueprint for Murder, A (20th-Fox)	–	–	11	6	1
Border River (Univ.)	–	4	24	10	1
Botany Bay (Para.)	–	1	34	35	7
Boy from Oklahoma (WB)	17	6	11	7	4
Caddy, The (Para.)	11	60	40	10	1
Calamity Jane (WB)	4	68	37	8	1
Captain's Paradise (UA)	7	2	–	–	1
Cease Fire! (Para.)	–	5	8	12	5
City of Bad Men (20th-Fox)	1	8	53	28	4
Command, The (WB)	14	4	10	2	–
*Conquest of Cochise (Col.)	–	1	9	15	10
Crazylegs—All-American (Rep.)	–	2	7	5	3
Creature from the Black Lagoon (Univ.)	–	6	2	1	–
Crime Wave (WB)	–	–	4	2	2
Decameron Nights (RKO)	–	–	–	4	6
Diamond Queen, The (WB)	–	–	6	6	6
East of Sumatra (Univ.)	–	18	29	19	5
Easy to Love (MGM)	20	21	32	7	13
Eddie Cantor Story (WB)	3	36	10	2	5
†El Alamein (Col.)	–	1	5	–	–
Escape from Fort Bravo (MGM)	–	5	33	38	13
Fighter Attack (AA)	–	7	6	–	3
Flight Nurse (Rep.)	1	7	13	8	2
Flight to Tangier (Para.)	–	1	12	21	9
Forbidden (Univ.)	–	–	14	16	4
Forever Female (Para.)	4	–	8	10	19
From Here to Eternity (Col.)	52	32	4	2	5
Give a Girl a Break (MGM)	–	6	18	22	9
Glass Web, The (Univ.)	–	1	4	6	9
Glenn Miller Story (Univ.)	27	15	2	1	–
Go, Man, Go (UA)	8	14	4	–	1
*Golden Blade, The (Univ.)	–	5	20	16	3
Great Diamond Robbery (MGM)	–	3	5	14	5
Gun Fury (Col.)	–	3	9	5	2
Half a Hero (MGM)	–	8	23	22	20
Hell and High Water (20th-Fox)	8	9	–	–	–
Here Come the Girls (Para.)	2	8	27	45	25
His Majesty O'Keefe (WB)	1	22	19	20	5
Hondo (WB)	73	19	4	–	1
How to Marry a Millionaire (20th-Fox)	53	5	–	2	–
*Island in the Sky (WB)	–	32	40	48	16
It Should Happen to You (Col.)	–	–	2	–	3
Jesse James vs. The Daltons (Col.)	3	9	7	5	–
Jivaro (Para.)	–	3	1	10	3
Joe Louis Story, The (UA)	–	1	2	6	–
Jubilee Trail (Rep.)	–	2	4	5	1
Julius Caesar (MGM)	5	2	1	–	–
King of the Khyber Rifles (20th-Fox)	24	6	3	–	1
Kiss Me Kate (MGM)	5	21	26	29	19
Knights of the Round Table (MGM)	13	3	4	3	2
Lion Is in the Streets, A (WB)	–	1	16	33	35
Little Boy Lost (Para.)	20	53	28	4	2
Little Caesar (WB) (Reissue)	7	1	2	8	–
Little Fugitive (Burstyn)	4	1	4	1	1
Long, Long Trailer, The (MGM)	50	31	1	1	–
Man Between, The (UA)	–	2	–	3	–
Man in the Attic (20th-Fox)	–	–	10	3	2
Marry Me Again (RKO)	–	2	11	16	9
Martin Luther (de Rochemont)	21	16	4	–	–
Miss Sadie Thompson (Col.)	8	12	4	6	–
*Mister Scoutmaster (20th-Fox)	3	17	54	32	12
Mogambo (MGM)	43	69	24	3	1
Money from Home (Para.)	–	10	6	2	–
Moonlighter, The (WB)	–	3	12	20	19
Nebraskan, The (Col.)	–	2	4	3	2
99 River Street (UA)	1	2	13	13	2
Paratrooper (Col.)	1	19	15	13	1
Paris Model (Col.)	–	–	2	3	1
Prisoners of the Casbah (Col.)	–	–	–	8	5
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	2	3	7	–
Quo Vadis (MGM) (Reissue)	6	11	6	5	2
Red Garters (Para.)	–	2	2	5	10
Ride Clear of Diablo (Univ.)	3	9	7	–	–
Riders to the Stars (UA)	–	1	2	6	3
Riot in Cell Block 11 (AA)	–	5	6	–	–
Rob Roy (Disney-RKO)	–	1	9	3	1
Robe, The (20th-Fox)	64	7	2	–	–
Roman Holiday (Para.)	–	15	41	39	8
Saadia (MGM)	–	1	2	11	7
Sabre Jet (UA)	2	25	37	18	5
Saskatchewan (Univ.)	3	18	7	1	1
Sea of Lost Ships (Rep.)	–	1	5	9	3
Shane (Para.)	56	48	7	2	–
Shark River (UA)	–	17	13	1	4
She Couldn't Say No (RKO)	–	–	5	–	2
Sins of Jezebel (Lippert)	–	2	8	6	2
Sky Commando (Col.)	–	4	10	–	1
Slaves of Babylon (Col.)	–	1	3	4	2
So Big (WB)	1	19	68	22	5
*Stand at Apache River (Univ.)	–	4	17	15	4
Steel Lady, The (UA)	–	–	9	10	–
Take the High Ground (MGM)	11	43	48	9	3
Taza, Son of Cochise (Univ.)	2	2	6	3	2
*Terror on a Train (MGM)	–	–	1	4	3
Those Redheads from Seattle (Para.)	–	7	19	20	4
Three Sailors and a Girl (WB)	1	7	38	16	5
Three Young Texans (20th-Fox)	–	3	2	9	4
Thunder Over the Plains (WB)	1	18	21	25	7
Top Banana (UA)	–	–	4	2	1
Torch Song (MGM)	–	9	20	14	31
Tumbleweed (Univ.)	2	21	28	7	4
Veils of Bagdad (Univ.)	–	1	4	18	9
Vicki (20th-Fox)	1	1	5	16	11
Walking My Baby Back Home (Univ.)	–	33	41	26	2
War Arrow (Univ.)	–	25	25	10	–
War of the Worlds (Para.)	2	7	19	39	20
Wild One (Col.)	–	15	8	3	2
Wings of the Hawk (Univ.)	–	6	20	25	34

35TH ANNIVERSARY

CONGRATULATIONS!

1919 1954

FROM THE NSS

Prize Baby!

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

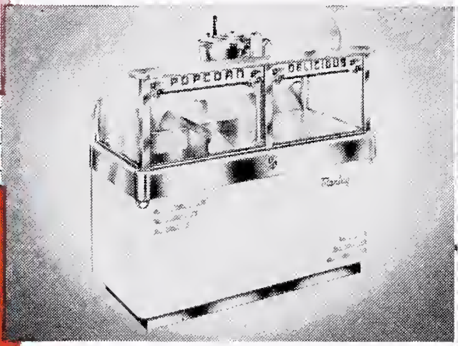
Better Theatres

Stereophonic Sound in the Industry's Scheme of Progress

APRIL ISSUE:
Section 2 of Motion Picture Herald of April 10, 1954

Manley's

TIP-TOP concession profit builders

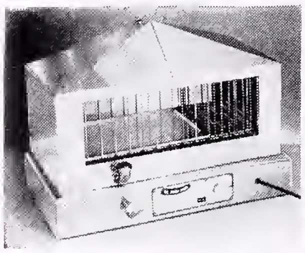


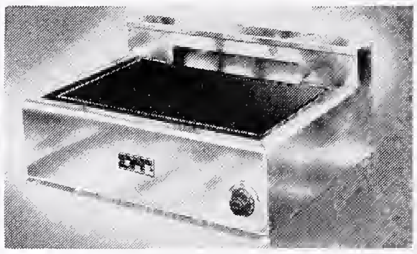
World-famous, big capacity, top profit Manley popcorn machines . . . with top-popping volume Cascade Kettle.

Serves 1,500 cold drinks as fast as two operators can draw them — the Manley ICE-O-BAR.

Designed to cook or to hold —it's the new Manley FRANKBANK. Keeps buns and wrapped sandwiches *fresh*.

Brand new Manley Hamburger Grill with proved operating features. Serves 225 hamburgers an hour.





TEN TIPS

of the month

Ten ways to build your drive-in concession profits!

1. IT'S THE "EXTRAS" THAT PAY OFF. If your stand is extra neat, extra spotless . . . if your service is extra courteous, you'll enjoy extra volume and profits!
2. GET FRESH-FRUIT FLAVOR in your orange syrup base drink by squeezing one lemon into each gallon. It brings 'em back for more!
3. PROPERLY SALTED POPCORN will increase cold drink sales. Push these two items.
4. POP ONE KETTLE of corn before the break. Let the aroma go through the concession house. Then, watch your popcorn sales go up.
5. GOOD RICH CREAM AT HALF THE COST is easy. Instead of buying coffee cream for coffee, buy a quart of homogenized milk, mix in equal amount of condensed milk.
6. DON'T JUST TELL THEM, SELL THEM! Don't just tell them you have a concession stand during intermissions, make them hungry and thirsty with a brief description of the delicious confections that await them.
7. CONDIMENTS AND RELISHES sometimes make the difference between one sale and two. Don't neglect horseradish, chopped onions, pickles, mustard, catsup.
8. YOU CAN'T BEAT SAMPLING! An attractive girl giving out samples of popcorn, at the right side of the car, at the gate will really perk up popcorn sales!
9. SPEEDY DRINK SERVICE is a must! Make sure that your drink machine can deliver 1,500 cold drinks an hour as fast as two operators can handle them.
10. YOUR HOT DOG MACHINE should be able to handle wrapped sandwiches as well as keep hot dogs hot and buns fresh. Keeping up your quality keeps your customers coming back for more.

Manley can also supply you with:

More kernels, bigger kernels, more profit — with Manley popcorn; exclusive Manley salt and seasoning that spell the difference between one sale and repeat sales; bags; boxes; trays; wiping tissues and many other drive-in accessory items.

You get them all through your Manley Representative! Take advantage of this one convenient source for all your needs and take advantage of Manley's 25 years of "know-how" in the concession field!

FREE!

GUIDE BOOK TO PROFITABLE CONCESSION OPERATION!

Get Your Copy Today!

You can reap the benefits of 25 years experience in the concession field, when you own this new Manley book, "Design and Operation of Your Drive-in Concession!" It's packed full of basic information, merchandising tips, dozens of pictures and diagrams, all you need to know about planning, operating, choosing equipment and items to sell, profit to expect, how to plan your stand layout . . . all proved in use! It's a real opportunity and it doesn't cost you a cent. Get your FREE copy now!

MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.

TEAR OUT AND MAIL COUPON NOW — WE'LL RUSH YOU YOUR COPY!

MANLEY, INC.
Dept. MPH454, 1920 Wyandotte St., Kansas City 8, Mo.

☐ Please send me my free copy of "DESIGN AND OPERATION OF YOUR DRIVE-IN CONCESSION."

☐ Please have a Manley representative contact me with additional information on more profitable drive-in concession operation.

☐ Please send me additional information about the following Manley items:

____

Name ____________________

Company ____________________

Address ____________________

City ____________ Zone ________ State ________

NOW . . . the LOWEST-PRICED QUALITY STEREOPHONIC SOUND

IN THE INDUSTRY

. . . from RCA

—the most famous name in sound

Now . . . from RCA, the leader in all phases of sound . . . comes this important announcement of QUALITY STEREOPHONIC SOUND PRICED TO MEET EVERY BUDGET REQUIREMENT.

1 **Famous, All-New Audio-Sync Amplifier System. The latest in operator convenience. The finest in 4-channel sound.**

To the small-theatre operator, this announcement presents—for the first time—the opportunity to buy from the leader in the field at a price he can well afford. Here is the same basic sound system already installed in the projection rooms of the nation's finest theatres—made available through RCA's background in electronics and vast manufacturing facilities. Here are the quality components of this low-cost package:

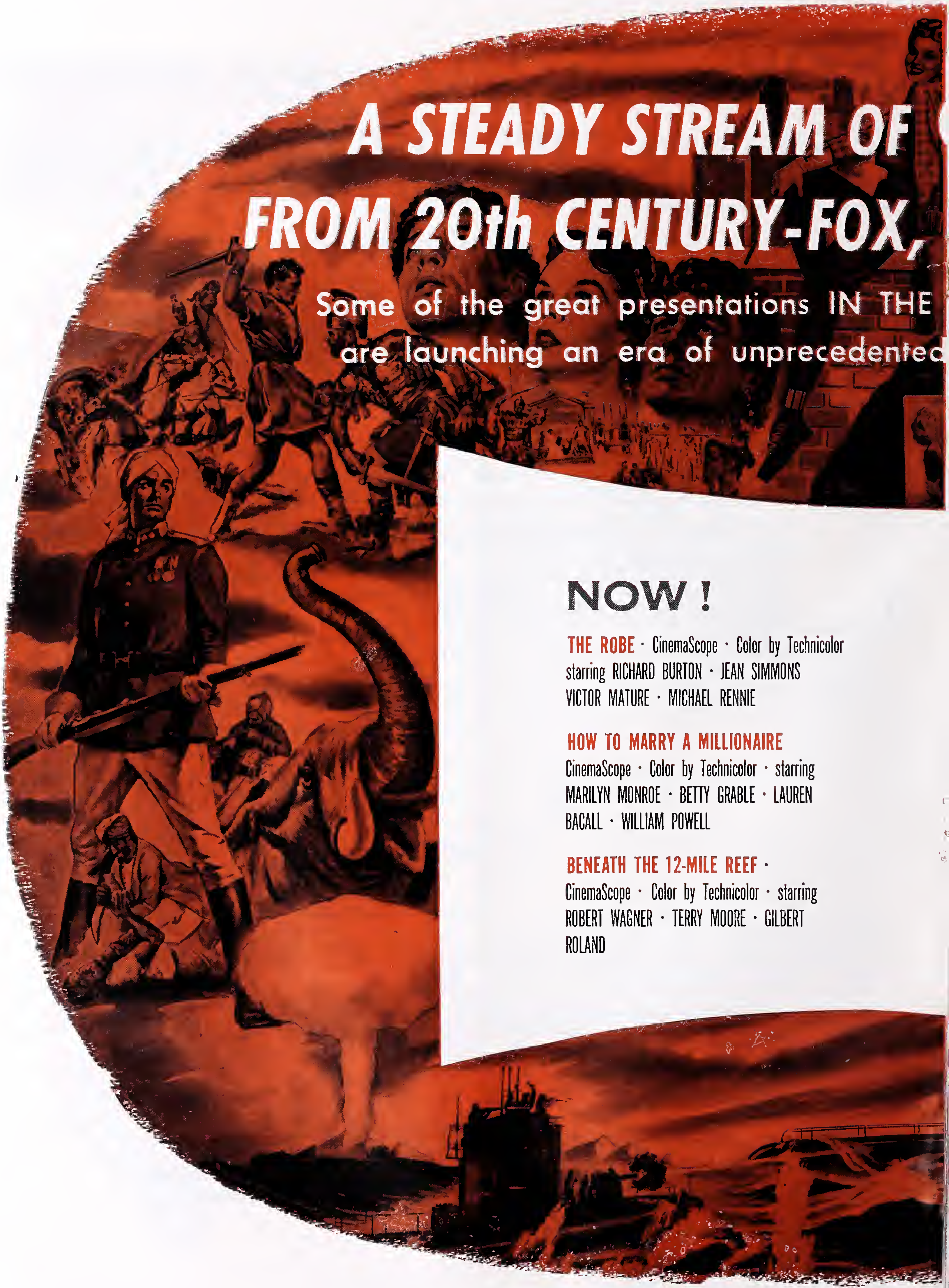
2 **Universally Accepted, Soft-Loop System, Button-On Soundhead.**

Now, get ready to cash in on the bigger grosses the new film techniques offer. Check your RCA Theatre Supply Dealer for details and for information on RCA's liberal financing plan. FOR EARLY DELIVERY, WRITE, WIRE, OR PHONE YOUR RCA DEALER NOW.

3 **New, Proved-Design, Reflex-Baffle. Extended-Range Speakers specially-designed for theatres up to 1,200 seats.**

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS ***CAMDEN, N.J.***

® **In Canada: RCA VICTOR Company Limited, Montreal**



A STEADY STREAM OF
FROM 20th CENTURY-FOX,

Some of the great presentations IN THE
are launching an era of unprecedente

NOW !

THE ROBE · CinemaScope · Color by Technicolor
starring RICHARD BURTON · JEAN SIMMONS
VICTOR MATURE · MICHAEL RENNIE

HOW TO MARRY A MILLIONAIRE
CinemaScope · Color by Technicolor · starring
MARILYN MONROE · BETTY GRABLE · LAUREN
BACALL · WILLIAM POWELL

BENEATH THE 12-MILE REEF ·
CinemaScope · Color by Technicolor · starring
ROBERT WAGNER · TERRY MOORE · GILBERT
ROLAND

CINEMASCOPE ATTRACTIONS
THE CINEMASCOPE LEADER!

WONDER OF STEREOPHONIC SOUND which
prosperity for theatres large and small!

KING OF THE KHYBER RIFLES · CinemaScope
Color by Technicolor-DeLuxe · starring TYRONE POWER ·
TERRY MOORE · MICHAEL RENNIE

HELL AND HIGH WATER · CinemaScope · Color by
Technicolor-DeLuxe · starring RICHARD WIDMARK ·
BELLA DARVI

Leonard Sillman's **NEW FACES** · CinemaScope
in Glorious Color · starring RONNY GRAHAM ·
EARTHA KITT · ROBERT CLARY · ALICE GHOSTLEY

NIGHT PEOPLE · CinemaScope · Color by Technicolor ·
starring GREGORY PECK · BRODERICK CRAWFORD ·
ANITA BJORK · RITA GAM

SOON!

PRINCE VALIANT · CinemaScope · Color by
Technicolor-DeLuxe · starring JAMES MASON ·
JANET LEIGH · ROBERT WAGNER · DEBRA PAGET

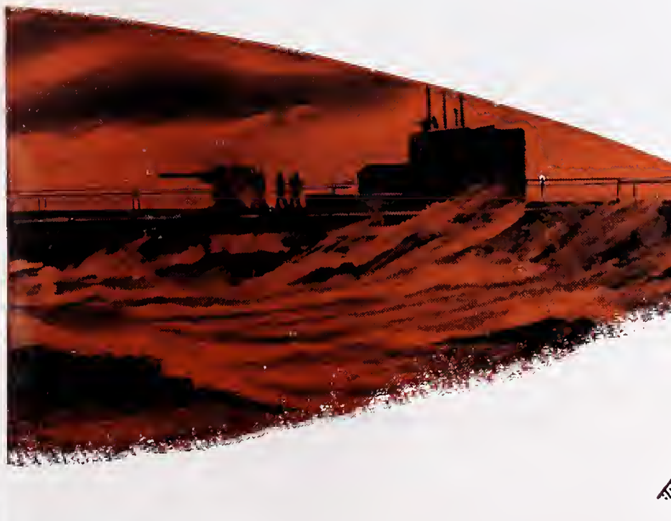
RIVER OF NO RETURN · CinemaScope · Color by
Technicolor · starring ROBERT MITCHUM · MARILYN MONROE

THREE COINS IN THE FOUNTAIN ·
CinemaScope · Color by Technicolor · starring
CLIFTON WEBB · DOROTHY McGUIRE · JEAN PETERS ·
LOUIS JOURDAN · MAGGIE McNAMARA

GARDEN OF EVIL · CinemaScope · Color by Technicolor-DeLuxe ·
starring GARY COOPER · SUSAN HAYWARD · RICHARD WIDMARK

Demetrius and THE GLADIATORS · CinemaScope · Color by
Technicolor DeLuxe · starring VICTOR MATURE · SUSAN HAYWARD

THE EGYPTIAN · A Darryl F. Zanuck Production
CinemaScope · Color by Technicolor-Deluxe ·
starring VICTOR MATURE · JEAN SIMMONS · GENE TIERNEY ·
BELLA DARVI · PETER USTINOV · EDMUND PURDOM



...AND many more
outstanding boxoffice
attractions are on the way
in **CINEMASCOPE**
the Hallmark of Quality in
motion picture entertainment!

IN THE

Roxy Theatre

NEW YORK

where

CINEMASCOPE

MADE ITS BOW, FOUR

NATIONAL EXCELITE "135"

PROJECTION ARC LAMPS

are operating seven days a week

on a daily work schedule of fourteen and a half hours.

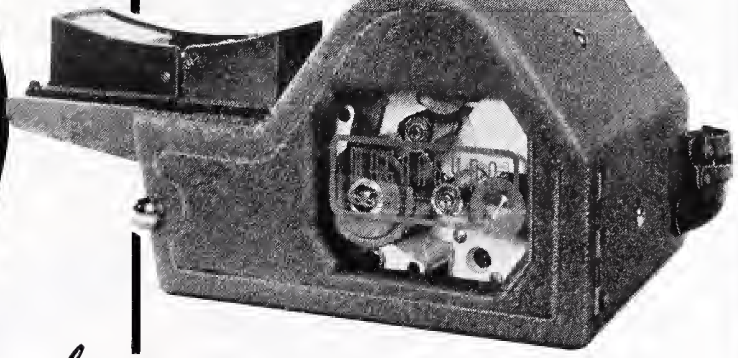
DISTRIBUTED BY **NATIONAL** THEATRE SUPPLY Division of National • Simplex • Bludworth, Inc. "THERE'S A BRANCH NEAR YOU"

MAGNASYNC
SYNCHRONOUS
Magnetic FILM RECORDER

Magnaphonic
SOUND SYSTEM

NOW A COMPLETE STEREOPHONIC SOUND INSTALLATION PACKAGE

...of PROVEN
Quality!
from
$2,757

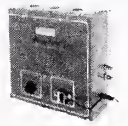


NEW *Magnaphonic* PH-1435 REPRODUCER

WESTERN ELECTRIC LICENSED

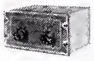
COMPLETE PACKAGE INCLUDES:

- Two penthouse reproducers.
- Plug-in equalized playback preamplifiers.
- Gang fader.
- Changeover switch.
- Horn switch.
- Remote linkage for changeover switch.
- Preamplifier power supply.
- Power amplifiers in enclosed rack cabinet.
- Stage horns.
- Complete cabling for interconnecting penthouse reproducers, preamplifiers, power supply and power amplifier for easy installation.
- Comprehensive, simplified installation handbook.

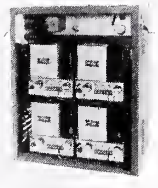


WC-435 PREAMPLIFIER
WALL CABINET

MS-435
MONITOR AMPLIFIER
WITH COMPLETE
EMERGENCY SWITCHING



MS-1435
HORN SWITCH



PA-30 POWER AMPLIFIER
IN ENCLOSED CABINET

SP-435 STAGE SPEAKER SYSTEM

SEE YOUR DEALER TODAY TO ASSURE EARLY DELIVERY!

MOVIE SUPPLY COMPANY
1318 S. Wabash Avenue, Chicago, Ill.

STERLING SALES & SERVICE, INC.
2019 Jackson Street, Dallas, Texas

HARRIS THEATRE SALES, INCORPORATED
321 S. Church St., Charlotte, North Carolina

CINEMATIC CORPORATION
122 Washington St., Bloomfield, New Jersey

THEATRE EQUIPMENT COMPANY
1206 Cherry St., Toledo, Ohio

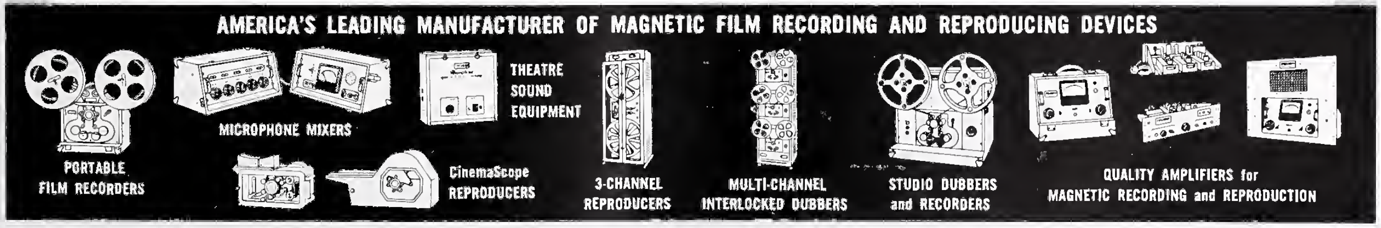
WESTERN SERVICE & SUPPLY, INC.
2120 Broadway, Denver 2, Colorado

EL PASO THEATRE EQUIPMENT COMPANY
7522 Monterey Drive, El Paso, Texas

THEATRE EQUIPMENT & SUPPLY CO.
1009 North 7th Street, Milwaukee 3, Wisconsin

Many other Dealers throughout the United States

AMERICA'S LEADING MANUFACTURER OF MAGNETIC FILM RECORDING AND REPRODUCING DEVICES


PORTABLE FILM RECORDERS
MICROPHONE MIXERS
THEATRE SOUND EQUIPMENT
CinemaScope REPRODUCERS
3-CHANNEL REPRODUCERS
MULTI-CHANNEL INTERLOCKED DUBBERS
STUDIO DUBBERS and RECORDERS
QUALITY AMPLIFIERS for MAGNETIC RECORDING and REPRODUCTION

MAGNASYNC MANUFACTURING CO., LTD., P. O. Box 707, North Hollywood, California

Sharpest image, edge-to-edge... most uniform light distribution... on any screen!

- NORMAL 2D-3D
- EXPANDED 2D-3D
- CINEMASCOPE

Recommended by 20th Century-Fox for clearest, sharpest, brightest CinemaScope screen images. Complete range of focal lengths, for finest image quality of *any* film, on *any* screen.

Bausch & Lomb
f/1.8
Super Cinephor
Projection Lenses

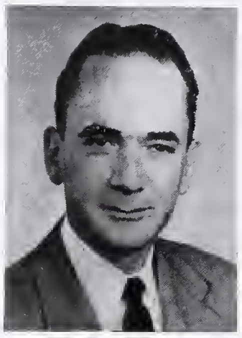
WRITE for new catalog E-123. Bausch & Lomb Optical Co., 67928 St. Paul St., Rochester 2, N. Y.

BAUSCH & LOMB
SINCE 1853

About People of the Theatre

AND OF BUSINESSES SERVING THEM

A number of appointments and promotions have been announced recently in various divisions of the Ampex Corporation, Redwood City, Calif., manufacturers of magnetic recording and sound equipment. *Thomas L. Taggart,* comptroller for Ampex since 1951, has been elected to the office of treasurer by the company board of directors, according to Board Chairman *T. Kevin Mallen.* Mr. Taggart will make his headquarters in Redwood City but will continue as executive vice-president and general manager of the Ampex Loud Speaker Corporation, a wholly-owned subsidiary which he has managed since its establishment last year. (The subsidiary manufactures speakers for the theatre sound systems of the parent company.) Succeeding Mr. Taggart as comptroller is *James E. Brown,* chief accountant and budget director, who acted as comptroller for several months. Mr. Brown joined Ampex early in 1953 and prior to that time he served in comptrolling and financial analysis capacities with such organizations as the Pacific Coast Borax Company, Public Utilities Commission of Texas, the Texas Fund, Firestone Tire and Rubber Company, etc. The appointment of *George A. Brettell* as chief loudspeaker engineer for the Ampex Loud Speaker Corporation has been announced by Mr. Taggart. Mr. Brettell took active part in the engineering projects at Ampex Corporation which resulted in the firm's line of stereophonic sound systems for the theatre. Prior to joining Ampex in 1953 he was in the sound engineering department of 20th Century-Fox Film Corporation and during World War Two was with the U. S. Navy Radio and Sound Laboratory at San Diego. A native of Newark, N. J., Mr. Brettell holds degrees from Lehigh University and the California Institute of Technology. Two other appointments have been announced by *Harrison Johnston,* general sales manager for Ampex Corporation. *John B. (Jack) Lang,* formerly with the Frank Edwards Company of San Francisco, has been named Ampex sales engineer in the Ampex sound equipment division. Mr. Lang has a background in manufacturing and engineering as well as sales work at the factory, jobber and retail level. Prior to joining Edwards, he was sales manager for Wesley Edmondson, Inc., retail appliance dealers in Houston, and product sales manager of the O. A.



Thomas L. Taggart

James E. Brown

IT'S HERE PERMALUM SCREEN

American and Canadian Patents Applied For

AFTER 1½ YEARS OF TRIAL & ERROR RESEARCH - - - PERMALUM SCREEN FOR DRIVE-INS IS NOW ON THE MARKET . . . .

Now Available are these *Proven Facts*

- **PERMALUM** will project flat, 3-D, Technicolor and Cinemascope pictures on flat or curved screen towers.
- There is a gain of three in light over your newly painted screen, designed to cover the entire drive-in viewing area, allowing shows to start earlier.
- No painting - - - manufactured of a non-corrosive, special alloy, extruded aluminum, with a specially anodized finish.
- No visible seams beyond the 1st ramp.
- Fasten **PERMALUM** to existing screen facing, and on new drive-ins save buying the solid facing needed for a painted screen and install 2 x 4 lumber - 24 in. on center as a fastening background.

PERMALUM costs only $1.70 per sq. ft. F.O.B. Milwaukee, Los Angeles, Philadelphia or Toronto, Canada, and erection cost to date is 25c per sq. ft. It can be purchased on a convenient time payment plan.

PERMALUM is not a competitive product.
IT'S THE BEST ! ! ! ! Made by a company who has been successfully manufacturing for theatres for 30 years.

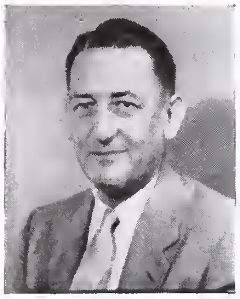
May we suggest you write us for an appointment to see pictures on Permalum at a Milwaukee Drive-In. If you should decide to purchase a screen, we will pay your travel expenses incurred in coming to and from Milwaukee --

Distributed by: **NATIONAL THEATRE SUPPLY** or write direct to:

Poblocki AND SONS

PHONE SHERIDAN 4-6655
2159 S. KINNICKINNIC AVE.
MILWAUKEE 7, WISCONSIN

Sutton Corporation, manufacturer of Vornado products. He is a graduate of Notre Dame University in electrical engineering. *Bob Paulson* has joined the New York district office of Ampex as manager of audio sales. Previously he was associated with the Tele Q Corporation and Special Effects and Equipment, Inc., producers and distributors of television and film production equipment. Before that he served as a division manager of Audio and Video Products Corporation and as associate producer-director for the Fred Waring Enterprises. Mr. Paulson is a graduate of Dartmouth.


John B. Lang

Bob Paulson

W. C. DeVry and *E. B. DeVry,* who were president and vice-president respectively of the DeVry Corporation, Chicago, whose line of 35mm motion picture projection equipment has been taken over by the Paromel Company, Chicago, have announced an expansion in the operations of their DeVry Technical Institute, a television training center. The DeVrys recently acquired a building for the Institute at 4141 West Belmont Avenue in Chicago which has twice the space of the two buildings previously occupied. The DeVrys plan to make their headquarters after April 15th at the Paromel Company's offices at 2048 West North Avenue. They revealed previously that they have a financial interest in Paromel. *Jack Miller,* who formerly was associated with the DeVry Corporation in sales and engineering, heads Paromel.

Modernization of the Capitol theatre, St. John, N. B., which was called the Imperial when it opened in 1913, was recently completed by the Famous Players Corporation, Ltd., Toronto. Improvements included complete reseating with 1,629 auditorium chairs, new entrance doors, a new box-office, a new refreshment stand, relighting throughout and replacement of equipment in the rest rooms.

The Valentine theatre, Defiance, Ohio, an operation of the Mallers Brothers, Fort Wayne, Ind., was recently equipped for CinemaScope by the Theatre Equipment Company, Toledo, under the direction of *Al Boudouris,* president. The installation included 10 auditorium speakers and was completed in three days.

Alex Mills has purchased the Dixie theatre in Sylvania, Ga., from the Dixie Amusement Company of Swainesboro, Ga.

C. W. Couick is the new owner of the Rex theatre, Huntersville, N. C. He was formerly with Stewart & Everett Theatres, Inc., Charlotte, N. C.

New marquees are now being installed at the Oriental and Roosevelt theatres, Chicago.

Two new drive-ins are nearing completion in the Denver area for opening this month—the 1,275-car Centennial, on the grounds of the Centennial race track, Littleton, Colo., and the Wadsworth walk-in drive-in with a capacity of 1,000 cars and 500 seats.

Mert Martin, formerly assistant city manager at Salida, Colo., for the Atlas Theatre Corporation, Denver, has been promoted to be manager of the Unique theatre, Gunnison, Colo., where he succeeds *Fay Body,* who moves to the Golden in Golden, Colo., replacing *Harry Ashton,* who has resigned.

James Dowell of Davis City, Iowa, has purchased the Earl theatre at Earlham, Iowa, and plans to reopen it.

Lou Green has been named assistant manager of Loew's Poli College theatre, New Haven, Conn.

Remodeling of the Murr theatre in Osceola, Ark., including equipping for CinemaScope, is reported by owner *Moses Sliman.*

David Kay has been named assistant manager of the Paramount theatre, Miami, Fla., under *Charlie Whitaker.* Mr. Kay replaces *Jim Martin,* who resigned.

J. Robert Hoff, vice-president of the Ballantyne Company, Omaha, has purchased the Airport drive-in there from *Oscar C. Johnson* of Falls City, Neb.

Earl Smith, formerly manager of the Queen theatre, Wilmington, Del., has been named general manager in that city for the Harold S. Eskin Amusement Enterprises, Inc., New York.

Ralph Brett, chief electrician at Loew's State theatre, Providence, R. I., since the house opened in 1928, has retired.

O. G. Roaden of Loyall, Ky., has acquired the Corlee theatre and Auburn drive-in in Cumberland, Ky., from the previous operator, *M. K. Murphy,* who will hereafter devote his activities to his theatre in Stone Gap, Va.

Recent remodeling of the Capitol theatre in Des Moines, Iowa, included equipping for CinemaScope and installation of new floors.

The Wapello at Wapello, Iowa, has been completely redecorated and reopened under the management of *Mrs. Mary Potter.*

E. J. Kramer of Burlington, Iowa, recently purchased the Winfield theatre at Winfield, Iowa, from *Mr. and Mrs. Dayle Allen.*

Two new drive-in theatre projects have been announced in Connecticut. They include a 650-car unit in New London by the Groton Open Air Theatres, Inc., of which *J. Lawrence Peters* is president. An opening is planned for late May. Also, *Anthony and John Perri* of New Haven have received a permit to build a drive-in theatre at Branford.

The Strand theatre in LePanto, Ark., has been sold to *W. C. Sumpter* by Strand Enterprises.

George H. Goodwin has reopened the Swan theatre in Bastrop, La.

Benjamin Seligman has resigned as assistant manager of the Stanley Warner Grand theatre in Wilmington, Del., with house manager *Vincent Olanin* transferred to the circuit's Warner in West Chester, Pa.

Stanley Warner's Metropolitan theatre in Washington, D. C., is to be remodeled, includ-

"Where To Buy It"

MOTIOGRAPH DEALERS

CALIFORNIA
LOS ANGELES: **B. F. Shearer Company** 1964 S. Vermont Ave.
SAN FRANCISCO: **B. F. Shearer Company** 243 Golden Gate Ave.
COLORADO
DENVER: **Service Theatre Supply Co.** 2054 Broadway
GEORGIA
ATLANTA: **Wil-Kin Theatre Supply, Inc.** 150 Walton St., N. W.
ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.** 1235 S. Wabash Ave.
INDIANA
INDIANAPOLIS: **Ger-Bar, Inc.** 442 N. Illinois St.
IOWA
DES MOINES: **Des Moines Theatre Supply** 1121 High St.
KENTUCKY
LOUISVILLE: **Falls City Theatre Equip.** 427 S. Third St.
LOUISIANA
NEW ORLEANS: **Hodges Theatre Supply Co.** 1309 Cleveland Ave.
MARYLAND
BALTIMORE: **J. F. Dusman Company** 12 E. 25th St.
MASSACHUSETTS
BOSTON: **Major Theatre Equipment Corp.** 44 Winchester St.
MICHIGAN
GRAND RAPIDS: **Ringold Theatre Equip.** 106 Michigan St., N. W.
MINNESOTA
MINNEAPOLIS: **Frosch Theatre Supply Co.** 1111 Curie Ave.
MISSOURI
ST. LOUIS: **McCarty Theatre Supply Co.** 3330 Olive St.
KANSAS CITY: **Shreve Theatre Supply Co.** 217 W. 18th St.
NEW YORK
NEW YORK: **Joe Hornstein, Inc.** 639 Ninth Ave.
BUFFALO: **Perkins Theatre Supply Co.** 505 Pearl St.
NORTH CAROLINA
CHARLOTTE: **Wil-Kin Theatre Supply** 229 S. Church St.
OHIO
CLEVELAND: **Ohio Theatre Supply** 2108 Payne Ave.
OKLAHOMA
OKLAHOMA CITY: **W. R. Howell** 12 S. Walker Ave.
OREGON
PORTLAND: **B. F. Shearer Company** 1947 N.W. Kearney
PENNSYLVANIA
PITTSBURGH: **Atlas Theatre Supply** 402 Miltenberger St.
FORTY FORT: **Vincent M. Tate** 1620 Wyoming Ave.
TENNESSEE
MEMPHIS: **Tri-State Theatre Supply** 320 S. Second St.
TEXAS
DALLAS: **Modern Theatre Equipment** 1916 Jackson St.
UTAH
SALT LAKE CITY: **Service Theatre Supply** 256 E. First So. St.
WASHINGTON
SEATTLE: **B. F. Shearer Company** 2318 Second Ave.
WEST VIRGINIA
CHARLESTON: **Charleston Theatre Supply** 506 Lee St.
WISCONSIN
MILWAUKEE: **The Ray Smith Company** 710 W. State St.

CANADA
CALGARY, ALB.: **Sharp's Theatre Supplies** Film Exchange Bldg.
MONTREAL, QUE.: **Dominion Sound Equip.** 4040 St. Catherine St., W.
Perkins Electric Co. 1197 Phillips Place
TORONTO, ONT.: **General Theatre Supply Co.** 861 Bay St.
VANCOUVER, B.C.: **Dominion Theatre Equip.** 847 Davie St.

Even Small Theatres CAN NOW AFFORD A CINEMASCOPE INSTALLATION!

Leo T. Jones, New Star Theatre, 540 seats, Upper Sandusky, Ohio, who has installed Motiograph AAA Projectors and Motiograph Stereophonic Sound, says:

> "My Motiograph Stereophonic Equipment is better than any I've heard within miles of here, and I was able to run 'THE ROBE' to better visual and audio results because of it."

NOTE: FIRST WEEK'S GROSS WAS 515% ABOVE NORMAL.

Motiograph offers six models of Stereophonic Sound Equipment:

- 1 for theatres of 500 seats or less
- 1 for theatres of 800 seats or less
- 1 for theatres of 800 to 1300 seats
- 1 for theatres of 1300 to 1900 seats
- 1 for theatres from 1500 to 2200 seats
- Another for theatres of 2200 to 5000 seats

Each model contains identical Motiograph AAA magnetic penthouse reproducers, a 4-channel preamplifier, a change-over switch and equalization panel, a power supply horn switching panel, a system selector switch and a 4-channel monitor speaker, plus amplifier racks and other mounting and connecting apparatus.

Each model has three power amplifiers which vary only in amplifier power output. Each power amplifier in the smaller systems has a power output of 20 watts at less than two per cent harmonic distortion. The intermediate systems have three 35 watt and the largest systems three 70 watt power amplifiers.

All models employ three Altec Lansing "Voice of the Theatre" loud speaker systems. The size of the loud speaker systems furnished depends upon the size of the theatre in which the equipment is to be employed.

Two sizes of auditorium speakers are furnished. The size and number of such speakers again depend upon the individual requirements of the theatre in which the speakers are to be installed.

Motiograph stereophonic sound systems can be matched to any presently installed regular theatre sound system. The Motiograph AAA Penthouse Reproducer may be used with any modern projector mechanism.

Order without further delay so that you can play all of the big money-making CinemaScope pictures now being released. Send today for free literature.

MOTIOGRAPH STEREOPHONIC SOUND FOR THE DRIVE-IN

Let our experts explain how Motiograph can equip your Drive-In Theatre to show "THE ROBE" and other great CinemaScope productions.

MOTIOGRAPH, INC.

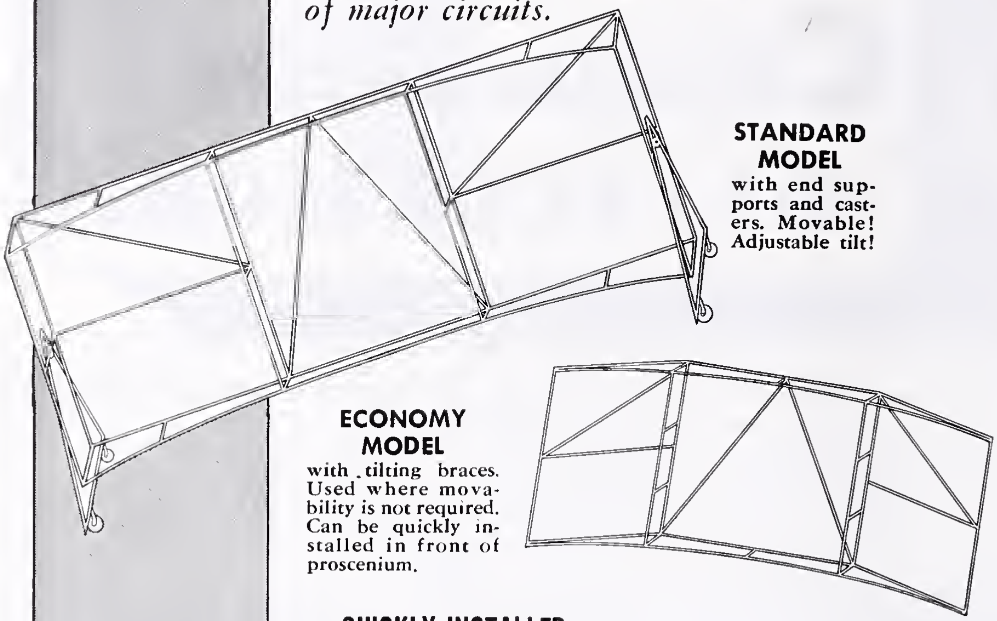
4431 West Lake Street • Chicago 24, Illinois

PROJECTORS • STEREOPHONIC SOUND EQUIPMENT

For List of Authorized Dealers See Opposite Page

RAYTONE-THOMPSON! STILL THE FINEST OF THEM ALL!

NOW in use all over the world. First choice of most Hollywood studios and a majority of major circuits.



STANDARD MODEL
with end supports and casters. Movable! Adjustable tilt!

ECONOMY MODEL
with tilting braces. Used where movability is not required. Can be quickly installed in front of proscenium.

- **QUICKLY INSTALLED.** Easy assembly possible due to simple but ingenious design. Diagrams and color markings included with instructions. Lacing hooks instantly adjustable for alignment with grommets. Provides fine even tension all around. Can be erected by non-skilled help in 1 hour or less.
- **ADJUSTABLE.** Aluminum screens are highly reflective and usually require some tilting for better light distribution to balcony. Degree of tilt is dictated by reflectance factor of screen surface. Our frame is immediately adjusted *after* lacing and *can be changed to meet any future requirements.*
- **LIGHT BUT RIGID.** Once assembled, it maintains perfect shape. Moves on casters or can be easily flown. 35′ frame weighs 750 lbs. Strong enough to extend in front of proscenium without bracing to any wall. Used by most Hollywood studios.
- **OPTICALLY TRUE.** Radius of curvature set at factory. It never changes due to warp when tilted, therefore distortion cannot be introduced. The curve is true and the screen laces perfectly without stress or wrinkling.

RAYTONE SCREEN CORP. 165 CLERMONT AVENUE
BROOKLYN 5, NEW YORK

YOUR Projection and Sound Equipment can be converted for

CINEMASCOPE

See your Theatre Equipment Dealer or write direct for list of kits for conversion of all types of Projectors and Sound Reproducers

LaVEZZI MACHINE WORKS
4635 WEST LAKE ST. CHICAGO 44, ILL.

ing installation of a new marquee, seats, carpeting and lights and renovation of the lobby.

K. B. Duke has announced plans for renovating the New theatre in Leonardtown, Md. While this work is being done he will reopen the St. Mary's theatre there.

Paul Kesller, formerly manager of Rifkin's Suffolk theatre, Holyoke, Mass., has been transferred to the circuit's Meadow Glen drive-in, Medford, Mass.

Sam Reichblum is completely remodeling his Columbia theatre, in East Liverpool, Ohio.

David Flexer of Flexer Theatres, Inc., Memphis, Tenn., has announced the start of construction of his new drive-in at New Albany, Miss.

Gilbert Rounsaville has resigned as manager of the Grand, Dixie and Buckskin theatres in Holdenville, Okla.

Lee C. McFerrin has replaced *Harry Buck* as assistant manager of the Fulton theatre in Pittsburgh, Mr. Buck having been promoted to manager of the State and Ohio theatres, in Conneaut, Ohio. Mr. McFerrin was formerly at the Paramount in Youngstown.

Robert Broadbent has been appointed city manager in San Francisco for North Coast Theatres, Seattle, by *Sherrill Corwin,* president.

Ed Lachman, president of Lorraine Carbons, Inc., of Boonton, N. J., recently made an extended trip covering Dallas, Tex., and the Midwest, calling on dealers and exhibitors with his new, improved large-cored Lorraine "Orlux Super-Charged" carbons, developed for CinemaScope and 3-D projection and all wide-screen systems.

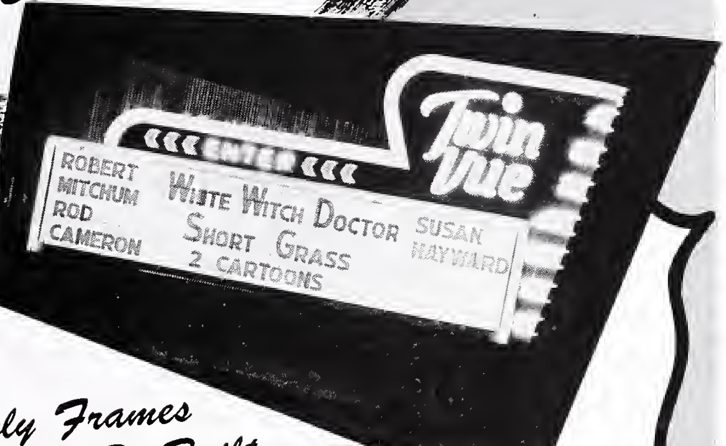
•

NAMED TO GOVERNMENT POST

George H. Roderick, formerly vice-president in charge of operations for the American Seating Company, Grands Rapids, Mich., is congratulated by John Slezak, Under-Secretary of the Army, upon the former's appointment as Assistant Secretary of the Army by President Eisenhower. Looking on is Mrs. Roderick. Associated for 33 years with American Seating, Mr. Roderick is a graduate of the University of Michigan with a degree in mechanical engineering. He served in various engineering positions until 1939 when he was assigned to special defense projects. In 1943 he became manager of war products and in this capacity had charge of all war contracts for the company. He headed the company's reconversion planning committee in 1944 and in 1947 was made manager of research and development and elected to a vice-presidency and to membership on the board of directors.

MORE THEATRES HAVE WAGNER ATTRACTION PANELS AND LETTERS *than All Other Makes!*

Like a good show, theatre men know a good attraction panel when they see one. They know that their most effective, lowest cost advertising medium is a Wagner panel which is large enough for plenty of powerful sales copy formed with Wagner letters in a variety of sizes and colors to lend emphasis.



Installed by
Martin & Co.,
Sweetwater, Tex.
for
The Twin Vue,
Odessa, Tex.

The Only Frames Which Can Be Built Without Limitation of Size

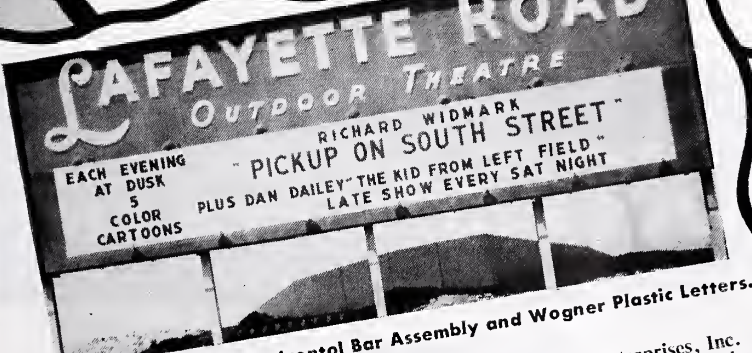
and which can be economically serviced through open windows and without removing frames—Wagner Window-type frames and glass units. They're stronger, and can be installed before installing the glass.

The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes. 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

A LOW COST PANEL FOR DRIVE-INS

Installed by
White Way Electric Sign Co.,
Chicago, Ill.

Wagner Enduronamel Steel Panels comprise both the background and letter mounting arrangement. Chip-proof, shock-proof, alkali-resistant, and salt-spray-resistant baked enamel.



An inexpensive Wagner Horizontal Bar Assembly and Wagner Plastic Letters.

Installed by Federal Enterprises, Inc.
Indianapolis, Ind.

Sold by theatre equipment dealers everywhere.

WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVENUE • CHICAGO 12, ILLINOIS

Please send BIG free catalog on Wagner show-selling equipment.

Name ________________

Theatre ________________

Street ________________

City & State ________________

MGM-PARAMOUNT AND ____________ (YET TO BE ANNOUNCED)

are now filming their

GREATEST PICTURES IN

PERSPECTA STEREOPHONIC SOUND*

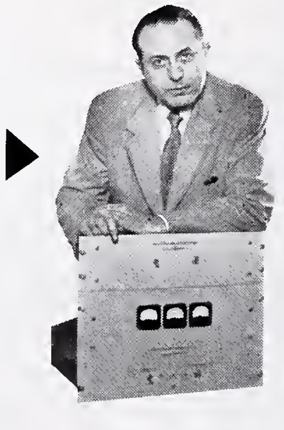
a single optical track with no projector modification.

It's here! Perspecta Stereophonic Sound... completely compatible with conventional sound... is the simplest, least expensive system ever developed.

Because a standard optical sound track is used, there are no modifications to projectors. Exhibitors with multi-channel systems need install only a *single* unit. Others can switch to stereophonic sound by installing a Perspecta Stereophonic Sound unit plus additional power amplifiers and speakers. That's all! And Fairchild... who design engineered it... is now delivering this miracle unit, the Perspecta Stereophonic Sound Integrator.

This is the simple, permanent, stereophonic sound system that solves all the exhibitors' problems.

There's no difference in projection procedures. In fact, you can splice Perspecta Stereophonic Sound film into conventional film—and the switch is automatic. Optically recorded Perspecta Stereophonic Sound requires only the *regular* sound head.



Meet Ray Crews, Vice President of Fairchild and in charge of the Motion Picture Sound Division—Former Supervisor of Sound Recording under Loren Ryder at Paramount and Westrex subsidiary manager, he understands the producers' problems... knows exhibitors' needs in today's market.

Let us know what equipment you're now using. We'll show you how to change to Perspecta Stereophonic Sound.

Fairchild Recording Equipment Co.
Motion Picture Sound Division
Whitestone 57, N. Y.

Rush me a schematic installation drawing on Perspecta Stereophonic Sound for my theatre. I now have the following equipment:

Name____________

Street____________ Zone______

City____________ MPH

State____________

*Invented by C. ROBERT FINE, President of FINE SOUND, INC.

FAIRCHILD RECORDING EQUIPMENT

Motion Picture Sound Division
Whitestone 57, New York

Better Theatres

for APRIL 1954

GEORGE SCHUTZ, Editor

EDITORIAL INDEX:

Page

STEREOPHONIC SOUND IN THE DEVELOPMENT OF NEW TECHNIQUES, by *Gio Gagliardi* 16

MAKING GROWTH OF THE ART COMPLETE WITH STEREOPHONIC SOUND, by *George Schutz* 17

ON THE HOUSE department:

WIDE-SCREEN'S NEW ADAPTABILITY 21

VISTAVISION: THE NEW PARAMOUNT SYSTEM, by *Loren L. Ryder* 22

AUDITORIUM REMODELING FOR THE WIDE PICTURE, by *Ben Schlanger* 26

THREE-CHANNEL SOUND FROM ONE OPTICAL TRACK 28

BETTER PROJECTION department:

THREE-CHANNEL SOUND FOR CINEMASCOPE AT DRIVE-INS 31

DRIVE-IN EQUIPPED FOR CINEMASCOPE: THE MOTOR-VU, SALT LAKE CITY 36

ABOUT PRODUCTS 39

DRIVE-IN department:

WIDE-SCREEN VALUES AT DRIVE-INS: by *Wilfred P. Smith* 46

METHOD IN MANAGEMENT department:

A DICTIONARY OF MAINTENANCE *(Part Three)*, by *Curtis Mees, Fourteenth Article of a Series on Motion Picture Theatre Management* 49

CHARLIE JONES SAYS: What Theatres Need Most Is More Laughter and Tears 52

ABOUT PEOPLE OF THE THEATRE 8

Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market Guide Number, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.
RAY GALLO, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOllywood 7-2145.
MIDWEST: Urben Farley & Company, 120 S. LaSalle Street, Chicago; FInancial 6-3074.

More Devices To Establish Wide-Screen

THE TECHNICAL movement started last year grows and grows, continuing a coinage of process names which keeps us mindful of the fact that the objective of it all is exploitable merchandise.

After several years of conditions which made many exhibitors half-believe that theatrical motion picture exhibition was doomed to extinction by a medium which could reproduce films in the home, theatre operators were heartened by a surge of industrial energy directed toward advancement of the art itself, so that it could continue to require the facilities and environment of a public theatre.

The technical movement thus generated has been astoundingly productive of material progress in devices and applicable know-how. In a matter of months, it brought to the screen dramatic productions in stereoscopy and laid the groundwork for greater competence in that medium; and concurrently it supplanted the original shape of the picture and concepts of its size with techniques which have given both picture and sound increased conviction.

Now, following triumphs of CinemaScope, come the Superscope method of Joseph and Irving Tushinsky, to extend use of the anamorphotic technique; and VistaVision for adjustment of wide-screen to a variety of conditions; plus Perspecta, which does much the same for sound.

Announced in recent weeks for immediate application, the latter group brings the movement to grips with realities of the business with which it could not be materially concerned at the outset. If a trend toward standardization has not yet been shaped, at any rate the practical conditions are now being further developed for determination of the faculties that standardization should give the screen—whether, indeed, there ought to be standardization in the familiar terms of identical practice for all.

●

In writing a piece about the problem presented by obsolete and shabby theatres, for the March issue of BETTER THEATRES, we referred—on our typewriter—to the industry's "Great Depression" of 1948-53. But the gremlins of printing changed the eight to a zero. We here note the error for the record. —G. S.

Stereophonic Sound in the Development of New Techniques

An evaluation of the new technical movement, and the place of stereophonic methods in it

By GIO GAGLIARDI

ONE OF the principal reasons for an industry's continued success is the absorption and incorporation of all new modern manufacturing techniques and the continuous improvements of its product's performance. When such products become retarded in progress and static in quality, the inevitable result is a diminishing of public acceptance and consequently a decrease in their sales value.

The motion picture industry is no exception to this rule. Let us look back at its history. Motion pictures grew from infancy in the first two decades of this century, to at least adolescence in the early 1920's. They were a new art in entertainment, and this entertainment was available to everyone, regardless of means and regardless of location.

Little progress was made in this period in the development of equipment for presenting better performances. Plots and productions were improved, projectors were changed from hand to motor operation, but by and large technical improvement was slow and meagre. The industry had a complete monopoly of the cheap entertainment field; no efforts were necessary, hence technical progress was not encouraged.

Then came the radio invasion. This new form of free and novel entertainment became quickly available to the general public. A competitor had arisen in the amusement field and box-offices across the land quickly began to feel the effects. The industry strove by means of more richly furnished theatres, some improvements in picture size and brightness, and more lavish productions to woo back its public. These efforts, in themselves, were not found sufficient. But the very research that had produced radio gave the motion picture its greatest advance. The "talkies" were born.

The success of the sound picture is an historical fact. Great fortunes were made in the newly energized motion picture industry. Little by little improvements were made in the techniques of recording and reproduction, and the motion picture regained its supremacy and its practical monopoly of the entertainment field.

We all remember those beginnings. For several years many die-hards questioned whether the "talkies" were here to stay. They spoke of the inferiority of "canned" music and speech. Many exhibitors refused to install the new sound equipment, denied their necessity. They claimed that the public was not satisfied with the mechanical voice of the screen and would shortly reject it in favor of the familiar, more "intimate" silent technique. Among engineers, controversies raged about sound-on-disk, sound-film, horn type and cone type speakers, variable area and variable density recording.

COMPLACENCY—THEN TV!

As time progressed certain major improvements were developed and suggested by the technical departments of the various motion picture companies. From the late 1920s and through the 1930s wide film projection was attempted, stereophonic sound was demonstrated, and stereoscopic motion pictures were promisingly presented in the laboratories.

These spectacular developments, however, were not brought to the public. The necessity was not apparent. The motion picture industry was prosperous, so why bother with such disturbing innovations?

Then, after World War II, came television!

History repeated itself. Television, with its free home entertainment, challenged the motion picture theatre with both screen and speaker. Within a couple of years, box-office receipts fell to alarming lows, and the entertainment pattern and customs of the American public began to change radically. Something quite drastic had to be done to the motion picture so that it might meet this new opposition successfully.

The industry has been extremely fortunate that the engineering facilities and know-how at its disposal are many times greater than those of the 1920's. Harnessing this reservoir of knowledge, the motion picture producers have been able to develop, with astounding response to a desperate situation, stereoscopic pictures, wide-screen techniques and stereophonic sound. These already have regenerated the business.

THE MOVEMENT BEGINS

Stereoscopic pictures started this great new large scale crusade for motion picture renovation. Certain technical deficiencies have prevented this form from receiving continuous acclaim, but these deficiencies are being remedied. Synchronization of the two pictures will be positively registered when both pictures are printed on the same film. Sufficient brightness for very large 3D pictures will be obtained when the Vectographic process is perfected. Polarizing viewers already have been markedly improved.

The wide-screen movement was sparked by Cinerama. It was suggested that pictures could be widened by reducing the height of the film gate aperture; then 20th Century-Fox announced adoption of the anamorphotic method, using compression and expansion lenses to obtain a screen image approximately two and a half times wider than it is high.

It takes only a few visits to theatres presenting the wider picture *properly* to make one dissatisfied with the older methods of projection. The point has been raised that many theatres are too small, or otherwise

(*Continued on page* 34)

Making Growth of the Art Complete with Stereophonic Sound

How multiple-track technique enters inevitably into considerations of technical progress submitted to the industry by wide-screen.

By GEORGE SCHUTZ
Editor of BETTER THEATRES

We would like to believe that resistance to stereophonic sound is a natural reaction setting in after the first fever of "new techniques." What seized the industry last year was much too sudden and violent to avoid a relapse. Great expectations were bound to give way to dismay when projects were resolved into dollars. Perhaps the issue is no more than one of time to absorb this new pressure of technical progress.

Quickly indeed has the industry accepted the larger, wider picture, and that alone is calling for expenditures large enough to trouble many exhibitors after some five or six years of box-office drought. It is easily understandable that they should be in a mood to settle for less than the whole hog.

We don't see that attitude, however, as one to discourage consistent pursuit of the objectives sketched out last year. Half-measures, temporary substitutes may be warranted by immediate conditions. The only unfortunate outcome of that would be to let them pull the business into the same kind of rut it has just climbed out of.

You can reasonably say that you cannot find or risk the money necessary to equip for stereophonic sound but one is distorting the facts to suit one's convenience if it is added, "Besides, stereophonic sound doesn't mean anything anyway." Who said so, the public? We don't think the public has separated it for specific appraisal. Besides the industry has but recently entered upon its use, experimenting, sometimes resorting to new and tentative tricks of pseudo-stereophonic, limiting its possibilities by sticking cautiously to familiar formats of cinematography. Give the creative fellows time and experience!

And give the public time for conditioning. Some of the most memorable motion pictures ever made were silents. We doubt the theatre has ever thrilled an audience more than millions were thrilled by "The Birth of a Nation." Would that same production be as effective today? We doubt it. Even with other things equal, lack of sound would render the action too absurd for conviction. Yet you cannot exploit the mere fact of sound today, as "talkies" were advertised a quarter of a century ago. It is now an inherent quality of a motion picture performance. Accepting it as such, the public has become conditioned to the manner of its use and to its qualities.

The movie public doesn't know *what* it likes. It only knows *when* it likes. An industry protects its market by making its product better. It introduces improvements to replenish demand—demand that comes only after tasting. A symbol of Henry Ford's genius is the Model T. But Fords today have automatic transmission—plus power-steering and push-button windows.

STEREOPHONIC FUNCTION

The simple commercial fact of stereophonic sound is that it is *better* than one-channel sound.

That fact can't be ignored. It could be rejected, but if it were, we are convinced that it would always be around to haunt the business.

Stereophonic methods have, indeed, been nagging the industry for years. Many sound engineers and creative minds of motion picture production long have thought that it must come one day. Simply because it is better.

Its possibilities were fascinating enough to produce a "Fantasia," without wide-screen cinematography to suggest it. When "Cinerama" came, stereophonic sound was part and parcel of it. Regardless of lateral "directionalism," wide-screen technique provides stereophonic sound at last with the possibility of pictorial volume, the range of movement, the differentiation of material which stereophonic (as distinct from binaural) sound requires to realize its fullest impact.

Because it is the function most readily identified, lateral localization of sound—so-called "directionalism"—tends to be the only value generally attributed to stereophonic sound; and because a motion picture, as typically produced under the persistent influence of practices established to meet limitations of screen size, precautiously uses sight to ensure such localization regardless of the distance of pictorial source from a reproducer at the middle of the screen, stereophonic sound is often regarded as of no value unless the picture is of relatively tremendous dimensions, therefore meaningless to the average theatre, and ridiculous in a small one.

One couldn't ask for a better demonstration of the fallacy in that appraisal than what has been done recently at drive-ins. A few weeks ago at Brunswick, N. J., for example, sound by two speakers in a car was compared with that of the usual one. Mind you, these were speakers of relatively small frequency range of the regular in-car type. And of course the sound came from only a few away from the listener, while the action was a couple of hundred feet or more in the distance. Yet the sound seemed more realistic. More than one person at the demonstration testified to that. Why?

Greater fidelity, for one thing. The

Stereophonic Recording as a Source of Greater Realism

[Appraising stereophonic sound, particularly when it is given the fullest practicable application in recording, a paper read at the April 1953 convention of the Society of Motion Picture and Television Engineers, by Lorin D. Grignon, 20th Century-Fox recording engineer, is excerpted below as a footnote to Mr. Gagliardi's adjoining discussion from the point of view of a projection engineer.—ED.]

Greatly improved sound quality can be obtained by the use of stereophonic methods. It is easily demonstrable that recordings made in sets which give unnaturally "boomy" or otherwise poor results monaurally, result in records which more nearly reproduce the true conditions in that set when recorded stereophonically. This is still true when disregarding subject sound placement.

•

Many more illusions can be created by sound alone, opening new dramatic, effective avenues for motion picture story presentation.

•

With sufficient experience and certain desirable auxiliary equipment, production cost need not be greatly increased. . . . Very little difficulty has been experienced in lighting, even though three or more microphones might be used. There are times when the sound engineer has considerable latitude and can ease the lighting problem of the cameraman. There are other times when very little latitude exists and the sound engineer can then give away very little to the cameraman. Good co-operation and understanding by both parties is demanded.

•

Re-recording, technically, is no more difficult than at present, but having introduced one additional degree of freedom, more manipulation will be required. Many stock library monaural tracks may be used, provided equipment is available for controlling placement of the desired sound. . . . Greatly increased showmanship can sometimes be achieved if specific effects are stereophonically recorded for the scene.

•

It is concluded that stereophonic recording can be used for motion pictures and will provide a superior sound presentation which is one step closer to technical perfection and realism on the screen. Unfortunately, stereophonic sound cannot be introduced overnight, but it can be made available to the industry if wanted.

two-speaker sound came from magnetic tracks (the set-up used CinemaScope prints). The single speaker reproduced one optical track.

Pertinent also, however, is presence of two sources of sound, with sufficient displacement to strengthen differences in the hearing of one ear compared with that of the other. With two normal ears we are accustomed to hearing two sets of sounds. That is how we locate the source of sounds (doing so only approximately—for exactness at some distance, sight too is needed); and two-point hearing, combining variations of identical original tones, is natural to us.

Thus it is reasonable that two speakers reproducing identical signals, but from two directions, with the possibility of differences in arrival time and of different reverberant influences imposed by different locations with respect to the listener and surrounding surfaces, could produce conditions of hearing more like those to which we are habituated than a single set of those same tones, from one source, could do; hence the brain interprets the composite sounds as realistic.

It is the business of stereophonic recording, of course, to reinforce the function of multiple-point reproduction by giving each speaker system its own track, with variation of tones created naturalistically through microphone placement, or by manipulation of the recording equipment (adjustment of volume or introduction of time lag by signal displacement on the tracks). In this way stereophonic recording (which of course is meaningless without corresponding reproduction) can readily affect sound localization without absolute dependence on *pictorial* manipulation to insure participation of sight. Thus action is liberated. And sound itself, alone, can be used narrationally as dramatic material may indicate, extending the power of suggestion which has made the screen the greatest of all story tellers.

FURTHER AIDS TO REALISM

Furthermore, with respect to "directionalism," sound needs to be localized on the screen *not only across the width,* but in *depth,* and this requires stereophonic technique to make it more than an obvious "theatrical" trick disturbing to the illusion.

Worth noting, too, is the fact that stereophonic technique allows volume to be increased without the harshness that has caused some people to complain that the sound is too loud. Giving the hearing mechanism conditions simulating those to which it is habituated probably bears upon that. Another factor may be the cancellation in one channel of defects in another.

In any case, it has been demonstrated, through careful experimentation, that most people can enjoy music reproduced by at least two speaker systems at a higher volume level than the same music reproduced on a single channel. Directors can use that reaction occasionally to get extraordinary impact.

In considering all of the devices by which the motion picture achieves its conviction, it is to be borne in mind that each operates with all the others to create an illusion. Let one thing be off key and the others lose some of their effect. Give the mind consistent stimulation without pronounced invasion of extraneous data and it will do a swell job of believing what you want it to. That is why a motion picture that pretty well fills the effective field of vision produces a sharper sense of perspective—three dimensions—than the postage-stamp variety sharing perception with a lot of architectural gimcracks. Any gain in the naturalism of sound helps to make the whole performance convincingly realistic.

What can be lost sight of, at a time of decision under urgent economic compulsion, is applications of a new technique which may not even be anticipated on the basis of established practice. By what are some of us judging the value of stereophonic sound? By its application to motion picture material and technique as we have had them. Give creators of motion pictures the larger performance area and deny them comparable scope in sound technique and they will of course gear their methods to those conditions. But what might they be able to produce if they were released from the old limitations in both directions? Stereophonic recording adds to the chores of production, naturally, but to no comparable degree that simple sound did in the first place.

At the theatre end, the only material difficulty is injected by the cost of equipment. Stereophonic sound calls for multiple

(*Continued on page* 34)

buy the new Bevelite jewel-tone 4" speaker ...you can **hear** the difference!

Manufactured by
THEATRE SPECIALTIES, INC.
1615 Cordova Street
Los Angeles, California

amazing low price
$5.95
each

The smart, modern beauty of the new Bevelite 4" jewel-tone speaker...for all drive-in theatres...is both practical and functional. The light weight, weather-proof case is constructed entirely of Tenite II, the very latest development of the Tennessee Eastman Corporation. It's specially designed to bring out the jewel-tone quality of the 4" speaker. There's no better drive-in speaker than the jewel-tone Bevelite...you can hear the difference!

AMPEX
MULTI-DIRECTIONAL SOUND
STEREOPHONIC

STEREOPHONIC SOUND FOR AS LITTLE AS $3995

- ***A complete sound system for CinemaScope films***

  For the small theater this is a complete 3-channel sound system, including the sound heads, amplifiers, speakers, controls and other accessories.

- ***Built by Ampex, world leader in magnetic sound***

  Design is based on the greatest available experience in magnetic sound. All components are built and furnished by one responsible source, the Ampex Corporation.

- ***Highest fidelity assured***

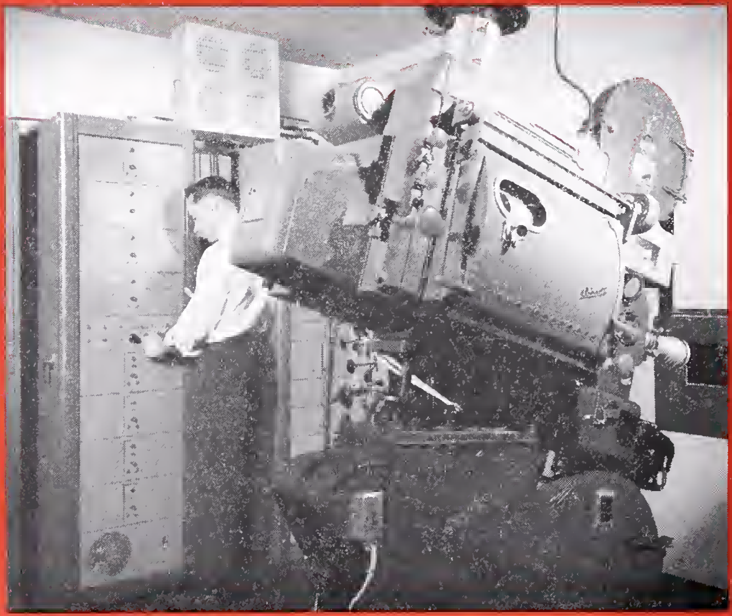
  This low cost Ampex system uses the same magnetic reproducer and same speakers as the higher powered Ampex Multi-Directional Sound systems used in the largest theaters.

- ***Completely protected against sound blackouts***

  Ampex safety features prevent loss of important sound or dialogue through failure in any part of one or even two channels.

- ***Installed and maintained at lowest cost***

  Amplifiers and equipment are furnished in one neat rack mounted assembly requiring a minimum of external wiring.



Ampex installation showing the "clean" compact arrangement of amplifiers and control equipment.

The Ampex Sound Head provides high fidelity performance for all Ampex systems from the smallest to the largest.

AMPEX
CORPORATION

AMPEX CORPORATION • 934 Charter Street • Redwood City, California
Branch offices: New York, Chicago, Atlanta, San Francisco and College Park, Md. (Washington D.C. area)

On the House

★ editorial reports and comment on events, trends, people and opinion

WIDE-SCREEN'S NEW ADAPTABILITY

THE MOST recent developments in wide-screen technique offer some further satisfaction to veteran advocates of the Big Picture, without, however, helping much, if at all, to resolve their arguments as to what it eventually will, or should, become. The gusty month of March brought in, not altogether freshly but with new authority:

1. Anamorphotic systems that start with printing, not shooting, to make the advantages of compression-expansion available in various aspect ratios.
2. A method of distributing single optical track sound to three speaker channels with automatic control of volume in each for directional emphasis according to a pattern prescribed in production.
3. Paramount's VistaVision, which allows the exhibitor to choose whether he wants either or both of the techniques noted above, or to rely merely on height masking at the aperture, adding nothing to his equipment (except to install, of course, projection lenses for his new picture width, perhaps also lamps to provide additional light that the new picture may require.)

The manner in which VistaVision prints are produced to provide this flexibility of application is described by Loren L. Ryder, head of Paramount Pictures' Engineering and Sound Department, on page 22.

The Perspecta sound system, by which an optical track can be given three-channel reproduction, is explained on page 28.

Of the two new anamorphotic methods demonstrated recently in New York, that developed by Joseph and Irving Tushinsky, technologists at the RKO Radio studio, who call it Superscope, will be the subject of an article by Joseph Tushinsky in the May issue of BETTER THEATRES.

Similar in application is the Super Panatar lens of Robert E. Gottschalk, which has been placed in production by Panavision, Inc., with distribution by the Radiant Manufacturing Company of Chicago ("Astrolite" screens). Like the Tushinsky optical system, the Super Panatar uses an arrangement of prisms (as opposed to the cylindrical lenses of CinemaScope) to compress the photographic material and to expand it in projection.

Such a method allows wide-screen technique to take advantage of the anamorphic photograph with considerable flexibility and widened area of application. The Tushinsky system, for example, can produce an anamorphic release print from any master print of suitable photographic quality regardless of how it was shot, by blowing it up to make a new master, then compressing the material in a new release print. Thus reissues of productions made conventionally can be printed anamorphically for wide-screen presentation, though with possible inferiority to pictures shot for the purpose because they would not have the advantage of wide-angle lenses for large-volume scenes.

SCREEN LIGHT ADVANTAGE

The significance of the method to pictures produced for wide-screen presentation is indicated by the use Paramount is making of it to give its VistaVision complete adaptability. Paramount is shooting all productions with camera allowance for aspect ratios greater than that of the Academy standard frame (1.33/1). Prints made by the Tushinsky process will be supplied, however, so as to allow theatres equipped with Tushinsky projection lenses to project in a higher ratio with use of all, or substantially all, of the light at the aperture.

In short, the Tushinsky system takes advantage of the efficiency of anamorphotic compression and expansion with adaptability to a variety of aspect ratios readily contrived through printing rather than cinematography. It is to be appreciated that a prime virtue of anamorphotic prints is their relatively efficient use of available light in projection. Much, and potentially all, of the increased width of the picture is realized purely optically. Aperture masking can change picture proportions, but just as much lamp output is required as would be needed to put the entire frame on the screen.

Another advantage relative to light submitted in favor of applying the anamorphotic method only at the print stage, is that anamorphic cinematography requires a higher level of set illumination. So long as there was enough light, without distortion, that of course would be a matter of production cost or convenience.

While proportions of the projected picture may be changed in the theatre through mechanical adjustment of the prismatic system, the anamorphic print is of course expanded in the same ratio as it was compressed. Or substantially so—Messrs. Tushinsky say that you can cheat on the original ratio to the extent of about 10% before the audience becomes aware of distortion.

All of these more recent developments supply affirmation of the larger, wider picture as a basic change in motion picture technique. Production is committed to wide-screen; theatres not yet equipped for it will have to do so or become steadily different from the norm. In time, when production technique may proceed without reference to any other conditions of exhibition, a good presentation of all but old product may be otherwise impossible.

That still could leave considerable room, however, for variation in wide-screen technique. The Todd-AO project in 70mm film is still to be heard from. The Tushinsky's of Superscope are working on a camera of MGM sponsorship which would vary the approach of Paramount and Todd-AO by stretching the negative image entirely across the film strip, eliminating some sprocket holes to do so.

As for sound, will it be optical or magnetic, one-track or stereophonic with one channel or more? Or will it be at least two combinations of these, with theatres taking their pick according to their needs?

This year is starting out as if it were to bring us close to an answer.

VistaVision

The New Paramount System

The method of wide-screen photography and printing employing a horizontal negative, adopted for all production by Paramount Pictures, described in the first of three articles—

By **LOREN L. RYDER**
Head of Paramount Engineering & Recording

VistaVision is a new simple, compatible and flexible overall system of producing, release-printing, and exhibiting motion pictures. It will give to every theatre the world over the finest possible quality on the largest possible screen at the lowest possible cost.

In introducing VistaVision, Paramount has introduced the technique of *optical reduction from a large negative image to the standard release print image.* This is the most important and distinctive feature of VistaVision. It *is* VistaVision. It is the feature which we believe others must follow if they are to reduce grain, eliminate fuzziness and gain bigger, brighter and better pictures.

Larger screens and larger pictures, such as the old Magnascope, have always been possible. The limiting factors have been picture quality and adequate screen illumination. The metalized screens (which were introduced for 3D) and new projector lamp houses have helped screen illumination. VistaVision is the first process to make a noteworthy and immediately apparent improvement in picture quality. *VistaVision improves the front and side seat viewing,* whereas all other processes diminish the value of these seats.

In balancing the overall system to this new level of quality, we are making several changes. Most of these changes simplify the procedures, and most of these changes are made during production and release printing, not at the theatres. VistaVision release prints will play in any theatre anywhere in the world with an improvement in picture quality. Some improvement will be apparent even on the old "postage stamp" screens in theatres where not one cent has been spent to improve the presentation. Theatres that have large seamless screens and good projection equipment will gain full advantage of VistaVision without further change or expenditure.

Paramount makes no demand on any theatre, but there is one thing on which there is complete agreement among all studios and all exhibitors: *big screens are here to stay.* They have brought a new look to motion pictures, a permanent new look. Paramount earnestly urges that every exhibitor who has not already done so *install the largest feasible seamless screen both as to height and width.* Our objective is to *fill this screen* with a clear, sharp and bright picture. Paramount urges that every exhibitor have good standard projection equipment, good standard type lenses, and adequate screen illumination.

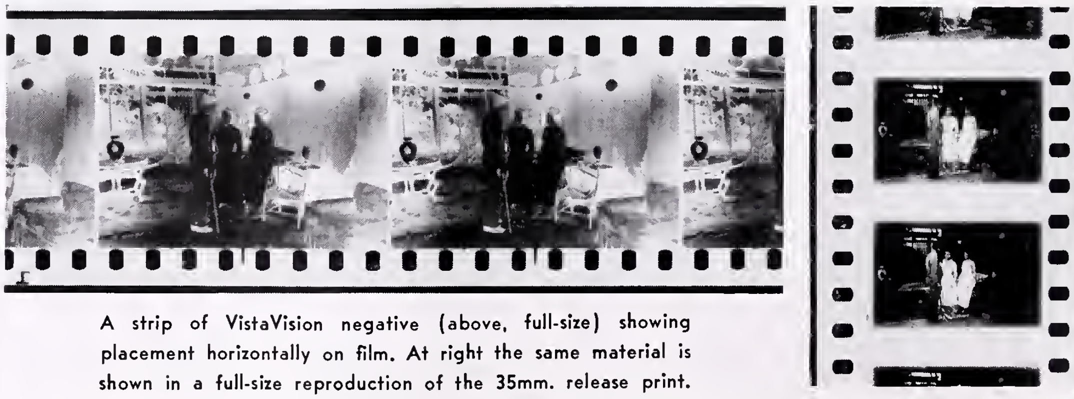
VistaVision is a *flexible system* and it is a *compatible system.* The picture can play in any aspect ratio from 1.33/1, through 1.66/1, 1.85/1, up to 2/1. It plays best in ratios close to 1.85/1.

For the exhibitors who wish complete flexibility, Paramount suggests the purchase of variable prismatic expander lenses, such as those manufactured by the Tushinsky Brothers.

For those exhibitors who wish a stereophonic sound effect, Paramount suggests the purchase of dimensional sound control units and supplementary loudspeakers if they are not already installed. The purchase of such equipment is not required for VistaVision and is optional with the exhibitor.

There is one point on which Paramount is emphatic. *Paramount pictures are not to be played in an aspect ratio greater than 2/1.* Paramount pictures are photographed with height which gives them stature and an artistic proportion that is lost by reducing screen height.

Briefly, the VistaVision process includes new wider angle lenses to give greater scope on the big screens; new cameras through which the 35mm negative travels horizontally, eight sprocket holes per frame (instead of four), giving a negative image



A strip of VistaVision negative (above, full-size) showing placement horizontally on film. At right the same material is shown in a full-size reproduction of the 35mm. release print.

WHY STRONG LAMPS

are used with most

CINEMASCOPE

presentations

Strong Lamps are Different Because—
ONLY STRONG HAS A LIGHTRONIC CRATER-POSITIONING SYSTEM

A sincere effort has been expended to the end of attaining near perfection in the presentation of this new projection technique. Best possible screen lighting has been a major objective—the most light, evenly distributed, of constant intensity and unchanging color value.

These exacting high standards have been realized with the development of Strong's exclusive Lightronic crater-positioning system which automatically maintains the position of the positive arc crater at the EXACT focal point of the reflector. Manual adjustments, which at best lead to uncertain results, have been made entirely unnecessary.

The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. Once the arc has been struck, the crater position and gap length are maintained automatically.

THAT'S WHY ONLY STRONG LAMPS

ARE USED ON MOST

CINEMASCOPE

INSTALLATIONS

Send today for full details on the Strong Super "135" and Mighty "90" projection arc lamps.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

1 City Park Avenue **Toledo 2, Ohio**

Please send free literature on Strong Super "135" and Mighty "90" projection lamps.

NAME ....

THEATRE ....

STREET ....

CITY & STATE ....

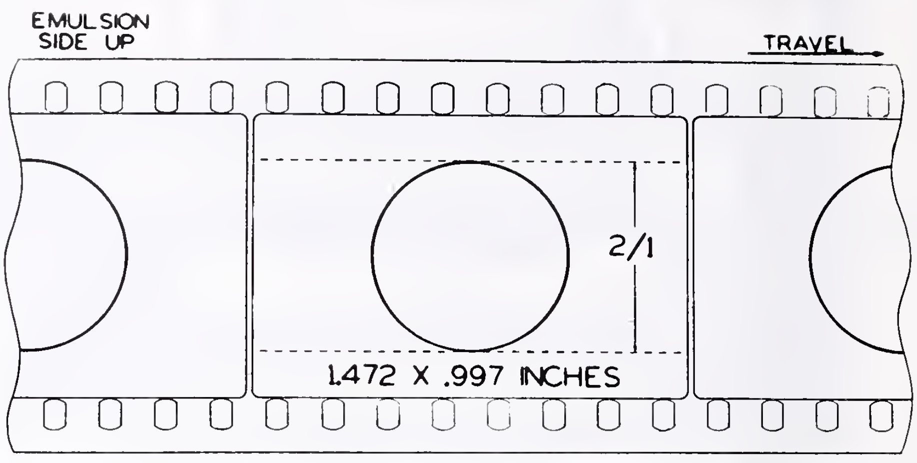


FIGURE 1—VistaVision horizontal large image negative. See text.

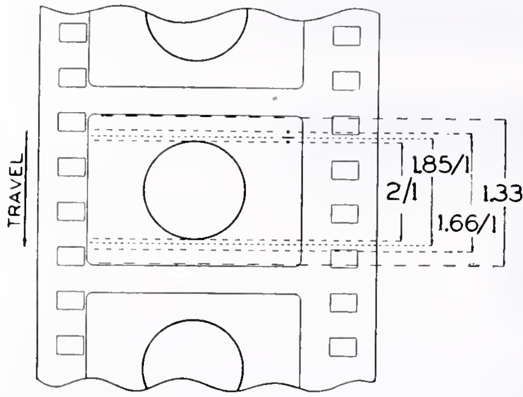


FIGURE 2—VistaVision standard print.

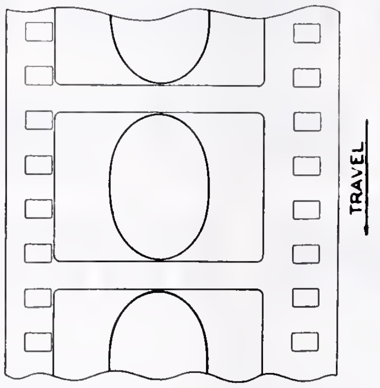


FIGURE 3—Squeezed release print.

with an area over two-and-one-half times the area of the standard negative image. The picture negative is Eastman Mazda color-taking stock. It is processed by Technicolor and optically reduced directly from the negative to the Technicolor matrix, which in turn is used to stamp out the release print by the imbibition process.

There will be two types of release prints —(1) the *VistaVision standard* release prints which will play in all theatres; and (2) the *VistaVision squeezed* release prints, which can be used in theatres that are equipped with variable prismatic expander lenses.

All release prints will have a single photographic sound track that will play on any standard sound reproducer the world over. *These same prints will also carry a directional control signal in the sound track area which will in turn be picked up in those theatres that are equipped for dimensional sound.* The control unit will then direct the sound to the proper loudspeakers in the proper volume ratio, giving the new dimensional sound effectiveness to the picture.

The squeeze ratio in the Paramount squeezed release prints is different than the squeeze ratio used by CinemaScope, therefore these prints will *not* play on CinemaScope lenses. Paramount does not contemplate the release of any pictures with stereophonic sound, either with separate magnetic film, or by the four-track method. Further, Paramount does not contemplate releasing any prints having the Fox-Eastman narrow sprocket holes.

PRODUCTION TECHNIQUE

The technique of picture shooting with the VistaVision camera is the same as with any standard camera. The light level used on interior sets is between 350 and 600 foot-candles; with most shots running between 400 and 500 foot-candles. This is the same light level that has been in use at the Paramount studio for nearly a year. The lenses are stopped to f:2.8 and f:3.2.

At the present time Paramount is using cameras which were made by William P. Stein in 1926 for a two-frame color system. The motor drive and many features of these cameras have been modernized so as to gain good registration and film movement. The cameras are rotated on their sides and the aperture plate has been opened up for the double frame negative image. A new wide angle view finder has been adapted to the camera and operates with vertical rather than horizontal parallax.

Paramount has four of these cameras which have been used as an expedient in the shooting of "White Christmas," "The Big Top," "Strategic Air Command" and subsequent pictures, until other cameras are available. Technicolor is modifying a number of their three-strip cameras for VistaVision double-frame horizontal exposure of a single negative. These cameras will be available shortly as a further expedient to gain immediate production by the VistaVision process.

Complete camera specifications on a proposed new camera were mailed last October to all camera manufacturers. We are advised that Mitchell, Bell and Howell and the Producers Service Company will be making cameras available for Paramount and others in the industry. An effort is being made to relieve the present critical camera shortage by working out modifications for the standard NC and BNC cameras so as to have double-frame film movements.

Persons outside of Paramount who are interested in the purchase of cameras should make their inquiries directly to the camera companies, and any orders for cameras should be placed with these companies. Paramount wishes to encourage others in the use of VistaVision cameras and will supply copies of the new specifications to any person or company having a bona fide interest in camera design.

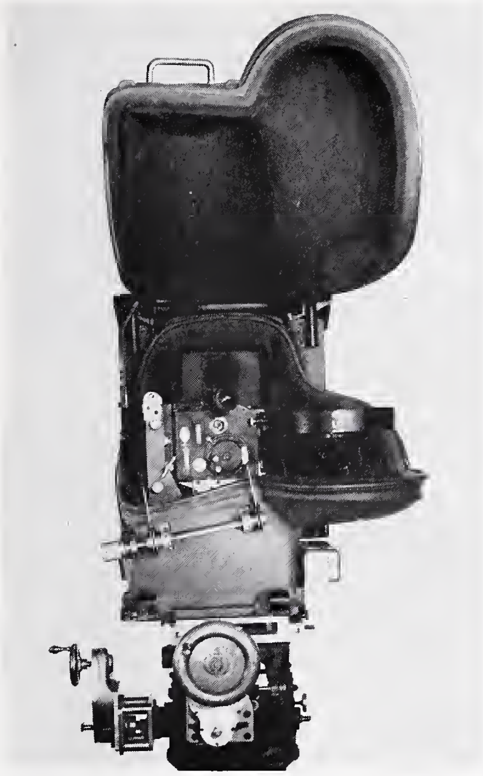
CAMERA LENSES

With respect to camera lenses, Paramount has found that standard motion picture lenses of 75mm and up have adequate field coverage for use on the double-frame camera. High quality Leica type lenses are used for all of the shorter focal lengths. This includes lenses down to 24mm, which will give a photographic angle of coverage slightly above 75 degrees.

Improved lenses are being designed which will include lenses of still shorter focal length. It is the writer's opinion, however, that we are gaining an adequate angle of coverage. The 75-degree angle is wider than that used in any other motion picture process, except Cinerama and Todd-AO. The area of negative film exposure is shown in *Figure* 1. The film is standard 35mm negative exposed horizontally.

As indicated earlier in this article, the most important feature of VistaVision is the large negative and its optical reduction to the standard print. In the VistaVision process the large negative can either be accomplished by using a special wide film negative with the subsequent photographic reduction, or by the horizontal eight-sprocket-hole film movement as herein explained.

Paramount has selected the eight-sprocket-hole method. Tests indicate that as we increase the size of the negative, we



The Paramount VistaVision camera (pictured from the cameraman's viewpoint) which is presently in use. See text for details.

improve picture resolution in the plane of focus and grain size reduction, but beyond a certain point we tend to lose depth of field. We believe that in our use of the VistaVision process we have selected the best ratio of negative area to positive area for motion picture making.

We have established the negative width for optimum results, taking into account the image reduction factor and wide-angle photography. At this width we have gained slightly in depth of field. The VistaVision system has a large gain in depth of field if the image height is maintained the same as in standard photography. The finders on the VistaVision cameras carry a hairline framing marking in the aspect ratio of 1.66/1. There will also be a frame line marking for the 1.33/1 aspect ratio.

The cameramen are instructed to compose for a loose (meaning adequate headroom) 1.66/1 picture. A picture composed in this way will play equally well at 1.85/1; it will play very satisfactorily at 2/1 and it can be played at the old standard of 1.33/1.

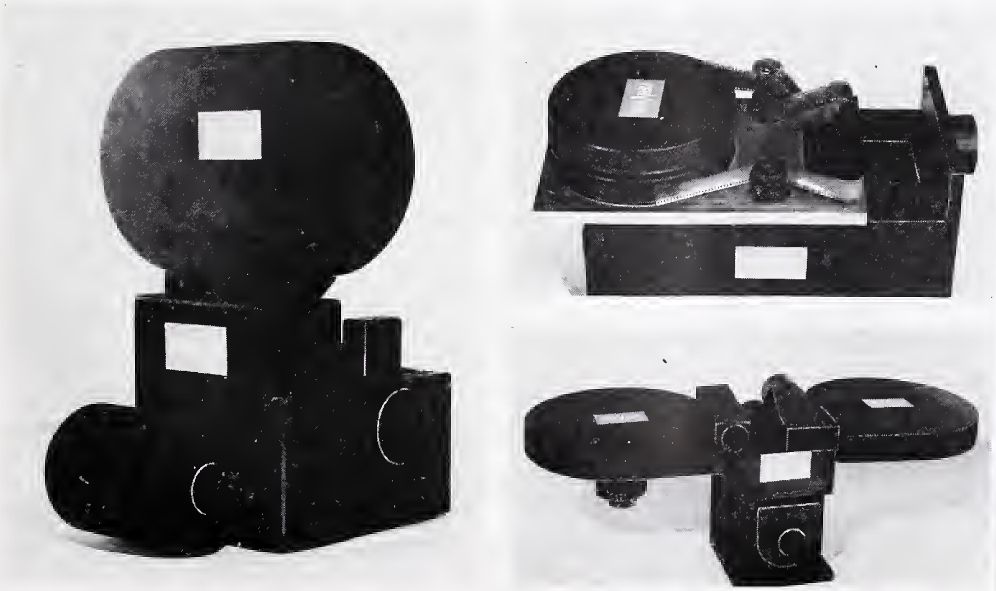
The VistaVision cameras will be used for all future Paramount black-and-white pictures as well as color pictures. It is contemplated that we shall derive the same benefit on black and white pictures that we are now gaining in color photography.

Paramount has already photographed background projection, inserts, special effects, miniatures, etc., with the VistaVision camera. We also expect to make matte shots, and we see no reason why we should not gain the same improvement in all types of special effects photography.

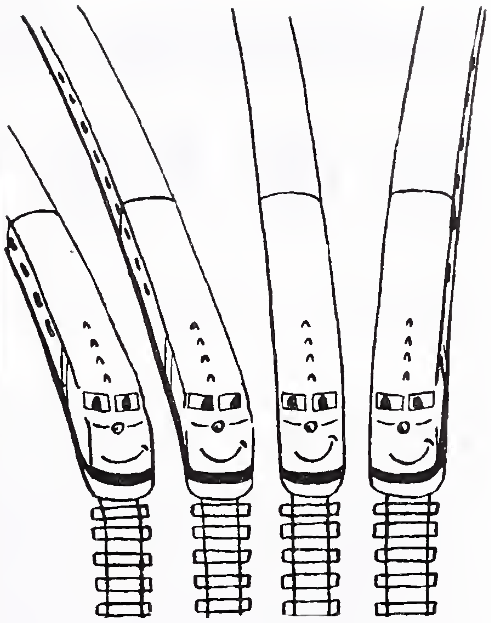
The production picture dailies are optically printed directly from the large color negative to the standard 35mm image size. The reduction ratio is 1.63/1. Eastman color stock is now being used for all daily prints. (See *Figure* 2 for size of print image.) The editorial and studio handling of these prints is exactly the same as the previous handling of daily, except that special negative numbers are placed on both print and negative for future negative cutting. The special numbering may be eliminated when we have time to modify a printer so as to print-through the negative numbers.

In our work with stereophonic sound we have found that it is overbearing and gives too much effect of movement for front seat

(*Continued on page* 48)



Experimental and provisional types of cameras under development for possible application to the VistaVision production. The conventional type is shown at left, the cartridge loader type is at right above; the butterfly type at right below. See text for details.



Little did we Think

That our four-track stereophonic sound system would receive acclaim from theatre showmen like Wolf, Reade, Dipson, Rembusch and Shor.

And we're still running around with a warm feeling since companies like 20th-Century Fox approved it for their Cinemascope.

We had hoped that people would find out how good it was and that they would say that it met all their requirements for superb sound systems.

Maybe the price helped to warm them up, too, because when folks check up, they're immediately flabergasted that it begins at $3195.

That's why we're making our whole sales story just this simple.

Look 'em all over, then check Ballantyne before you buy.

Ballantyne

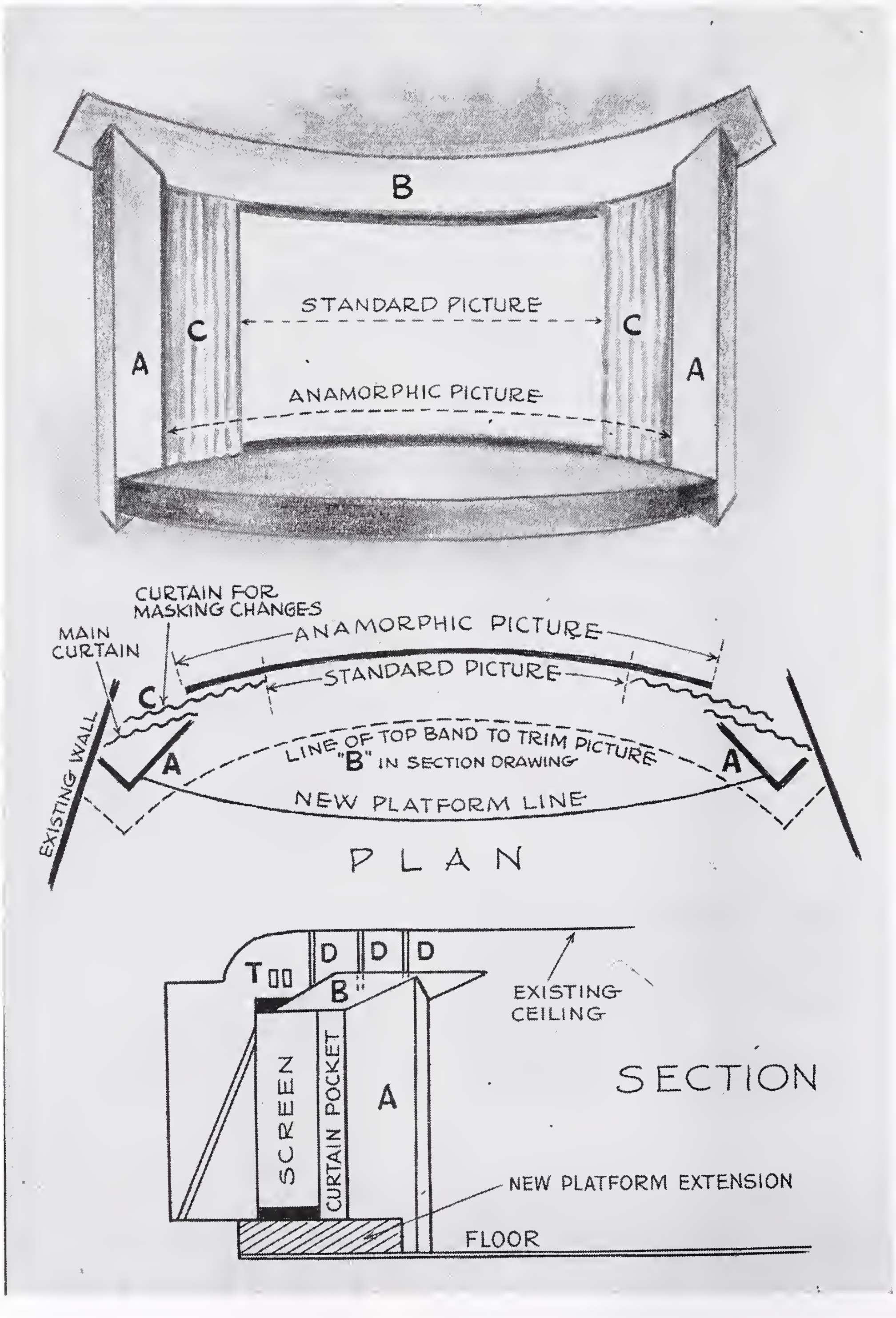
The BALLANTYNE Company
1712 Jackson Street Omaha, Nebraska

Auditorium Remodeling for the Wide Picture

By **BEN SCHLANGER**

Theatre Architect and Consultant

Presenting a screen setting readily adaptable as a first step in essential modernization.



The setting (sketched in perspective in top drawing) has been devised to integrate the new performance area into the auditorium under structural conditions commonly encountered, with surrounding surfaces to cover existing architectural features which invade perception of the picture. Elements A and B are such surfaces at sides and top; they can be made of asbestos board on metal furring. The side pieces also provide slots for both a main curtain and a masking curtain (C) for variation of picture width (track location at T). The top border can be supported by angle irons (D) suspended from the ceiling.

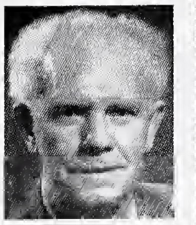
WITH THE new motion picture techniques having first claim upon available money, the problem of outmoded, shabby theatres is likely to compel a highly selective treatment. Last month we submitted some devices of immediate and obvious effect in renovating entrance and foyer areas. In the auditorium the new picture scheme commands first attention.

In the auditorium the minimum of work that can be done in most instances is to create a fresh atmosphere and a suitable setting for the enlarged picture. Such work would be to revise the room lighting, repaint as necessary, and provide a new architectural setting for the large screen presentation. A setting for the screen is shown in the accompanying drawings. Construction is of lightweight steel framing and incombustible asbestos board facing.

The frame consists of two flanking pylons at either side of the screen, and an angular top framing piece. This top member will require some intermediate supports to keep it level, and for this purpose steel cable supported from overhead construction can be used, and it will not be visible to the audience. The asbestos board surfacing will require painting.

Because of the increased screen size and the added area of the framework of this design, the total screen-and-setting installation would be large enough to dominate the visual field of the audience, and it is this prominence which makes it possible to minimize the amount of work to be done to the rest of the auditorium surface. The enlarged picture of course changes the sightlines radically, hence calls for revision of the seating plan if and when new chairs are to be installed.

Repainting of remaining auditorium surfaces should be done in a monotone effect in order to strengthen attention on the screen area. All lighting fixtures exposed on wall and ceiling surfaces should be eliminated, and concealed lighting devices should be used which will keep all secondary light from falling on existing decoration. The larger screens, with brighter picture illumination, give a dim and evenly diffused glow to the surfaces of the auditorium, thereby eliminating the need for exposed wall and ceiling fixtures.



Show Sense

Jack Jackson

We were at breakfast when the mailman brought a letter from Homer Tegtmeier of the B. F. Shearer Company telling me they were sending me a sample of Heywood-Wakefield's finest contribution to theatre seating luxury—a rocking lounge chair. I didn't even stop to wipe the egg off my chin before unzippering that crate. There 'twas, some 50 pounds of rare physical comfort encased in foam rubber and covered with chartreuse upholstery. One sit and I saw how a seat like this was capable of converting the most carping movie critic into an enthusiastic and blatant encomiast. No picture could be other than praiseworthy when seen from a chair like this. I reclined and relaxed while my vertebra twisted and squirmed in search of faults. There were none. Here was the ideal spot to plant my assumings and develop my assertings for chronicling in this column. This was as nice a Christmas present as anybody could possibly hope for.

"No picture could be other than praiseworthy when seen from a chair like this"

←

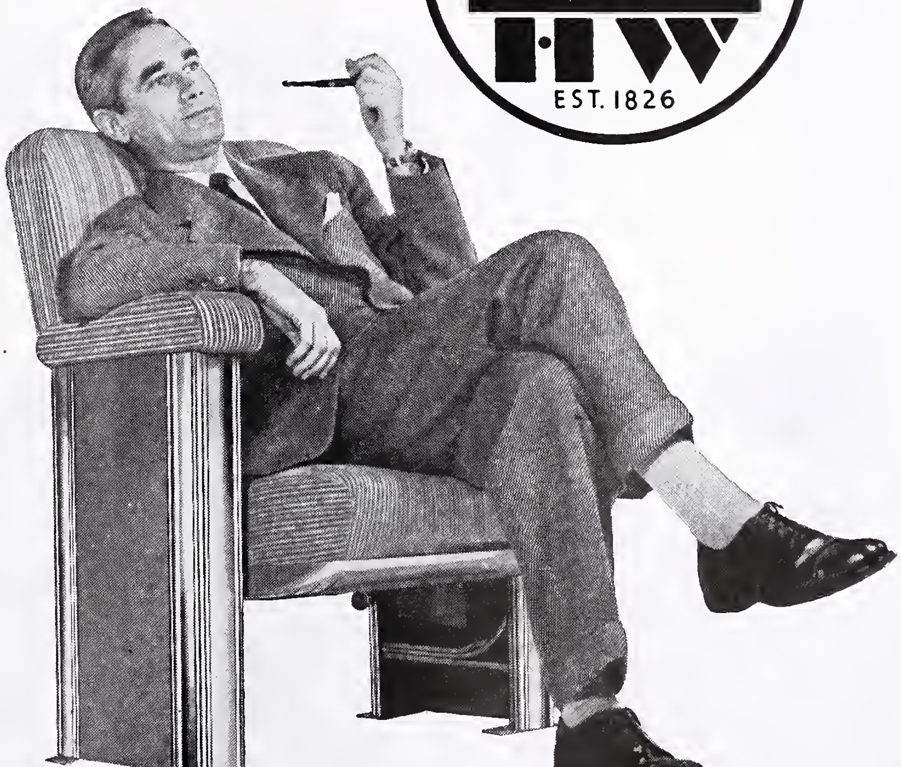
Excerpt from Jack Jackson's "Show Sense" column as it appeared in Showmen's Trade Review, November 14, 1953.

HEYWOOD-WAKEFIELD
HW
EST. 1826

Heywood-Wakefield's spacious TC 706 AIRFLO Chair allows your patron to lean back, relax and enjoy uninterrupted entertainment.

This AIRFLO with its coil spring seat and back offers comfort comparable to the finest easy chair at home. The reclining "rocking chair" action of the exclusive Heywood-Wakefield base mechanism retains a scientifically correct pitch of back-to-seat regardless of how the occupant shifts his weight. Yes, any show seems better when viewed from AIRFLO comfort.

For further information, contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

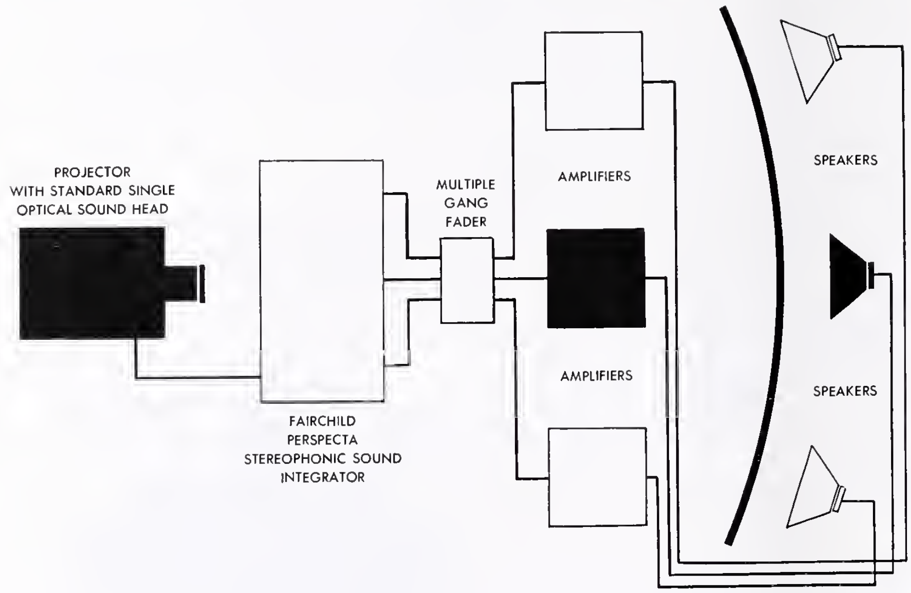


HEYWOOD-WAKEFIELD *Theatre Seating Division, Menominee, Michigan* • Sales Offices: Baltimore, Boston, Chicago, New York

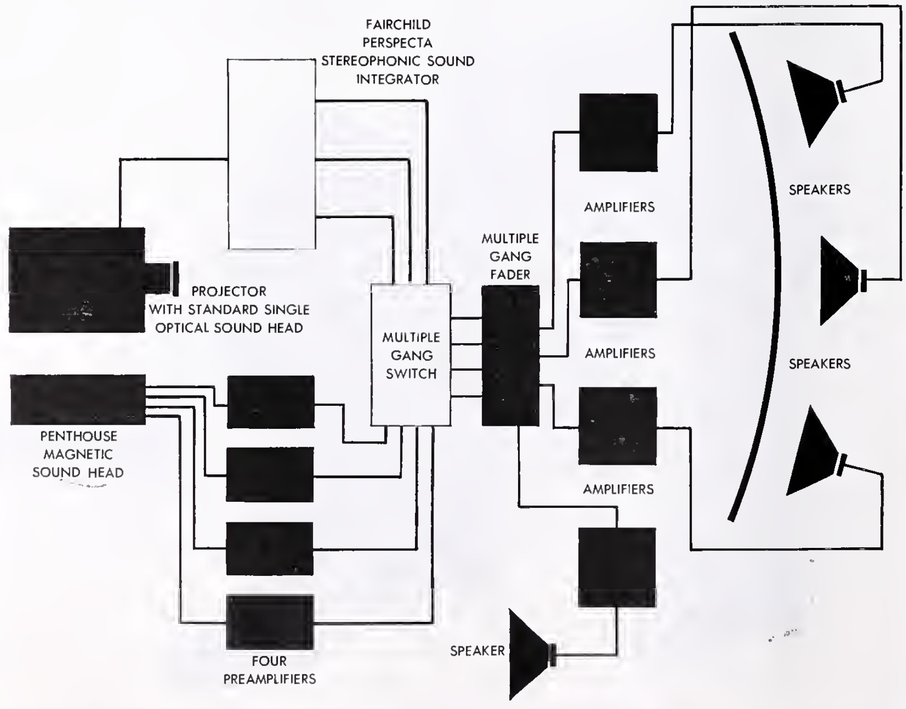
Three-Channel Sound From One Optical Track

How the Perspecta sound system adapts the conventional film recording to use of three screen speakers.

Adaptation of a single optical track to three-channel reproduction in the theatre has been made available to motion picture producers generally in the "Perspecta" system which the Fairchild Recording Equipment Company has placed in production at the Whitestone, L. I. (New York City) plant of the company's new motion picture sound division. Use of the technique for all release prints except those of its CinemaScope productions has been announced by Loew's, Inc., and by Paramount (it is the method referred to by Loren L. Ryder as "dimensional sound" in his article on Paramount's VistaVision technique elsewhere in this issue of BETTER THEATRES).


PROJECTOR WITH STANDARD SINGLE OPTICAL SOUND HEAD
MULTIPLE GANG FADER
AMPLIFIERS
SPEAKERS
AMPLIFIERS
SPEAKERS
FAIRCHILD PERSPECTA STEREOPHONIC SOUND INTEGRATOR

Block diagrams of the Perspecta sound system, above as added to a theatre previously equipped only for conventional optical sound; and below as introduced into an installation providing also for multiple-track (magnetic) stereophonic sound. In each case the existing equipment (prior to installation of Perspecta) is indicated in black areas.

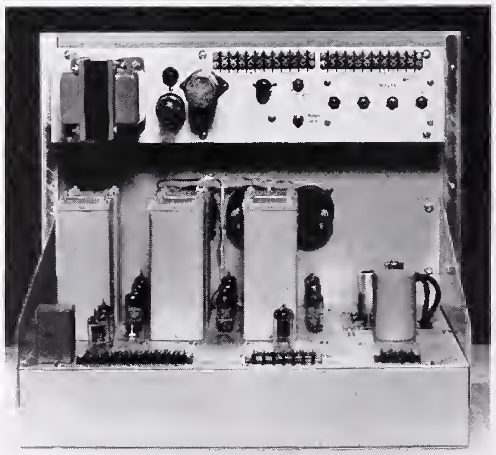

FAIRCHILD PERSPECTA STEREOPHONIC SOUND INTEGRATOR
PROJECTOR WITH STANDARD SINGLE OPTICAL SOUND HEAD
MULTIPLE GANG FADER
AMPLIFIERS
SPEAKERS
MULTIPLE GANG SWITCH
AMPLIFIERS
SPEAKERS
PENTHOUSE MAGNETIC SOUND HEAD
AMPLIFIERS
SPEAKER
FOUR PREAMPLIFIERS

"Perspecta" equipment permits an optical recording primarily like that of standard practice to be distributed through three reproduction channels, with a screen speaker installation as in a stereophonic system. For this purpose, the signal has an added frequency characteristic by which the volume of each of the channels is controlled.

This characteristic is sufficiently low in frequency—25 to 40 cycles—to produce no sound that would be audible to an audience. Conventional optical sound equipment has no means of responding to those control frequencies, hence the track can be reproduced on regular one-channel systems just as it has been.

THE "INTEGRATOR"

The "Perspecta" system introduces a special unit, called an "Integrator," to provide response to the volume control characteristics (*see accompanying drawings and photos*). Connected between the soundhead output and the main amplifiers of the three channels, this unit consists of three sets of electronic tubes in association with a band pass filter accepting frequencies within a range specified for each; and each of these sections has an output to one of the main amplifiers, corresponding to a left, a central, and right speaker system behind the screen.



Interior view of the "Integrator" of the Perspecta sound system. Inserted between soundhead and main amplifiers, it contains three sets of electronic tubes for modulation of volume, and a band pass filter transmitting to each set its specific control frequencies.

Thus the recording can be given greater

MOTION PICTURE PROJECTION

reaches a

PEAK OF PERFECTION

on a

WALKER
high intensity
SCREEN

WALKER AMERICAN CORPORATION

ST. LOUIS, MISSOURI

'ROBIN-ARC'
3-Phase Selenium
RECTIFIER

Engineered
for WIDE SCREEN
and 3-D
PROJECTION
SYSTEMS

IMMEDIATE
DELIVERY

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

Model K 150
100 Amps.
•
Model K 100X40
60 & 100 Amps.
•
Model K 100
135 Amps.

ROBIN-ESCO Super-Power
MOTOR GENERATORS

A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

Write, wire or phone for details

J. E. ROBIN, INC. MARK OF QUALITY

Sold through independent supply dealers

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

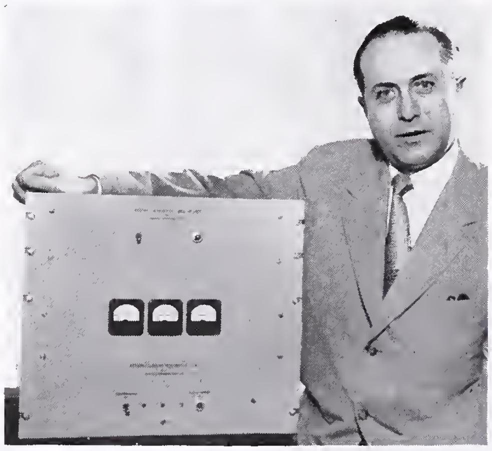
or less volume in any one or any pair or all three of the speakers electronically. This is determined in a later stage of recording for release print purposes—that is, the picture is "cued" at the studio for the sound effect desired, and the control characteristic is added to the sound signal according to the effect pattern thus established.

No sound material is excluded from any one of the channels as in multiple-track technique; all of the record is reproduced by each of the speakers. But the volume of any of the channels is automatically brought up or reduced, thus employing degrees of loudness and softness to make the sound more prominent in one area of the picture than another, as the effect desired in production may call for.

The Perspecta system was developed under the immediate direction of C. Robert Fine, president of Fine Sound, Inc., in a project sponsored by Arthur M. Loew, president of Loew's International, to produce means of making the conventional optical track available for three-channel reproduction. The Fairchild Recording Equipment Company, manufacturers of magnetic tape recording equipment, became associated with Mr. Fine in this effort and is now the manufacturing organization. Distribution is by theatre supply dealers, including Westrex, RCA, and National Theatre Supply in foreign countries.

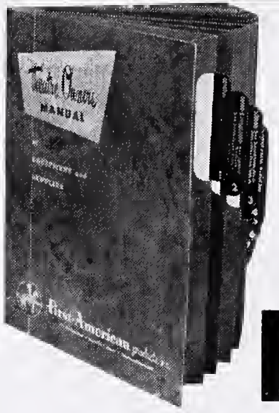
Distribution of Perspecta equipment has already begun, particularly abroad. The system, which was given its first press demonstration in the United States in New York late in March, had been demonstrated at the Cannes Film Festival last year.

It has been announced by Fairchild that other manufacturers will be able to produce the equipment under license.



Ray Crews, general manager of the Fairchild Recording Equipment Company and head of its new Motion Picture Sound Division (shown above with the Perspecta "Integrator") is credited with developing the band pass filter which makes possible the Perspecta principle of imposed sub-audible sound signals being used to control the volume of speakers. Mr. Crews was formerly Supervisor of Sound Recording under Loren L. Ryder at Paramount Pictures and has also been manager of the Western Electric Company of India, directing sound installations for one of the largest overseas theatre circuits.

Send For YOUR COPY Of
This VALUABLE PORTFOLIO



9 Expandable Pockets Cover All Subjects Of Theatre Operation And Equipment

$1.50 Value

Yours
FREE!

The Theatre Owner's Manual enables you to keep clippings, equipment literature and other information on theatre operation neatly filed, always handy for instant reference. You'll find it just the thing you've needed for years to keep such material all together in one place in an easy-to-find, orderly arrangement! Fits in correspondence drawer file, stands on bookshelf or lies on desk.

Any theatre owner, manager or circuit executive is eligible to receive this useful portfolio absolutely FREE! Just clip this ad to your letterhead, or write asking for "THEATRE OWNER'S MANUAL". Be sure to state your name and position. Address your request to—

First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

IDEAL FOR ALL TYPES
OF PROJECTION

WILLIAMS
SOLID PLASTIC
SILVER FINISH
SCREENS

Now being installed everywhere for

CINEMASCOPE
ALL WIDE SCREEN
TECHNIQUES AND 3-D

- Assures the brightest pictures because it returns the most light energy. Unusually high reflective efficiencies (better than 3.1 to 1 as compared to a flat white screen).
- Superior light distribution permits perfect viewing throughout the theatre. Exceptionally wide viewing angles.
- Imperceptible electronically-welded seams.
- Perfect polarization. No streaks or "patterns."
- True color reproduction. Clearly defined black and white.
- Extremely strong and tough. Permanently flexible.
- Unaffected by moisture.
- Guaranteed fire-resistant. Beware of unsupported fire-proof claims. Insist on actual PROOF!
- Perforations are of the diameter and spacing recommended by SMPTE, clean-cut and with no projecting fibres to impede sound or collect dirt.

Now installed for CinemaScope by Stanley Warner Theatres; Paramount Inter-Mountain Circuit; United Theatres, New Orleans; Basil Brothers, Buffalo; Wm. Goldman Theatres, Philadelphia; Long Theatres, Texas.

Write today for details and sample. Orders given prompt attention.

The Originators of All-Plastic Screens and Seamless Plastic Screens.

WILLIAMS
SCREEN COMPANY
1675 SUMMIT LAKE BLVD., AKRON 7, OHIO

Better Projection

A Department on PROJECTION & SOUND

Three-Channel Sound for CinemaScope at Drive-Ins

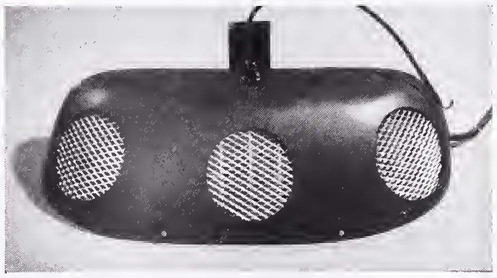
How two separate in-car speakers, and three speakers in one housing have effected approved adaptation of drive-in sound systems to the requirements of CinemaScope presentation.

A DATE OF note in the interesting and sometimes amazing annals of the drive-in theatre was marked in March, when on the 19th the CinemaScope production of "The Robe" was publicly exhibited with three sound tracks reproduced by two speakers in each car. This took place at Eric and Carl Peterson's Motor-Vu drive-in at Salt Lake City, Utah, with a screen 102x48 feet. (*This installation is pictured and described on page* 36.)

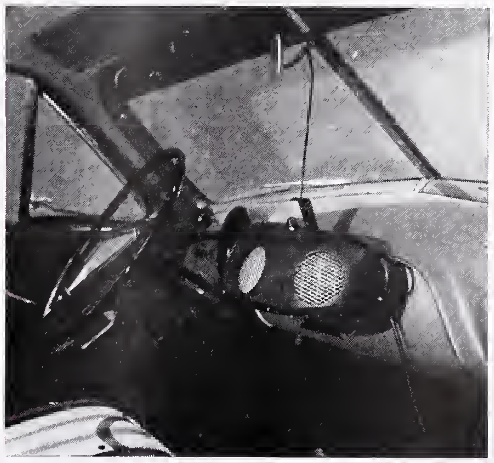
March also brought to the market in-car speakers made specifically for this purpose, with *three* coil and cone units in a single housing, corresponding to the number of horn systems of a stereophonic system in an indoor theatre. And on March 26th, at Claude Ezell Theatres' Buckner Boulevard drive-in at Dallas, Tex., the CinemaScope picture "Prince Valiant" was presented with an installation of triple-unit speakers developed through the Ezell organization.

Still earlier in the month than either of these events, National Theatre Supply demonstrated, at the Brunswick, N. J., drive-in, a two-speaker arrangement for three-track reproduction, employing a CinemaScope print. Conducted for an invited group of exhibitors, engineers and members of the trade press, the demonstration included reproduction of optical track sound by a single in-car speaker, with results that favored, for many of those present, the triple-speaker reproduction of three magnetic tracks. This type of installation has the approval of 20th Century-Fox for CinemaScope productions. It is, in fact, comparable to the scheme employing Motiograph speakers of regular in-car type for exhibition of "The Robe" at the Motor-Vu drive-in at Salt Lake City.

The system demonstrated by National



Claude Ezell Theatres' composite speaker for drive-in stereophonic sound has three speakers housed in a fiberglas case (above) with the units mounted in a curve to face the interior, centered on the width of the windshield (below). The case may also be suspended from the rear view mirror or panel ledge by a thin cable.



IMPROVED

LARGE-CORED

Lorraine

ORLUX SUPER-CHARGED

Carbons

Larger cored crater area makes possible equal brilliance on sides as well as center of screen for...

CINEMASCOPE

3D, Drive-ins and other wide area screen projection systems

- COOLER BURNING
- UNIFORM DISTRIBUTION

Amperage	Positive	Grade	Negative	Grade
40-1KW	7x14	541C	6x9	545-20
40-50	7x14	544C	6x9	545C
50-65	8x14	544C	7x9	545C
65-72	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
75-90	9x20	552-09	5/16x9	557C
90-115	10x20	552-09	11/32x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-160	13.6x22	553	1/2x9	555C
160-180	13.6x22	583-08	1/2x9	555CN

CARBONS, Inc.
Boonton, N. J.

... A **NEW** HERTNER POWER UNIT

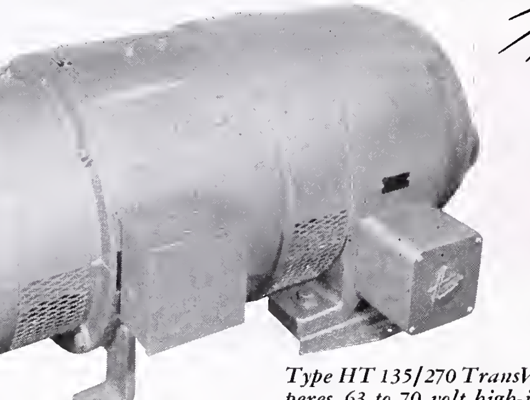
for

DRIVE-IN and LARGE INDOOR THEATERS

The **HT 135**

TransVerteR®

for **135** ampere ARCS



Type HT 135/270 TransVerter for 115 to 135 amperes, 63 to 70 volt high-intensity and spot arcs, and the new 135 lamps.

The *new* HT 135/270 TransVerter answers the need for 115 to 135 ampere arcs for all types of wide screen and 3D pictures requiring more light over a larger area. This latest Hertner TransVerter rounds out our line of dependable power units designed especially for arc lamps. Complete installation includes our Control Panel Type G and the new Dual-type HD 100/140 Rheostat.

For all the details of the many fine features of the new HT 135 TransVerter write for Bulletin No. 301B.

Distributed by National Theatre Supply
In Canada: General Theatre Supply Company

Hertner

THE HERTNER ELECTRIC COMPANY
12690 ELMWOOD AVENUE . . . CLEVELAND 11, OHIO
A General Precision Equipment Corporation Subsidiary
MOTORS • MOTOR GENERATORS • GENERATOR SETS

READ THE ADS—*they're news!*

FOR THEATRES OUTSIDE U. S. A. AND CANADA—
FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

Westrex

Westrex Corporation
111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

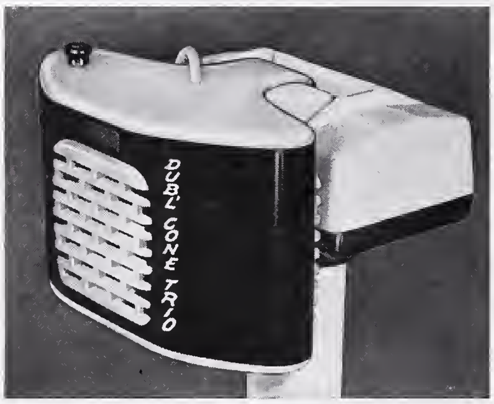
Research, Distribution and Service for the Motion Picture Industry

Theatre Supply, as described by John Currie, manager of the NTS drive-in department, mounts one speaker, labeled "right," on the right window ledge in the usual manner, the other, labeled "left," next to the driver. With the extra speaker suspended from the post with its mate, both are brought through the same car window, from left to right according to ramp position. The cable of the speaker on the farther side is passed over the lap or behind the intervening person.

The extra speaker of course requires a second line to be trenched or otherwise provided; if the posts have dome or ramp lights, the circuit serving them may be converted to feed the additional speaker.

In such a combination of two separate speakers, volume is matched by manipulating the control of each. Mr. Currie points out that patrons should be told, by trailer or mike announcement, to set speakers at the same volume for best effect. An extra arm is provided for the speaker post to hold the additional unit.

"The National two-speaker system," explains Mr. Currie, "operates the speakers off the three tracks which feed the screen speakers for stereophonic sound in indoor theatres. The three tracks are channeled to the proper speaker by a control unit which automatically diverts all sound of the center channel to both in-car speakers,



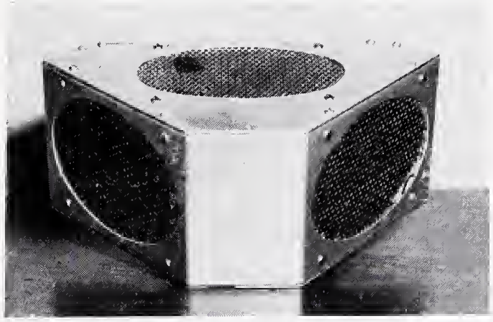
The Ballantyne Company's "Doub'l-Cone" Trio Speaker for stereophonic sound at drive-in theatres has one outlet in front (above) and two turned to the opposite side (below). Each unit has an anchor which can be attached in the automobile either to the rear view mirror or to the windshield frame.

that of the right-channel track to the right-hand speaker, that of the left track to the left-hand speaker.

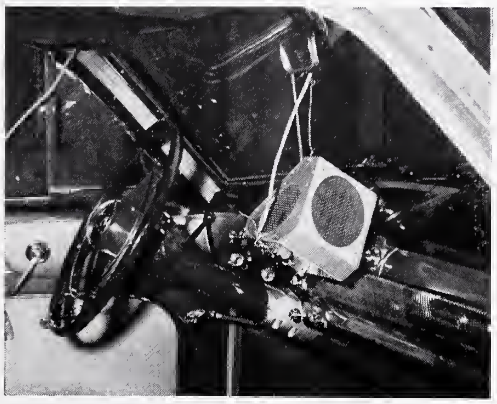
TRIPLE UNIT SPEAKERS

Besides the Ezell composite speaker, the double-cone type of The Ballantyne Company is now available in a triple unit, which has one outlet in front, and two turned to the opposite side (*see photos on facing page*); while the Ampex Corporation of New York and Redwood City, Calif., has brought out a unit of similar grouping.

Trapezoidal in shape, the Ampex case is designed for setting on the ledge above the instruments, if that surface is broad enough, or to be hung from the rear view mirror. Of three 3-inch speaker units, one faces the interior of the car, the other two face the windshield at slight angles toward the sides. The housing measures 6 inches wide, 7 inches deep and 3 inches high, and it weighs 12 ounces. Volume of the three speakers is equalized through one volume control.



The Ampex three-unit speaker (see text). It is shown below as placed in car.



In the Ezell combination, three 4-inch speakers are housed in a fiberglas case with the units mounted in a curve to face the interior, centered on the width of the windshield. The case may be suspended from the rear view mirror or panel ledge by a thin cable—it is pointed out that this position places it at approximately the location of the car radio.

The complete unit weighs 2¾ pounds, and is 15 inches wide, 6 inches deep and 5 inches high. Volume of the three speakers is controlled uniformly by a single control.

A SMASH HIT with Your Patrons

Your patrons will notice the difference! Super Snaplites give you Sharper Pictures, More Illumination, Greater Contrast and Definition.

For the Best in Projection use Super Snaplites . . . the only Projection Lenses to give you a true speed of f/1.9 in every focal length up to 7 inches.

Clear Crisp Pictures with
SUPER SNAPLITE PROJECTION LENSES

KOLLMORGEN *Optical* **CORPORATION**

Plant: Northampton, Massachusetts
New York Office: 20 Church Street, New York 7, N. Y.

"YOU GET MORE LIGHT WITH SUPER SNAPLITE"

One way to keep posted—be a coupon clipper

NOW! 15% MORE LIGHT

H-S "52" ALUMINIZED METAL Reflectors

GUARANTEED 5 YEARS

SEE YOUR THEATRE SUPPLY DEALER

Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.

STEREOPHONIC SOUND IN THE DEVELOPMENT OF NEW TECHNIQUES

(*Continued from page* 16)

architecturally unsuited, for wide pictures. In practically every instance, however, ways and means have been found to adopt this technique to existing auditoriums with great enhancement of the performance. It has been demonstrated that in theatres with 800 to 1,600 seats, pictures 32 to 40 feet wide have increased realism and more striking beauty.

The problem of sufficient projection light, which troubled the development of wide-screen technique at the beginning, has been reduced to a practical vanishing point by carbon, lamp, screen and lens equipment produced in quick and resourceful response to the new requirements.

The anamorphic method is of course the most efficient means of expanding the picture from the point of view of light. But by whatever method of production and projection that the wider picture is achieved, the greater area covered by the image calls for more than the single set of speakers at the middle of the screen with which the industry has got along under the original conditions of aspect ratio and relatively small screen sizes.

Stereophonic sound was first demonstrated by the Bell Laboratories in the early 1930s. It was used rather experimentally in Disney's "Fantasia." Then stereophonic sound lay dormant until Cinerama proved its magnificent possibilities with seven channels. Several tracks were used for effects in "The House of Wax." It was the first CinemaScope production, however, which employed stereophonic sound integrally with the action in a dramatic production. Today upwards of 2,000 theatres are equipped to reproduce stereophonic sound.

The cost of installing such equipment has precipitated controversy over the commercial value of stereophonic sound, the main question being whether the expenses of installation are worthwhile when related to the effect produced on the public, an effect translatable into box-office response.

NO TIME FOR SECOND BEST

We have advanced a tremendous distance, of course, from the piano-playing nickelodeon days, and it is my belief that the motion picture theatre, in order to be a foremost contender for the amusement dollar, must try to excel the dramatic stage, the concert hall, the operatic performance, and the exotic and scenic travelogue displays. The motion picture theatre can bring all of *these* things and *more* besides to every person in every corner of America and much of the rest of the world, and it must do it with the greatest possible artistry and realism.

It has been authoritatively said that the conventional type of one-channel reproduction has the effect of reducing everyone in the audience to a one-eared person listening to one point source of sound. On the other hand, a true stereophonic system *transports the original performance to the location of the ultimate audience* and permits the audience to integrate it with both ears. In other words, stereophonic recording is an instrument to bring to the motion picture screen a closer and closer approach to the *real thing.*

When an orchestra plays in an auditorium, vibrations continually changing in form, intensity and phase relation are set up in the air of the auditorium. An ideal stereophonic system is one which will record and reproduce these vibrations so as to create at every position in the theatres the same changes and sequences of wave motion as were produced originally.

TECHNICAL ADVANTAGES

In order to do this, an infinite number of points for pick-up and similar points for reproduction would be theoretically required. Cinerama uses five microphones in recording, and five speakers behind the screen, plus two more sets in the auditorium to accomplish this condition of hearing. It has been found simpler and substantially as effective for most purposes to limit the number of channels to three.

With three channels it is possible to reproduce a full orchestra faithfully and to trace and locate motion accurately on the screen. Because there are three separate points of sound "pickup" (either actually or nominally) the position of the sound source can be located very easily not only in lateral motion but in depth. The changes in intensity and in phase difference at each point of "pickup" serve to create this illusion.

A sound source which moves to the rear decreases in intensity and increases in its reverberation content. Both of these effects are preserved in the reproduced sound. Thus the illustration of the sound source moving right, left, forward and back can be created.

Greatly improved sound *quality* also can be obtained by the use of stereophonic methods. This applies to the reduction of unnatural boominess, the increase in high-frequency smoothness, and the general acceptance of higher level of sound reproduction. All these new attributes make stereophonic reproduction clearer, well balanced, and much more pleasing and life-like to the ear.

Coupled with these new qualities is the use of magnetic recording. With magnetic recording it is possible to reproduce a greater range of frequencies—from 40 to 12,000 cycles. It is possible, too, to have volume changes of over 60 decibels, which can produce tremendous dynamic sound ranges. Magnetic sound recording and reproduction therefore are further aids in bringing to the theatre that realism and high-fidelity sound for which we are continually striving.

The motion picture industry has come again to a critical juncture in its history. Are we to crawl ahead *grudgingly,* belatedly making only such changes as our television opponents *force* us to do? Or will we go steadily forward along new avenues of progress that engineering opens to us?

There still is a wide horizon for the motion picture theatre. It is not too absurd to envision pictures on our screens always in color and changing in size and shape *automatically* to fit the subject matter. Those pictures might well be stereoscopic at any time, and use stereophonic sound with auditorium sound effects for extra impacts. The industry would be risking its vast investments to put imagination in a technical straitjacket.

Making Growth of the Art Complete with Stereophonic Sound

(*Continued from page* 18)

tracks in both recording and reproduction. Three are authoritatively regarded as sufficient for motion pictures generally, at any rate for screens under 60 feet or so (Cinerama uses five tracks and corresponding channels for its picture speakers alone). To supply the additional channels costs a very sizable sum of money; magnetic tracks mean further expenditure for two soundheads. In both cases, however, the cost is the price of progress.

Use of optical recording, especially with one track, as in the Perspecta system, saves principally on soundheads, and as we have pointed out before, every dollar can count in the calculations which recent years have imposed on a lot of operations. But even aside from its present stereophonic implications, the magnetic track offers the important advantage of a greater usable frequency range. It has its own requirements for avoidance of track effacement, as Mr. Gagliardi pointed out in the March issue of "Better Theatres"; but so far, at least, these have not amounted to enough to cancel out the advantage of greater dynamic range, which means sound of higher fidelity, more realistic sound, music more life-like and beautiful from the screen when the screen must compete in the field of mechanical sound with hi-fi and FM in millions of homes.

The industry of course has to be flexible during the period of technical transition to maintain a flow of product to all of its theatres, from small to large, abroad as well as at home. Regardless of the role of magnetic recording in the ultimate technical scheme, the industry needs equipment which allows use of optical soundheads with a choice of one or more speaker channels. At the least, this eases the urgency of critical decision, provides time needed to develop and refine "big picture" production techniques, and to equip theatres generally for their most effective exploitation.

Those techniques can never be as forceful, as responsive to dramatic mood and material, or as well measured to the scope of the large picture as they can be when they include stereophonic sound.

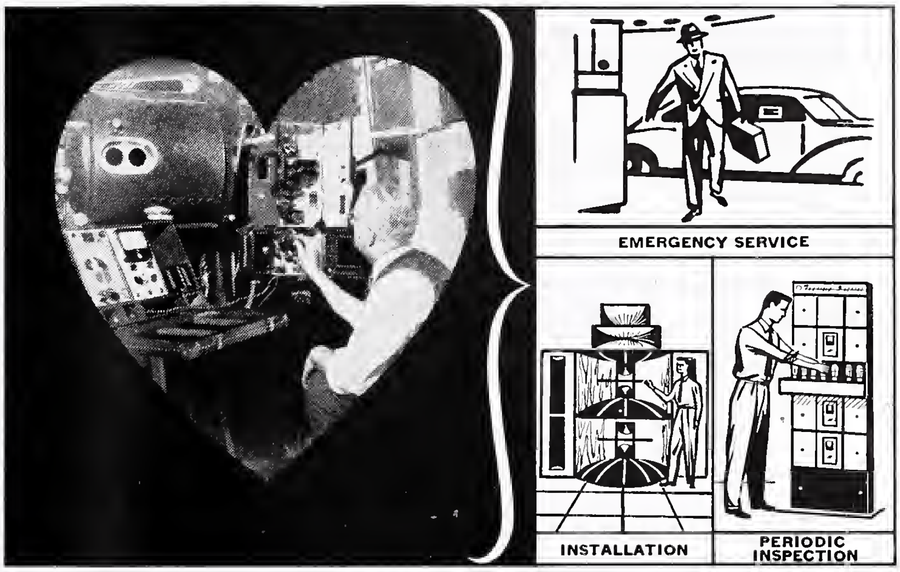
•

EXPORT COMPANY MOVES

New and larger business quarters in New York City have been acquired by Streuber & LaChicotte, Inc., export distributors for manufacturers of theatre equipment, according to W. B. LaChicotte, president. The company is now located in the Fisk Building at 250 West 57th Street. Its previous headquarters at 1819 Broadway are to be demolished for a new Coliseum by the City of New York .

RCA SERVICE SIGNS THREE

The RCA Service Company recently signed three more major theatre circuits to service and maintenance contracts. They included the Inter-Mountain Theatres, Inc., Salt Lake City; the Central States Theatre Corporation; and the Tri-State Theatre Corporation, both of Des Moines, Iowa. Negotiating the Inter-Mountain contract was H. M. Madison, West Coast district manager for RCA, while E. D. Van Duyne, Kansas City district manager, handled the other two contracts.



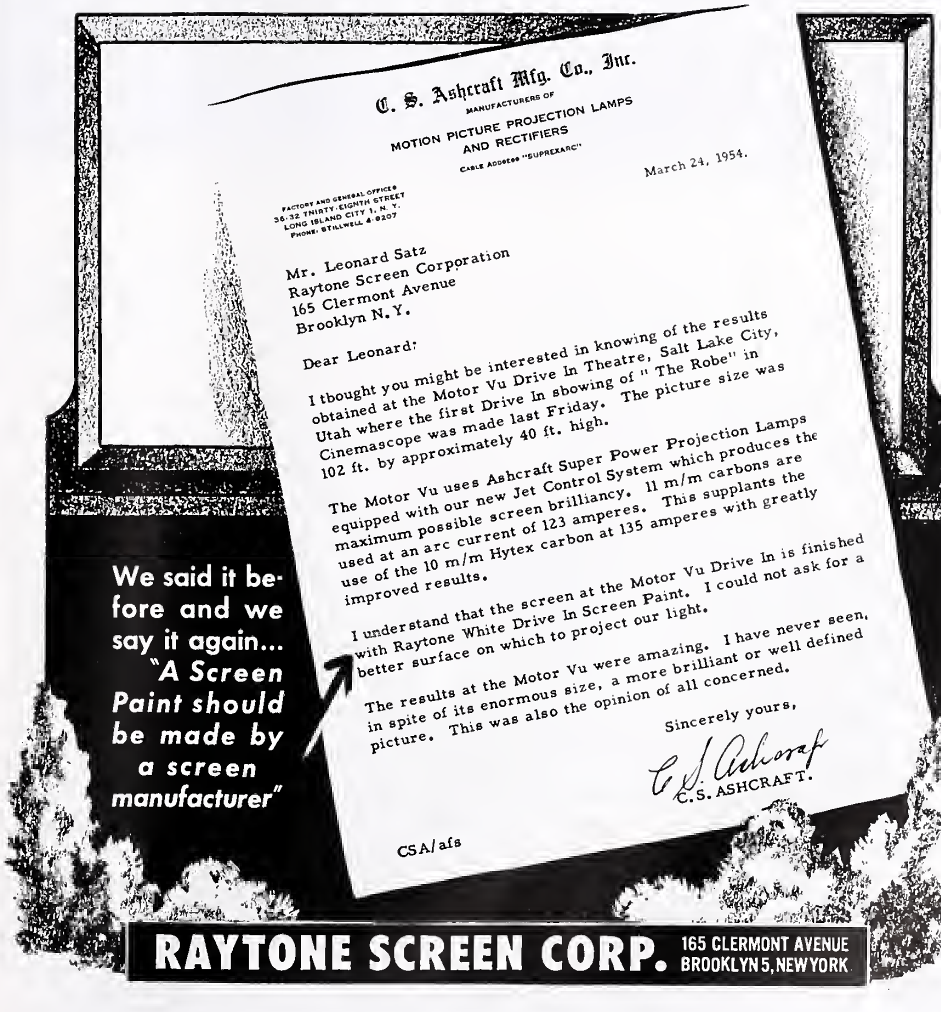
Call RCA for SERVICE on STEREOPHONIC sound

More than 25 years of knowledge and experience in the installation and maintenance of all kinds of theatre sound systems assures you top standards of performance in *Stereophonic Sound.*

In addition, thoroughly dependable, prompt and courteous service are yours when you call in RCA Theatre Service.

RCA Service Company, Inc.

A Radio Corporation of America Subsidiary
Camden, N. J.



C. S. Ashcraft Mfg. Co., Inc.
MANUFACTURERS OF
MOTION PICTURE PROJECTION LAMPS
AND RECTIFIERS
CABLE ADDRESS "SUPREXARC"

FACTORY AND GENERAL OFFICES
36-32 THIRTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
PHONE: STILLWELL 4-0207

March 24, 1954.

Mr. Leonard Satz
Raytone Screen Corporation
165 Clermont Avenue
Brooklyn N.Y.

Dear Leonard:

I thought you might be interested in knowing of the results obtained at the Motor Vu Drive In Theatre, Salt Lake City, Utah where the first Drive In showing of " The Robe" in Cinemascope was made last Friday. The picture size was 102 ft. by approximately 40 ft. high.

The Motor Vu uses Ashcraft Super Power Projection Lamps equipped with our new Jet Control System which produces the maximum possible screen brilliancy. 11 m/m carbons are used at an arc current of 123 amperes. This supplants the use of the 10 m/m Hytex carbon at 135 amperes with greatly improved results.

I understand that the screen at the Motor Vu Drive In is finished with Raytone White Drive In Screen Paint. I could not ask for a better surface on which to project our light.

The results at the Motor Vu were amazing. I have never seen, in spite of its enormous size, a more brilliant or well defined picture. This was also the opinion of all concerned.

Sincerely yours,

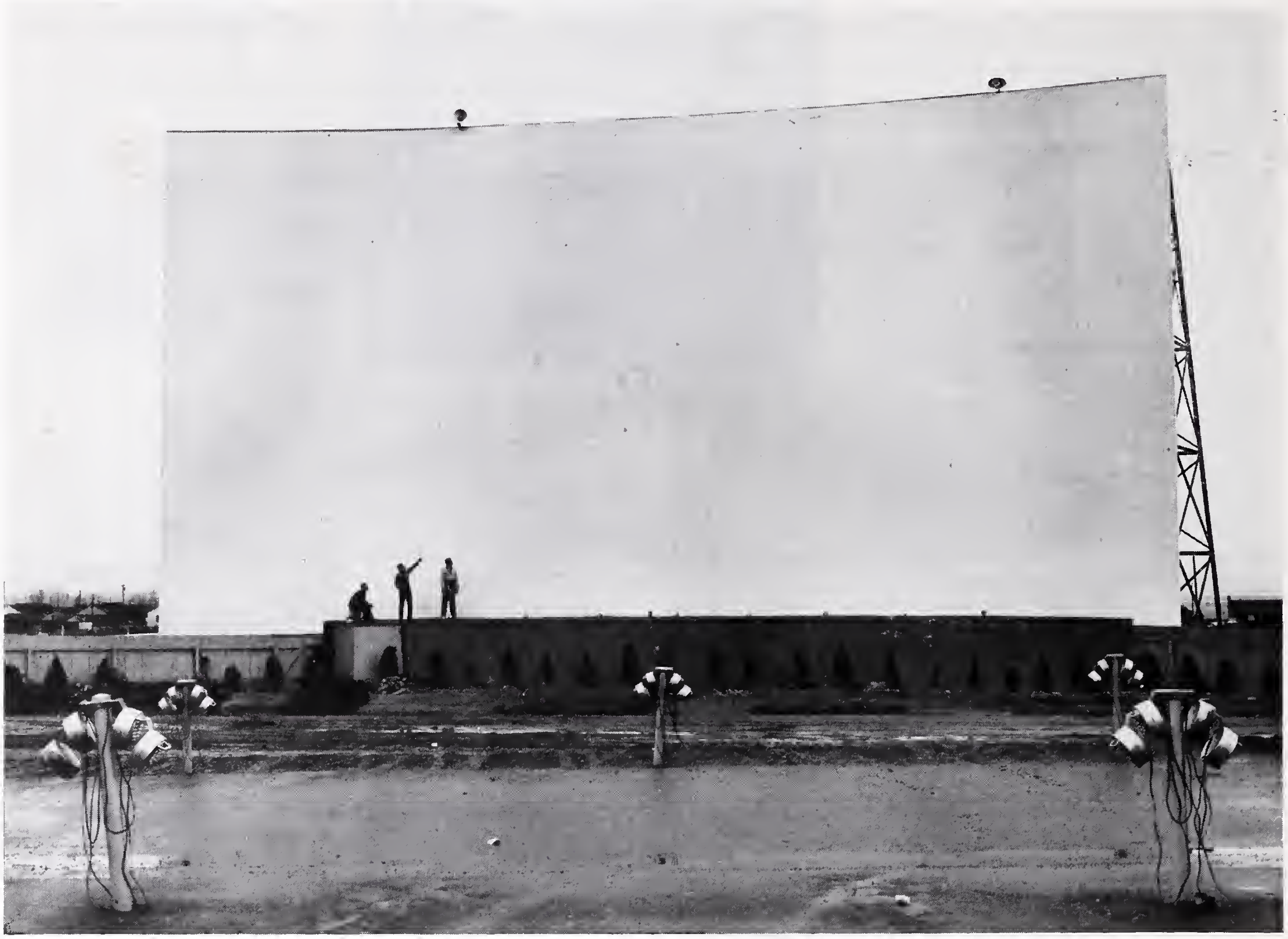
C S Ashcraft
C.S. ASHCRAFT.

CSA/afs

We said it before and we say it again... "A Screen Paint should be made by a screen manufacturer"

RAYTONE SCREEN CORP. 165 CLERMONT AVENUE
BROOKLYN 5, NEW YORK

A Drive-In Equipped for CinemaScope



The 105-foot screen of the Motor-Vu drive-in. Note also twin sets of in-car speakers.

THE FIRST drive-in theatre to be equipped for CinemaScope productions, the Motor-Vu drive-in at Salt Lake City, Utah, owned and operated by Eric and Carl Peterson, presented "The Robe" on March 19 with a two-speaker system in which 6-inch Utah in-car reproducers were placed at each side of the front seat, the left one reproducing the left screen track, the right one reproducing the right track, and both reproducing the middle track. Despite extraordinarily cold weather, the 900-car drive-in was filled to capacity.

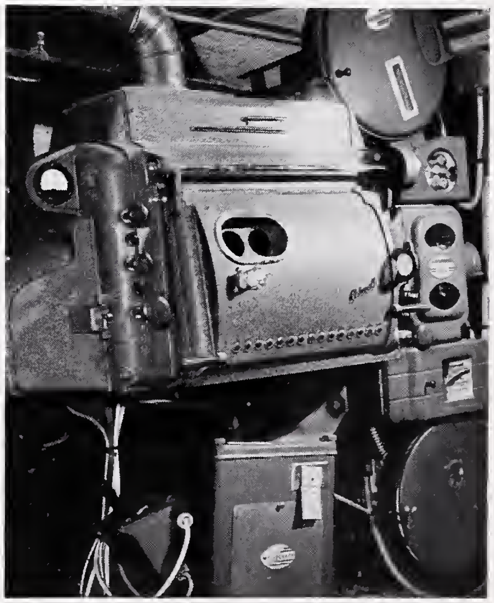
The screen of the Motor-Vu measures 105 feet wide; made of Transite, it is painted with Raytone "white" drive-in screen paint.

Ashcraft "Super-High" lamps were installed for the CinemaScope inaugural, burning 11mm. positives at 120 amperes for projection of "The Robe." The sound amplification system and the projectors are Motiograph. The distance of the throw from the projector to the screen is 210 feet.

The Utah in-car speakers were supplied the drive-in by the Service Theatre Supply Company of Salt Lake City. The cord for the speaker to be placed on the far side of the car is 10 feet long; the other is 7 feet.

No new ramp wiring was installed with the old pair being split, one wire fed to the left speaker and the other fed to the right speaker. The circuits were grounded through copper stakes in the ramps. The entire installation was supervised by engineers from Service Supply, Motiograph, and Altec Service.

Among those present for the drive-in's first performance of "The Robe" were C. S. Ashcraft of the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y.; Frank Riffle and Charles Moore, Motiograph engineers; Fred Leslie of 20th Century-Fox; Dave Peterson, Altec Western division manager, and Bob Reagan, Altec sound engineer; Al Knox, John Bugger and Harry Swanson of the Service Supply Company.



For the inaugural of CinemaScope at the Motor-Vu drive-in Ashcraft "Super-High" lamps were installed burning 11mm. positives at 120 amperes. The sound amplification system and the projectors are Motiograph. The picture presented is 105 feet wide, and the screen is made of Transite, painted with Raytone "white" drive-in screen paint.

THE THEATRE SUPPLY MART

Index to Products Advertised & Described In this Issue, with
- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	53
2—American Seating Co. Drive-in stadium seating. NTS and direct.	51
3—Ampex Corp. Stereophonic sound systems. Direct.	20
4—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	Third Cover
5—Ballantyne Co. Stereophonic sound package. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	25
6—Bausch & Lomb Optical Co. Projection lenses. Direct and branches and dealers in all major cities.	8
7—Carbons, Inc. Projection carbons. Franchise dealers.	31
8—Fairchild Recording Equipment Co. Sound reproducing equipment. Direct and dealers.	14
9—F & Y Building Service, The Architectural design and building service.	51
10—First-American Products, Inc. General drive-in equipment. All dealers.	30
11—Griggs Equipment Co. Auditorium chairs. Direct.	52
12—Hertner Electric Co., The Motor-generator. NTS	32
13—Heyer-Schultz, Inc. Metal projection arc reflectors. All dealers.	33
14—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 23, 31, 54, 97, 101, 125 and branches.	27
15—Huff Manufacturing Co. Hydro carbon arc coolers. All dealers.	48
16—Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	53
17—International Projector Corp. Stereophonic sound systems. NTS.	Fourth Cover
18—Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	47
19—Knoxville Scenic Studios, Inc. Wide screen frame and masking system. All dealers.	52
20—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	33
21—LaVezzi Machine Works Projector parts. All dealers.	12
22—Magnasync Manufacturing Co., Ltd. Stereophonic sound systems. Authorized dealers.	7
23—Manley, Inc. Popcorn machines (23A), drink dispenser (23B), frankfurter grill (23C), hamburger grill (23D), popcorn (23E), seasoning (23F), bags, boxes and accessories (23G). Offices in principal cities.	Second Cover
24—Motiograph, Inc. Stereophonic sound. Dealers 8, 10, 14, 26, 29, 34, 36, 38, 42, 45, 52, 54, 58, 60, 69, 74, 84, 89, 98, 102, 107, 108, 112, 115, 121, 127, 128, 130.	11
25—National Super Service Co. Vacuum cleaners. All dealers.	51
26—National Theatre Supply Distributors.	6, 53
27—Poblocki & Sons Drive-in projection screen. NTS and direct.	9
28—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	41
29—Radio Corp. of America Stereophonic sound. Dealers marked *.	3
30—Raytone Screen Corp. Drive-in screen paint (30A), projection screens (30B). Direct.	12, 35
31—RCA Service Co. Projection and sound equipment maintenance service.	35
32—Robin, Inc., J. E. Motor-generators (32A), rectifiers (32B), projection screens (32C), projection lenses (32D). Direct.	30
33—S. O. S. Cinema Supply Corp. Distributors.	53
34—Strong Electric Corp., The Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 99, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.	23
35—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	53
36—Theatre Specialties, Inc. In-car speakers. Authorized dealers.	19
37—Twentieth Century-Fox Corp. CinemaScope productions.	4-5
38—Vallen, Inc. Curtain tracks and controls. Direct.	48
39—Wagner Sign Service, Inc. Attraction frames (39A), glass windows (39B), enamel panels for drive-in signs (39C), plastic letters (39D). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 88, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.	13
40—Walker Screen Corp. Projection screens. NTS	29
41—Westrex Corp. Distributors.	32
42—Whitney-Blake Co. Non-conduit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.	43
43—Williams Screen Co. Projection screens. Direct.	30

EDITORIALLY . . .

NEW CHAIR CUSHIONS, page 39

Two seating cushions, one foam rubber, the other coil spring, developed for its line of theatre auditorium chairs by Heywood-Wakefield. Postcard reference number 14A.

DRIVE-IN SCREEN SURFACING, page 39

New aluminum surfacing material for "all-purpose" projection marketed by First-American Products, Inc. Postcard reference number 10A.

NEW 3D GLASSES, page 40

Rimless polarized glasses with large lenses for viewing 3D on wide screens from Depth Viewers, Inc. Postcard reference number E44.

AUTOMATIC PERFUME UNIT, page 43

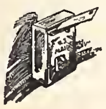
Perfume dispenser offering choice of four odors at 10¢ a spray, announced by Jo-Lo Perfumatic Dispenser, Inc. Postcard reference number E45.

PLASTIC 3D GLASSES, page 43

New 3D glasses with wider lenses than previous models from Pola-Lite Company. Postcard reference Number E46.

PLAYGROUND EQUIPMENT, page 44

New models of swing sets, slides and chair rides from Miracle Whirl Sales Company. Postcard reference number E47.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the April 1954 issue—

....

....

....

....

NAME____________________

THEATRE or CIRCUIT____________________

STREET ADDRESS____________________

CITY____________ ________STATE________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1111 Currie Ave.*
55—Minneapolis Theatre Supply, 76 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
85—Standard Theatre Supply, 216 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 982 W. Third Ave.

Dayton:
93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 918 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1923 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
106—Alexander Theatre Supply, 84 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
110—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE
Memphis:
111—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas
113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:
118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
119—Alamo Theatre Supply, 1303 Alamotee St.

UTAH
Salt Lake City:
120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA
123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA
128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 341 N. Seventh St.

FIRST CLASS
(Sec. 34.9, P.L.&R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

about Products . .

★ news and views of the market and its sources of supply

New Chair Cushions for Heywood-Wakefield Line

TWO NEW seating cushions, one of foam rubber and the other of coil spring construction, have been developed for use with its line of theatre auditorium chairs by the Theatre Seating Division of the Heywood-Wakefield Company, Menominee, Mich.

The foam rubber cushion, called the "Contour," is designed to conform to the contours of the occupant's body as he sits down and also as he shifts his weight or position. It has approximately 3 inches of formed rubber over helical construction springs, attached to an all-steel frame.

The coil spring cushion, called the "Sit-in," eliminates the high crown in the center of the seat. Its flat top is designed to afford maximum comfort by permitting the patron to sit into the cushion deeply instead of "floating" on top. The cushion has 16 coil springs of varying gauge steel wire, so placed, the manufacturer points out, to insure resilient comfort over the entire seat. The springs are permanently fastened to an all-steel seat frame.

The flat top of Heywood-Wakefield's new coil spring seat, called the "Sit-in," is designed to permit the patron to sit into the cushion deeply instead of "floating" on top. The cushion is available in seat widths from 19 through 22 inches.

The "Sit-in," cushion comes in seat widths from 19 through 22 inches and is available on four of the company's theatre chair designs.

The new coil spring "Sit-in" cushion does not limit the type of upholstery treatments possible with auditorium chairs as demonstrated in its application to Heywood-Wakefield's padded-back "Encore" model above.

Heywood-Wakefield's "Encore" auditorium chair (Model TC700) is shown above equipped with the new "Contour" cushion of foam rubber construction. The cushion is designed to conform to the contours of the occupant's body as he moves about.

"All-Purpose" Surfacing For Drive-in Theatres

A SCREEN surfacing material of aluminum for drive-in theatres, designed for "all-purpose" projection, including 3D and wide-screen, has been marketed by First-American Products, Inc., Kansas City, Mo. The material was demonstrated late in March at the Terrace drive-in theatre, Caldwell, Idaho, on a curved wide-screen 72 by 36 feet. It was also shown early in April at the Heart drive-in, Kansas City, Mo., and further demonstrations will be made for exhibitors requesting them.

Called "Mirra-Scope," the screen material is designed to provide equal distribution of light over a 90° viewing range. Parabolic curves are rolled into the surface, forming vertical fluting to control light distribution horizontally. The material is lightweight and easy to apply, the manufacturer states, with the large panels joining to give a "seamless" effect. No painting is required, and the screen is weatherproof.

The material can be mounted on both existing and new screen towers, and for the latter special methods of erection are recommended by the company, which they will supply.

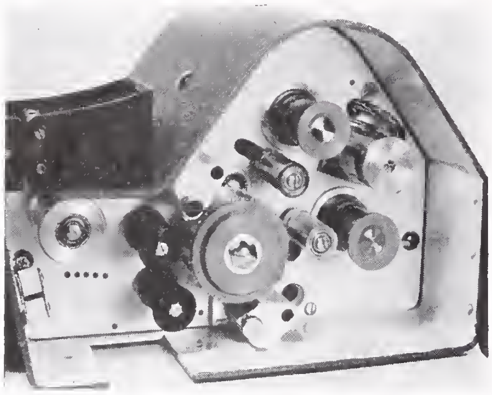
The material was developed by Virgil Odell for exclusive distribution by First-American.

Magnasync Stereophonic Equipment Redesigned

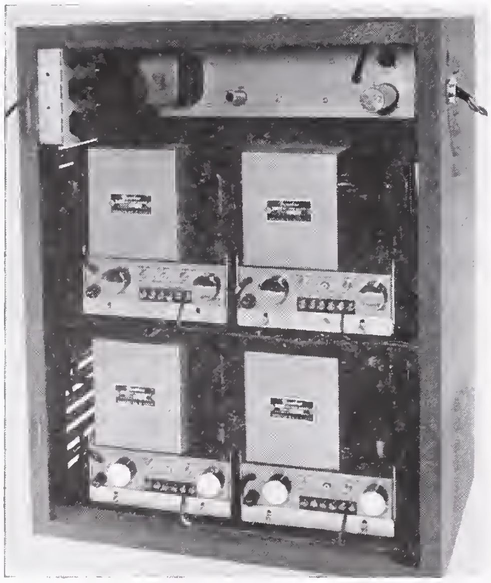
CHANGES AND improvements in several features of its equipment "packages" for stereophonic sound have been incorporated into new models of its "Magnaphonic" systems by the Magnasync Manufacturing Company, North Hollywood, Calif.

The new button-on reproducer is designated the "Magnaphonic P-1435." Plate steel housing, formed to required-contour around precision jigs, is welded and gussetted to develop most favorable stress characteristics. The steel construction acts as a shield to ward off the flux patterns generated by the projector motor and remote "dowser" solenoid. The mechanical transport base plate is routed to contour from 14-inch ground dural plate stock with the bearing quills and other transport components indexing to a critically flat surface.

Feeding into the reproducer, the film passes over a large flanged roller with sound-tested ball bearings to absorb the excessive tensions created through the feed magazine. Around the floating sprocket the film is guided by "Nylatron" (Dupont graphite impregnated nylon) rollers. The film gates close to within .012-inch of the sprocket on the outside edges only. The filter arms are spring coupled with the feed out arm spring grounded and a silicone-oil dash-pot to damp and stabilize the filter arms. Flangless filter arm rollers run on precision ball bearings. The scanning head is center-screw mounted on a four point azimuth adjustment plate with lead wires routing to a readily accessible terminal strip located in the rear of the housing.


The "Magnaphonic P-1435" magnetic soundhead.

The "Magnaphonic WC-435" preamplifier wall cabinet also has improvements over prior designs. Plugging into a distribution chassis, the individual preamplifiers have both equalization and level trimmer controls. On the distribution chassis, in the output of each of the stage speaker channels, balancing trimmer controls serve to compensate for output differences in the scanning heads on the two projector reproducers. Constructed into the distribution chassis, a 12 kilocycle filter network prevents the objectionable control frequency from reaching the side wall speakers. The control track suppressor is integrated with the channel four preamplifier with tuned-circuit frequency discrimination to peak the 12 kilocycle control signal. Output attenuation of the preamplifier is placed after the control signal boost to prevent any change in "trigger" sensitivity due to changes in the required output level of the preamplifier.


Rear view of the Magnasync audio system.

A master ganged fader for the three stage speaker channels is incorporated into the preamplifier wall cabinet along with a change-over switch for alternate channeling of the "right" and "left" projector reproducers.

The pre-amplifier power supply, "Magnaphonic PS-435," is assembled on a 5¼ by 19 inch rack panel. This can be mounted in the rack cabinet with the power amplifiers or it may be furnished in a wall mounting box. All interconnecting cabling between the reproducers, preamplifiers and power supply are furnished with each "Magnaphonic" package.

Power amplifiers in output ratings ranging from 15 to 70 watts are packaged in enclosed rack cabinets in banks of three or four as desired. Whereas four amplifiers are recommended, some theatre owners prefer to utilize their regular optical amplifier to drive the side wall speakers (channel four), the company points out. A system-switching panel (MS-435) is offered to fill the need for full emergency handling of the power amplifiers in the event that one is rendered inoperative during screening. The channel four stereo or regular optical amplifier may be switched in to replace any one of those used to drive the three stage speaker systems.

"Permalum" Surfacing Ready for Deliveries

FOLLOWING several months of development work to perfect its "Permalum" screen for drive-ins, particularly for wide-screen presentations, Poblocki and Sons, Milwaukee, has announced that it is now ready for the market with deliveries slated to begin April 10th.

Designed for projecting pictures in all the new techniques, including 3D and wide-screen, "Permalum" is manufactured of a non-corrosive, special alloy, extruded aluminum, with an anodized finish. It can be fastened to existing screen facings and for new drive-ins the manufacturer points out that the solid facing required for a painted screen can be dispensed with by using 2 x 4 lumber, 24 inches on center as a fastening background.

"Permalum" is prefabricated for installation according to ramp measurements and throw of each drive-in, from data supplied by the purchaser. In experiments conducted to develop the new screen so that it would reflect light to extreme angles and evenly over the entire ramp area, for drive-ins of all sizes, the manufacturer made a survey of hundreds of exhibitors to determine the extreme angle of each. "After that," he states, "the problem was to develop a 'Permalum' screen tailored to fit each particular extreme angle.

"We considered, too, that many drive-ins do not have enough light to give good definition at ramps farthest away from the screen at right angle, let alone at extreme angle or end ramps, and that if we developed a screen to fit each drive-in, millions of dollars could be saved in abandoning extreme angle ramps and building new ramps. Also millions could be saved by making the proper screen for each drive-in so that drive-ins could show all pictures in the same manner as could the indoor theatre."

The experimental "Permalum" screen was made with hand tools, but dies now are in the process of manufacture.

Rimless 3D Glasses with Larger Viewing Area

NEW RIMLESS polarized glasses, designed with a larger viewing area to provide unobstructed vision when 3D films are shown on wide-screens, have been placed into production by Depth Viewers, Inc., Cincinnati.

Designated as "Model DV10-A," the glasses are made of a new rigid "Polacoat-Polarized" plastic film heavier than that previously used. They have colored metal temple bars both to hold the lenses in place and the glasses to the wearer's head. The lenses have a curved styling, which is designed to remove disturbing back reflections.

Expansion of the company's firm into a large modern factory to turn out the new glasses is reported by John F. Dreyer, president. He also states that the company will soon put into production a 3D clip-on model for those patrons already wearing glasses.

•

WESTREX SOUND IN BRITAIN

Contracts to install four-track magnetic stereophonic sound equipment in a number of theatres in the British Isles have been signed recently by English subsidiary of

Westrex Corporation, the Western Electric Company, Ltd., London. Theatres with the equipment already installed include the following:

CMA circuit: the Odeon, Leeds; Odeon, Liverpool; Odeon, Newcastle; Capitol, Cardiff. Selegman circuit: Ritz, Lincoln. Black circuit: Regal, Sunderland. Essoldo circuit: Troxy, Portsmouth; Essoldo, Brighton. Independent theatres: Radway, Sidmouth; Hippodrome, Belfast; Palace, Sheffield.

In process of installation are the following theatres: Warners' circuit: Warners, London. Black circuit: Regal, Newcastle. Brinsley Evans circuit: Dorchester, Hull; Criterion, Hull; Cinema, Goole; Langham, Hull; Savoy, Hull; Carlton, Hull; Priory, Hull; Plaza, Hessle; National, Hull; Monica, Hull; Winter Garden, Bridlington; West Park, Hull; Cleveland, Hull. Fox circuit: Carlton, London. Independent theatres: Forum, Channel Islands; Davenport, Stockport; Regal, Saltcoats; Princess, Huddersfield; Pioneer, Dewsbury; Aquarium, Gt. Yarmouth; Empire, Seehan Harbour; Scala, Worcester; Black Prince, South Shields.

•

NEW WILLIAMS SCREEN PLANT

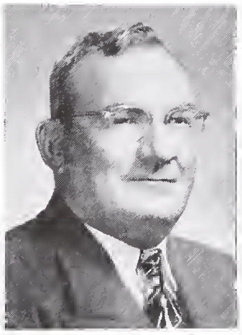
The Williams Screen Company, Akron, Ohio, recently acquired a second manufacturing plant on Kenmore Boulevard, according to an announcement by Harry C. Williams, president. The additional production facilities were necessitated by an increased demand for the new Williams "all-purpose" plastic silver screen.

Kroehler Chair Sold To Griggs Company

THE PURCHASE of manufacturing rights to the Kroehler "push-back" theatre auditorium chair from the Kroehler Manufacturing Company, Naperville, Ill., has been announced by the Griggs Equipment Company, Belton, Tex., of which C. V. Griggs is president.

One model of the Kroehler "push-back" chair

Although the consideration was not disclosed, it is understood that the sale includes all the patents, rights, parts, tools and equipment to enable Griggs to proceed immediately with manufacture and sale of the nationally-known chair.

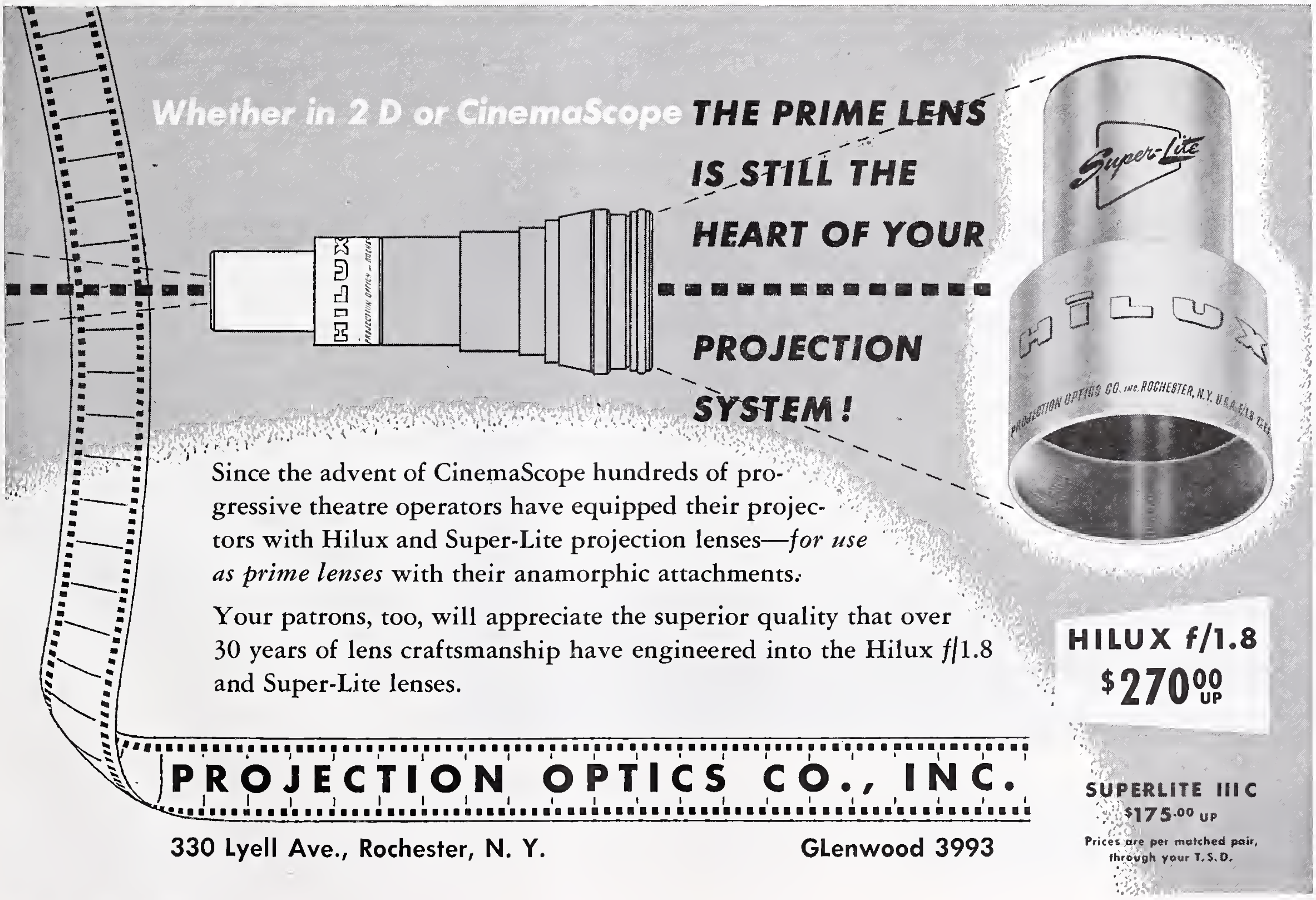

C. V. Griggs

The Griggs company has two factories in Belton, one with more than 75,000 square feet of floor space and the other with more than 60,000. In addition it has five warehouses for stocking raw materials. Formed ten years ago, the firm has sales distribution in most states in the U. S. and numerous foreign countries for its furniture line.

Huff's Hydro Carbon Coolers Are Redesigned

IMPROVEMENTS in its Hydro Carbon Coolers reported by the Huff Manufacturing Company, Los Angeles, include a new cooler nozzle and redesigning the equipment to permit a 14-inch mirror arc lamp to pull as much as 95 amperes, or 37 more than previously.

The cooler has been redesigned in re-


Whether in 2 D or CinemaScope THE PRIME LENS IS STILL THE HEART OF YOUR PROJECTION SYSTEM!
HILUX
Super-Lite
HILUX
PROJECTION OPTICS CO. INC. ROCHESTER, N.Y. U.S.A.

Since the advent of CinemaScope hundreds of progressive theatre operators have equipped their projectors with Hilux and Super-Lite projection lenses—*for use as prime lenses* with their anamorphic attachments.

Your patrons, too, will appreciate the superior quality that over 30 years of lens craftsmanship have engineered into the Hilux *f*/1.8 and Super-Lite lenses.

HILUX *f*/1.8
$270.00 UP

SUPERLITE III C
$175.00 UP
Prices are per matched pair, through your T.S.D.

PROJECTION OPTICS CO., INC.
330 Lyell Ave., Rochester, N. Y. GLenwood 3993

sponse to the need for greater screen light with the new film techniques. The Huff coolers can be used with most types of arc lamps. The manufacturer states that they will cool the carbon within 2 inches of the crater. Even with the greater amount of screen light, the film is not subjected to excessive heat, he declares, as the cooler pulls the tail flame down and a greater amount of the ionized carbon particles are consumed, "leaving very little of the infrared rays which are the cause of the heat damage to film."

The new nozzle is fitted with a high refractory ceramic insert designed to act as an insulator to prevent all arcing between the carbon and nozzle. It will fit all previous models of the Huff cooler, it is stated.

Woodgrain Series for Vinyl Wall Covering

THE TEXTURED effect of natural wood is featured in a new Woodgrain series introduced in "Bolta-Wall" vinyl wall covering by Bolta Products Sales, Inc., Lawrence, Mass. Available by the yard or in 8 by 8 inch tiles, the series comes in Prima Vera, Natural Mahogany, Grey Mahogany and African Mahogany.

The "Bolta-Wall" Woodgrain has a vinyl face sheet laminated to a firm rubber-saturated backing. It can be applied to old or new walls and can be installed around columns or bent around sharp inside or outside corners. It requires no shellac, stain, varnish, wax or finish of any type.

In application no carpentry is involved, the material being installed by using "Bolta-Wall" adhesive No. 571. Wall surfaces need not be absolutely smooth, the company points out, since the "cushion" backing of "Bolta-Wall" helps absorb surface roughness.

The material wipes clean with a damp cloth and resists moisture, grease, steam, alcohol and most staining agents, according to the manufacturer.

Continuous Air Outlets Made in Two Types

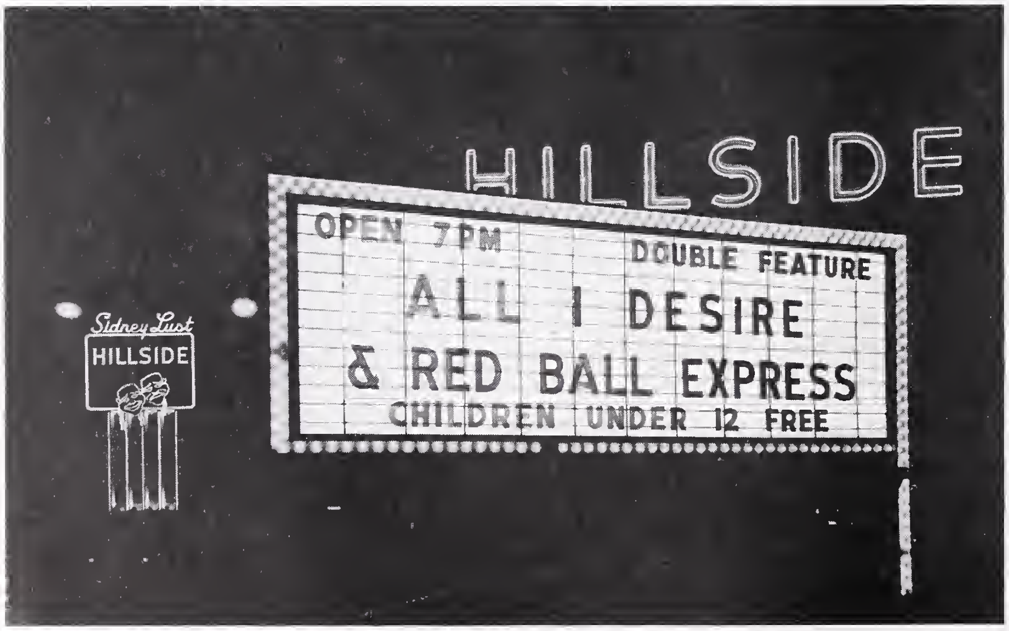
THE ADDITION of continuous air outlets to its line of "Agitair" air diffusers has been announced by Air Devices, Inc., New York. Made in two distinct types, the new units are available in unlimited run dimensions for either sidewall or ceiling installations.

The type designated as "RC" has a separate mounting frame and an interchangeable diffusing core. Type "R" has an integral diffusing core. Both types conform to troffer or fluorescent lighting and other architectural considerations, according to the company.

Metal Stair Treads With Safety Ribs

A NEW METAL safety stair tread designed for new installations and for repairing worn stairways, both exterior and interior, has been developed by Wooster Products, Inc., Wooster, Ohio.

MARYLAND DRIVE-IN'S NEW ATTRACTION PANEL



The new attraction panel of the Hillside drive-in Hillside, Md., an operation of Sidney Lust Theatres, Washington, D. C., employs large Wagner 17-inch green plastic and 10-inch red plastic letters to form the changeable copy. Fabricated and erected by the Whiteway Neon Sign Company, New York, the board has two faces with openings 23 feet, 1½ inches long by 85 inches high. Wagner glass and frames were also employed in the installation.

Called the "Stairmaster," the tread is made with a permanent extruded lightweight aluminum alloy base in a standard 9-inch depth. It is furnished in lengths as required so that no cutting is necessary. The tread has eleven rows of firmly embedded safety ribs containing hard abrasive grains designed to provide "anti-slip" protection. It has a 1⅛-inch lip which covers and protects the face of the tread.

The treads can be easily installed over worn ones after the latter have been leveled with mastic, the manufacturer points out. They can be applied to all types of stairs, including wood, concrete, slate and marble. Screws or combination screw and lead shields are used to fasten the treads securely to the stairs. Proper length for the new treads is determined by subtracting 6 inches from the length of existing stair treads, which provides 3 inches sweeping space at each side.

New Porcelain Tile For Covering Walls

A STEEL WALL tile with a ceramic surface especially designed for the renovation of theatre facilities has been developed by the Porcelain Enamel Products Corporation of Rehoboth, Mass. The company points out that the material is particularly adaptable to covering wall space in such areas in the theatre as rest rooms and lobbies.

Called "Veos," the material is porcelain fused to steel. It is applied on a grooved foundation board to give a smooth and uniform sub-surface over existing walls. The board is water-resistant and will not crack, craze or fade, according to the company. It can also be installed quickly.

The material is available in a full color range in 8-inch squares. No refinishing or maintenance of it is required, the manufacturer states.

•

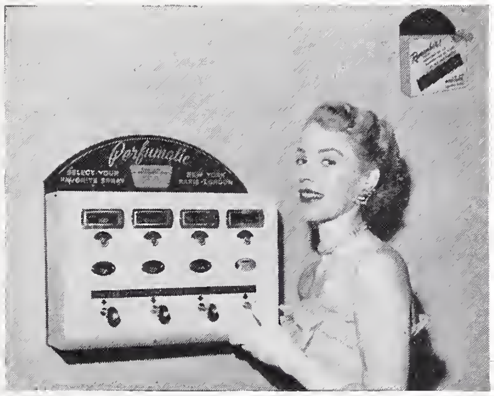
SHEARER PROMOTES "ASTROLITE"

A special sales campaign to promote "Astrolite" theatre screens, which are manufactured by the Radiant Screen Company of Chicago, is now being conducted by the

B. F. Shearer Company, Seattle, distributors of the screen throughout the western states. The "Astrolite" is an all-purpose screen designed for use with 3-D and wide-screen as well as 2-D projection.

Automatic Perfume Unit For Women's Rest Rooms

AN AUTOMATIC perfume dispenser designed for mounting on the wall in the women's rest rooms of theatres has been marketed by the Jo-Lo Perfumatic Dispenser, Inc., Jersey City, N. J. The vender has already been installed at the Radio City Music Hall in New York and is slated to be placed in all theatres of the Stanley-Warner and RKO circuits for an additional source of revenue, according to the company.



Trade-named the "Jo-Lo Perfumatic," the unit offers a choice of four perfumes at 10c a spray. The patron simply inserts a coin in one of the four chutes and pushes the plunger. With a capacity of 3,000 sprays, the vender is encased in a heavy steel cabinet finished in rose-pink enamel, a color designed to blend with most decors.

Having separate coin chutes enables the theatre operator to determine the relative popularity of the various brands of perfume, the manufacturer states. In addition an automatic sealed tabulator inside the case indicates the revenue accumulatively.

In installing the unit, hangers are cemented to the wall surface, thereby requiring no drilling, screws, tools or bolts, it is pointed out. Also, the machine operates mechanically with no electrical connections necessary. Servicing is required once a month.

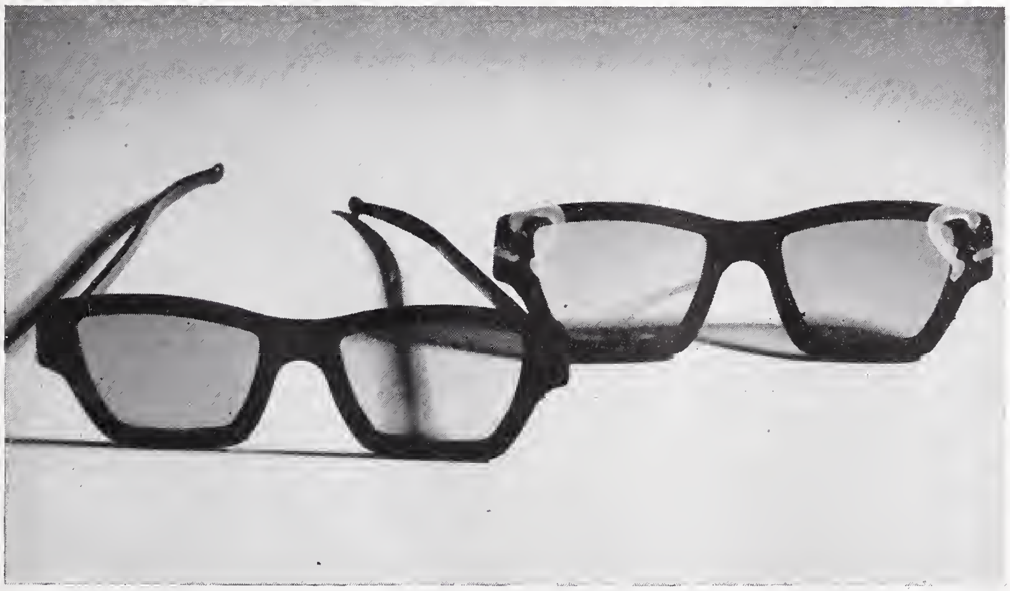
Perfume brands used in the machine are optional with the individual theatre operator, who can purchase the ones of his choice at wholesale prices. The vender pictured is stocked with "Tabu," "Chanel No. 5," "20 Carats" and "Woodhue."

Automatic Emergency Light Unit Redesigned

A REDESIGNED automatic emergency lighting unit designed to provide instantaneous illumination when regular power fails has been marketed by General Scientific Equipment Company, Philadelphia. The unit operates automatically upon current failure, the manufacturer points out, without the need for touching a switch.

The unit is powered by a storage battery built into the portable set. It is equipped with a trickle charger to maintain the battery charge and a built-in hydrometer to

NEW MODELS OF POLA-LITE'S 3D GLASSES



Improvements in the polarization quality and a wider lens than used for previous models are features of the new 3D glasses recently introduced by the Pola-Lite Company, New York. The glasses are constructed entirely of plastic with hinged bows except, of course, for the clip-on type (right) which has plastic bows at the outside edges of the frame to clamp over the edges of the frames of correction glasses. The company is offering the glasses in a "package" deal with its new projector attachment whereby a 3D film is projected from a single strip of film.

Here's how to *avoid*
DEAD SPEAKERS
that mean
DEAD LOSSES

Use TELESEAL®
direct burial
UNDERGROUND WIRE
for reliable service

Before you buy any wire at a lower price than TELESEAL think what cheap wire costs to dig up and replace. It's not the original price of the wire that counts, it's the eventual cost to you! With dependable TELESEAL you'll find the cost extremely low, for once installed, TELESEAL gives long lasting, reliable service under all conditions.

The tough neoprene jacket used on TELESEAL is rugged enough to withstand even damp areas. It stands up under conditions that cause inferior, lower priced wires to fail and give you banks of dead speakers that are a complete loss. TELESEAL is made specifically for direct burial. Insist that your motion picture supply house gives you TELESEAL for your drive-in . . . it's the best that money can buy.

TESMA

WHITNEY BLAKE CO.
WB®
Well Built Wires
Since 1899
NEW HAVEN 14, CONN.

indicate the state of the battery at a glance.

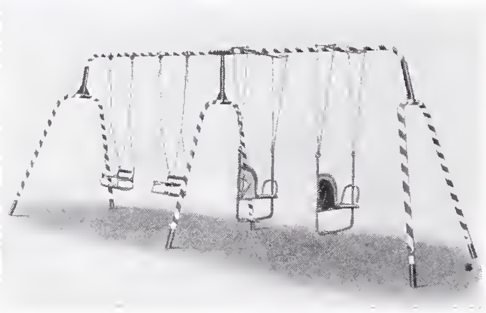
The unit can be plugged into any a.c. circuit. The lights are sealed beam of 100 c.p. and are designed to provide 10 hours of illumination.

Three New Models of Playground Equipment

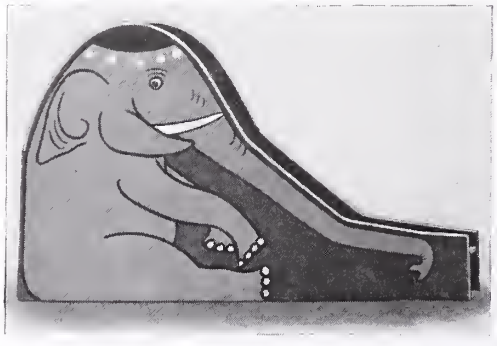
NEW MODELS of playground equipment, including swing sets, chair rides, and slides, have been marketed by the Miracle Whirl Sales Company, Grinnell, Iowa.

Incorporated into the "Miracle Swing Set" is a change in the frame design with fewer parts to handle and assemble, according to Claude W. Ahrens, company president. Made of all-steel, the new frames eliminate heavy, cast-iron fittings, and erection time is much quicker than for previous models, he pointed out. The frame is painted in a candy stripe design over a rustproof primer. (See photograph.)

The swings are suspended from an all-steel hanger, in which the latest type of ball bearings are encased and sealed in oil. The chain is heavy-duty No. 8 hot galvanized Defiance pattern. Seats are available in seasoned hard wood, safety belts or chairs, as designated by the purchaser. The frame is also available in different styles and comes in 3, 4, 6 and 8 swing sets.


The Miracle Swing Set.

Utilizing the same basic design, the company has also introduced a four unit all-steel "Miracle Hobby Horse Swing." The hobby horse units are also available for single installation on Miracle swing sets or conventional swing standards.


The Miracle Animal Slide.

The new "Miracle Animal Slides" come in two heights—the junior slide, which is 5 feet high and has a 10-foot bedway; the senior slide, which is 7 feet high and has a 14-foot bedway. The elephant slide (see photograph) is standard design but other animals are available at additional cost. The slide is rigidly bolted together.

The company's third new piece of equipment, the "Merry Chair Ride," is 16 feet in diameter and comes equipped with 8 safety chairs. It is powered by a ½ h.p. standard motor through a Dodge gear speed reducer. There is no clutch mechanism, and elasticity of movement is provided through use of a sturdy V-belt drive.

The Miracle Merry Chair Ride.

The canvas drop is decorated with Masonite "fairy-tale" characters, designed both to add to the attractiveness of the ride and also keep the children from the moving parts. These "fairy-tale" characters are also available as separate units for mounting on playground fences, etc.

Additional information on this new equipment and the complete line of Miracle may be secured by writing the manufacturer.

Orders Grow for RCA Stereophonic Sound

ORDERS FOR stereophonic sound equipment from theatres throughout the nation continue to be received by the Radio Corporation of America at a rapid rate, according to the most recent report from the company's Theatre Equipment Division, which lists 200 additional theatres since the last report (see Better Theatres for February).

The RCA "Stereoscope" sound systems will be installed by service specialists of the RCA Service Company. Following is a list of the theatres ordering the systems and not previously reported:

Fisher and Times, Danville, Ill.; Irving, Bloomington, Ill.; Orpheum, Galesbury, Ill.; Peoples, State, Capitol, Avalon, Atlantic, Picadilly, Marshall Square, and Northcenter, Chicago, Ill.; Roxy, Ottowa, Ill.; Ritz, Berwyn, Ill.; Arcada, St. Charles, Ill.; Olympic, Cicero, Ill.; Garden, E. Chicago, Ind.; Geneva, Geneva, Ill.; Irving, Carbondale, Pa.; Park, Hanover, Pa.; Bristol, Bristol, Pa.; Esquire, Liberty, Sedgewick, Broadway, Kent, Roosevelt, Nixon, Palace, Strand, Midway, State, Band Box, Girard, and Benson, Philadelphia, Pa.; Tower, and 69th Street, Upper Darby, Pa.

Also Lansdale, Lansdale, Pa.; Media, Media, Pa.; Glenside, Glenside, Pa.; Westmont, Westmont, N. J.; Stanley, Walt Whitman, and Arlo, Camden, N. J.; Landis, Vineland, N. J.; Century, Audubon, N. J.; Sherman, Stroudsburg, Pa.; YMCA Auditorium, Coatesville, Pa.; Salem, Salem, Va.; American, Roanoke, Va.; Floral, Floral Park, L. I.; Fabian-Fox, Republic, Brevoort, and Strand, Brooklyn, N. Y.; Freeman and Deluxe, Bronx, N. Y.; Midland, Newark, Ohio; Liberty, Zanesville, Ohio; Colony, Marietta, Ohio; Daniel Webster, Nashua, N. H.; Colonial, Allentown, Pa.; State, Altoona, Pa.; State, Easton, Pa.; Colonial, Richmond, Va.

Also Bijou, Morrisville, Vt.; Norwalk, Norwalk, Conn.; Ioka, Exeter, N. H.; Paramount, N. Adams, Mass.; Waring, Rochester, N. Y.; Park, Cobleskill, N. Y.; Castamba, Shelby, Ohio; Piqua, Piqua, Ohio; Wooster, Wooster, Ohio; Colonial, Norwich, N. Y.; Messina, Messina, N. Y.; Pontiac, Saranac Lake, N. Y.; Lafayette, Buffalo, N. Y.; Hemet Theatre, Hemet, Calif.; Adams and Civic, Detroit, Mich.; Capitol, Aberdeen, S. D.; Star, Jamestown, N. D.; State, Mitchell, S. D.; Highland, St. Paul, Minn.

Also Kenosha, Kenosha, Wis.; Bay, Green Bay, Wis.; Raulf, Oshkosh, Wis.; Tower and Oriental, Milwaukee, Wis.; State, Wausau, Wis.; Huntington, Huntington, Ind.; Madison, Covington, Ky.; Mary Anderson, Louisville, Ky.; Grand, Evansville, Ind.; New Drive-In, Henderson, Ky.; Princeton, Princeton, Ind.; DaVue, DaBel, and Dale, Dayton, Ohio; Lake, Warsaw, Ind.; Granada, Independence, Mo.; Lake City, Lake City, Wash.; Long View, Long View, Wash.

Also Paramount, Portland, Ore.; Liberty, Kalispell, Mont.; Mack, McKinnville, Ore.; Liberty, Pasco, Wash.; Liberty, Toppenish, Wash.; Capitol, Salem, Ore.; Strand, Jonesboro, Ark.; Rex, Sentinel, Okla.; Max, Cherokee, Okla.; Weslin, Massillon, Ohio; Rivoli, Toledo, Ohio; Vine, Willoughby, Ohio; Ohio, Marion, Ohio; Apollo, Oberlin, Ohio; Paramount, Steubenville, Ohio; Colquitt, Moultrie, Ga.; Brainerd, Chattanooga, Tenn.; Sheridan, Calvert, Keiths, Penn, Uptown, and Turnage, Washington, D. C.; Florida, Tallahassee, Fla.; Platte, Ville Platte, La.

Also Aztec, San Antonio, Tex.; New El Rancho, Hebbronville, Tex.; Wichita, Wichita Falls, Tex.; Majestic, Dallas, Tex.; Plaza, Vernon, Tex.; State, Auburn, Neb.; Strand, Hastings, Neb.; Joy, Lincoln, Neb.; Paramount, San Francisco, Calif.; Alameda, Alameda, Calif.; Palms and Paramount, Phoenix, Ariz.; Catalina, Tucson, Ariz.; Luna, Kankakee, Ill.; Orpheum, Springfield, Ill.; Tamalpais, San Anselmo, Calif.; 86th Street, New York, N. Y.; Keiths, Syracuse, N. Y.; Colonial, Atlantic City, N. J.

Also Warner, Erie, Pa.; Warner, Youngstown, Ohio; Warner, Reading, Pa.; Silver, Silver Springs, Md.; Ambler, Ambler, Pa.; Stanley, Baltimore, Md.; Warner, Memphis, Tenn.; Haven, Olean, N. Y.; Latonia, Oil City, Pa.; Huntington, Huntington Park, Calif.; Oritani, Hackensack, N. J.; Lincoln, Union City, N. J.; Regent, Elizabeth, N. J.; Parthenon, Hammond, Ind.; State, Lexington, Va.

Also Yorktown, Elkins Park, Pa.; Variety, Vogue, and Colony, Cleveland, Ohio; Royal, Bloomfield, N. J.; Penn, Titusville, Pa.; Harris, Tarentum, Pa.; Stanley, Newark, N. J.; Ritz, San Bernardino, Calif.; Granada, Santa Barbara, Calif.; Fresno, Fresno, Calif.; Merritt and Warner, Bridgeport, Conn.; State, Johnstown, Pa.; Strand, Ridgeway, Pa.; Ohio, Lima, Ohio; Warner, Morgantown, W. Va.

Also Jefferson, Punxsutawney, Pa.; Memorial, McKeesport, Pa.; Library, Warren, Pa.;

Strand, Hartford, Conn.; Warner, Worcester, Mass.; Rowland, Wilkinsburgh, Pa.; Whitehall, Manor, Kenyon, Schenley, Arsenal and Sheridan Square, Pittsburgh, Pa.; Liberty, Columbia, Pa.; Garde, New London, Conn.; Warner, Lynn, Mass.; State, Waterbury, Conn.; Roger Sherman, New Haven, Conn.; Virginia, Harrisonburg, Va.; Palace, S. Norwalk, Conn.; Ambridge, Ambridge, Pa.; Waverly, Drexel Hill, Pa.; Winter Garden, Jamestown, N. Y.; Palace, Norwich, Conn.; Ohio, Canton, Ohio; Capitol, Springfield, Mass.; Strand, Akron, Ohio; Paramount, Kansas City, Mo.

Also Penn, Butler, Pa.; Cheswick, Cheswick, Pa.; Kanawha, Buckhannon, W. Va.; Crest and Regal, Philadelphia; Cohoes, Cohoes, N. Y.; Park, Rockaway Park, L. I.; Ring, Springfield, Mass.; Calvin, Northampton, Mass.; Palace, Pittsfield, Mass.; Garden, Greenfield, Mass.; Strand, Holyoke, Mass.; Rivoli and Seneca, Buffalo, N. Y.

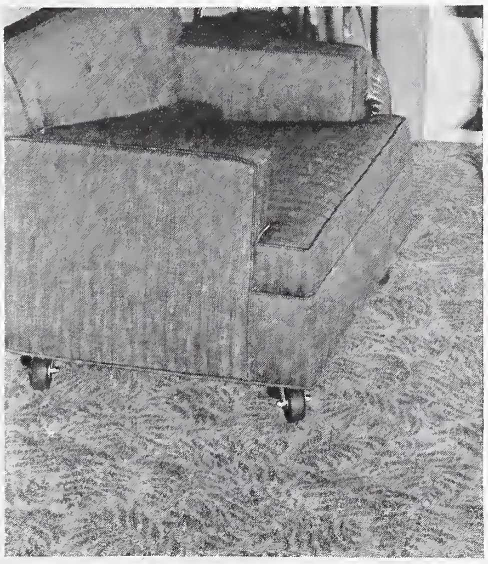
Also Falls, Redwood Falls, Minn.; Auditorium, Stillwater, Minn.; Fairborne, Fairborne, Ohio; Xenia, Xenia, Ohio; Celina, Celina, Ohio; St. Mary's, St. Mary's, Ohio; Valentine, Defiance, Ohio; Campus, Manhattan, Kan.; Whiteside, Corvallis, Ore.; Lincoln, Port Angeles, Wash.; Civic, Dalles, Ore.; Mt. Union, Alliance, Ohio; Wellman, Girard, Ohio.

Also Ritz, Winterhaven, Fla.; Park, Houma, La.; Pitt, Lake Charles, La.; Rex, Baton Rouge, La.; Modjeska, Augusta, Ga.; Tower, Rosetta, and Essex, Miami, Fla.; Sunrise, Ft. Pierce, Fla.; Showboat, Texas City, Tex.; Showboat, Freeport, Tex.; El Rancho, Victoria, Tex.; Main, Pueblo, Colo.; Hiland, Albuquerque, N. M.; Enean, Pittsburgh, Calif.; Manor, San Mateo, Calif.; Enean, Concord, Calif.

Also Jefferson, New York City; Lincoln, Massillon, Ohio; Ohio, Mansfield, Ohio; Palace, Lorain, Ohio; Fresno, Fresno, Calif.; Clementon, Clementon, N. J.; Ritz, Elizabeth, N. J.; National and Egyptian, Milwaukee; Metropolitan, Ogden, Rhodes and Highland, Chicago.

Two Wilton Carpets For Foyer and Lounge

TWO NEW WILTON designs for use in the foyer or lounge areas of theatres have been added to its 1954 line of Gulistan carpets by A. & M. Karagheusian, Inc.



Karagheusian's Cranford Wilton.

The Cranford is an all-wool, two-frame Wilton weave, of round wire construction with the loops securely locked in. It has a stylized design resembling an evergreen tree outlined by darker moresque yarns in the background. It is made in three colors, Algerian Sand, Pacific Green and Highland Gray, and woven in widths of 27 inches, 9, 12 and 15 feet. Designed to harmonize with both modern and traditional decor, the Cranford is in the popular price bracket.

The new Westbury quality, also an all-wool Wilton, has an intricate pattern named Labyrinth. It is a rich carpet, looped on different levels, with the swirling, abstract design raised above the background. Available in four colors, Barley Beige, Pecan, Fernmist Green and Cloud Gray, it is woven in the same widths as the Cranford.

Karagheusian's Westbury Wilton.

In addition to the Wiltons, the company has introduced a new cut-pile tufted cotton line and an Axminster line.

•

TWIN-TANK MOPPING OUTFIT

A new twin-tank mopping outfit designed to accommodate smaller size mops from 8 to 16 ounces has been added to its line by Geerpres Wringer, Inc., Muskegon, Mich. Previously available only in a single tank outfit, the "Floor-Knight" Model 816 Twin Tank Outfit embodies all features of the other Geerpres twin outfits, including a new type of side and gear cover which completely encloses the wringer gearing. Water in mops is squeezed down and out by means of pressure bars spun at both ends into the double-staggered gears of the wringers. Both the wringer and chassis on the new unit have electroplated finishes. The chassis measures 25 inches in length and 12 inches in width. It is equipped with 2½-inch ball-bearing casters with soft rubber wheels and is available with or without rubber bumpers.

•

WIDE-SCREENS IN MIDWEST

The rate of wide-screen installations has increased in the Midwest since the first of the year, according to "Count" de Stefano, manager of the National Theatre Supply in Kansas City, Mo. He listed the following theatres as among those in which Walker seamless, all-purpose screens have recently been installed through his offices:

In Kansas: the Strand, Hays; Seneca, Seneca; Blair, Osborne; Victory, Wichita; and Vogue, Salina. In Missouri: the Dixie, Odessa; Orpheum, Neosho; Electric, St. Joseph; Regent, Kansas City; and Howard, Arkansas City.

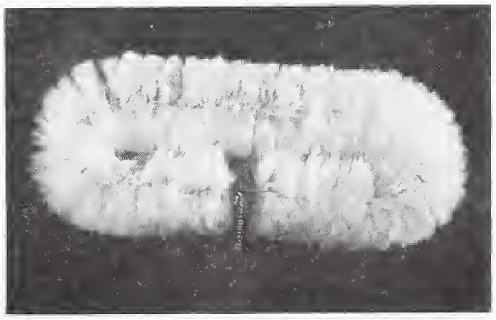
•

FIRE RETARDANT WALL PAINT

An oil-base wall paint designed to act as a fire retardant has been announced by the Fyr-Kote Division of the Morris Paint and Varnish Company, Omaha. Tradenamed "Fyr-Kote" the paint, when exposed to flame, pours out carbon dioxide and calcium chloride which smothers fire and retards the spread of flame right on the surface by forming a "block," according to the company. Available in white and six colors, the paint is designed to withstand numerous scrubbings with strong washing powder and boiling water, the company points out.

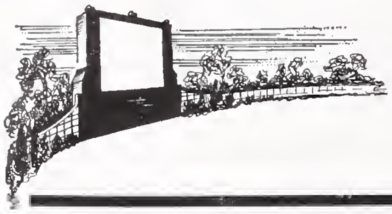
•

NEW RAYTONE SCREEN BRUSH



The new brush for cleaning all types of screens developed by the Raytone Screen Corporation, Brooklyn, N. Y. (and described in the March issue of Better Theatres) is pictured above. The brush is made of long, soft, white bristles and is intended for use with new screens only. The handle socket is designed for use with any push-broom handle, and extension handles are not recommended since they make the brush unwieldy. A 6- or 8-foot ladder should suffice for a person of normal height to reach the top sections of a screen, it is pointed out. For successful results with the brush the manufacturer states that it must be applied at least once each week. It must also be kept immaculately clean and should be shaken after each use and stored in a clean carton or wrapped in a clean, white rag.

The Drive-in . .



★ **A Department Conducted by WILFRED P. SMITH**

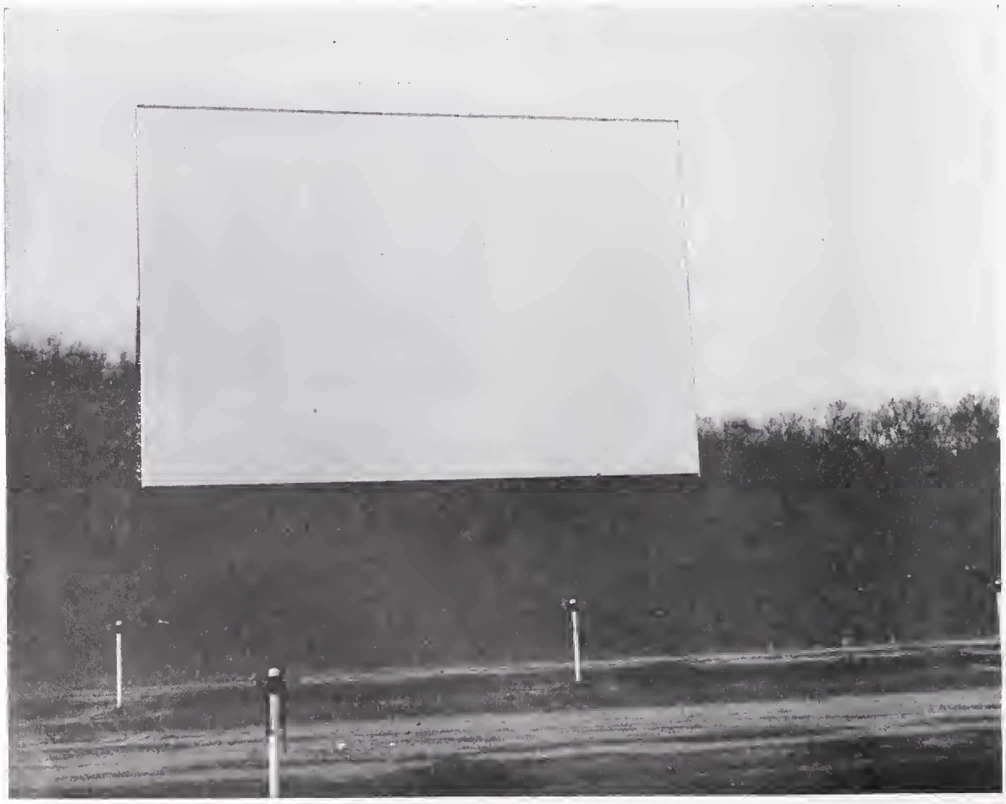
. . . for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

Wide-Screen Values at Drive-Ins

FOR SEVERAL weeks after reopening the Garden Auto-Torium in February, we conducted experiments with patron reaction to two speakers in a car. A speaker was placed on either side of the car. Upon questioning the patrons at intervals, we got such remarks as, "It's all right," and "It's louder." Of course, we were using the regular run of picture.

Upon inquiring about our new wide screen, however, patrons are enthusiastic. At times their praise is spontaneous. So just as wide-screen presentation is of extreme importance in the conventional theatre, it is, in my opinion, of equal value at a drive-in. (Incidentally, the phone call inquiries about specific pictures are proportionately the same at the drive-in as they are at the conventional Denville theatre which we also operate.)

As these columns have mentioned before, and as Jack Braunagel of Commonwealth Circuit in Kansas City, said to the writer at the Allied drive-in convention in Cincinnati, "Let's not equip ourselves out of business." This is not to be interpreted to mean that we should not be progressive. It does mean, however, that whatever you do in the direction of progress, be planned out, not be plunged into without investigation. Will the public respond in sufficient numbers to justify the expenditure?



The new wide-screen installed at the Garden Auto-Torium, Ledgewood, N. J., is 70 by 44 feet.

Personally, I am a bit of a gambler in such matters. However, the theatre has become a sort of laboratory, whereas I should think the manner of procedure ought to be quite the reverse. In the confusion of technical devices and the stampede to get in the parade, serious and costly mistakes have been made. That to me is not the most intelligent way to get progress.

Those responsible for introducing new and advanced methods of projection and sound, in both outdoor and conventional fields, should be able to guarantee their methods as workable in your theatre.

COSTS OF EXPERIMENTS

There can be no question that there are brains in this country to "build a better mouse trap," in sound and in projection as well. But whoever does it should be willing to demonstrate his wares in your theatre. If it does not work in your theatre, you should not be obligated to pay for it. We know of exhibitors who have invested money that will never be amortized, either because the device will become obsolete in a short period of time, or because of inferior technical advice.

We suppose we must expect to suffer from a certain amount of "bugs" when techniques are new. We hear of trouble with anamorphic prints because of distortion after a print has had only a few screenings. Managers raise cane with booth operation when the picture is continually in and out of focus. I know of two theatres near my own situation where the projectionists have demanded that the manager stay in the booth through an entire showing of an anamorphic print to prove they have their hands on the lens and are alert to this serious situation.*

Yes, we are having growing pains. Probably one, or all, of the new mediums will be perfected, and we hope they will. But we guinea-pig exhibitors can't be blamed if we are anxious about the headlong rush into dark alleys. This policy could hurt more than television ever did. The development procedure is cockeyed. Every new technique developed should be guinea-pigged in the *laboratory*.

KEY SIZE TO LIGHT

We suggest that for the drive-in operator embarking on wide-screen, a fundamental rule always to bear in mind is *not to sacrifice bigness for brightness*.

Our first procedure was to experiment with all sizes of lenses to ascertain the size that we were to settle upon. With the present projection equipment installed in a 600-car theatre, the decision was to widen the screen to 70 feet. Beyond that width we found we were just sucking the life out of the film, and it became grainy. To go to 80 feet for this size of theatre would have destroyed the sharp definition and detail of the picture.

With a 330-foot throw, using a 4-inch lens, we have a picture size of 70x44 feet. Here again we did not want to sacrifice height to attain width. This gives us an aspect ratio of about 1.60-to-1, which has proved out to be satisfactory so far. The screen extensions are steel, the same as the original one, and the whole has been coated with a high-grade white outdoor paint. Patron reaction was excellent from the beginning, and our own reaction to the larger and wider picture is, "How did we ever get along with that 54-foot picture in the first place?"

Certainly our patrons would miss the larger picture. How readily they took to the wider picture is indicated by their comment when I opened without having yet got hold of 4-inch lenses. The opening night projection was in the former picture size—and there was all of that screen around it! People asked, "What's the matter, your equipment broken down?" They didn't realize that they were looking at the same size of picture they always had.

We got 4-inch lenses the next day, and here is how we "overcame" the shortage in that size. At about the same time that we extended our drive-in screen, we put in a 33-foot screen in our Denville indoor operation. It was only after the opening night embarrassment at the drive-in that we realized we had been using 4-inch, $f/1.9$ lenses at the Denville. They went into the drive-in projectors immediately. Call us lucky.

If you are contemplating extending your drive-in screen for wider pictures, we suggest that you be sure to take these precautions:

(1) Engage the services of a professional engineer to make certain the new foundation is tied in with the existing reinforcing rods. At Ledgewood we welded all the new rods to the old before pouring concrete so that the added section would have the same strength for wind stress.

(2) Check your sightlines from the ramps. Those with tilted screens should be overly cautious due to variations of different drive-ins, with different topography in almost all instances.

•

What Are We Selling?

WHILE WE ARE convinced that *a good picture* with *a good wide-screen installation* make a combination that will keep 'em coming to our theatres, indoor and outdoor, throughout the world, we don't see that higher rentals are called for by the mere fact of wide-screen presentation.

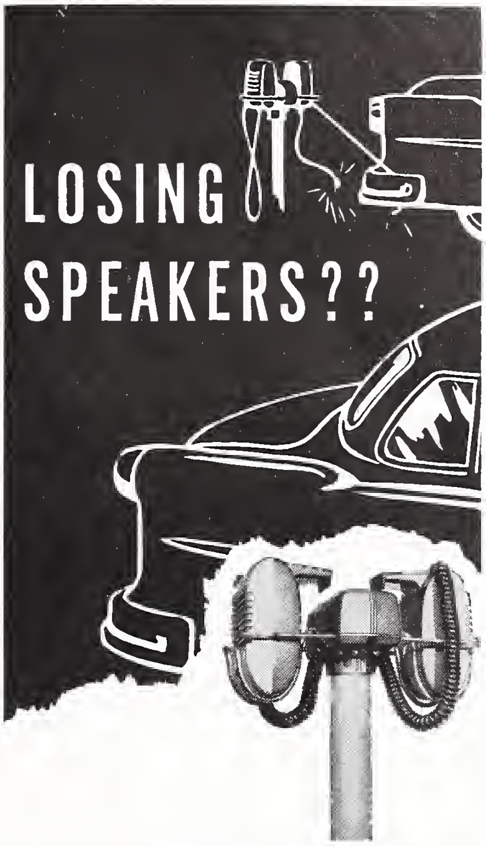
Take such pictures as "The Long, Long Trailer" and "The Glenn Miller Story." Would the grosses be greater if they had been produced, for example, in CinemaScope? Should the percentage be higher, and higher admission prices be required, simply in anticipation of higher grosses due to the special wide-screen technique used in production?

There can be no question that the CinemaScope process has attracted attention to the movies and given the business impetus, and the 20th Century-Fox organization is to be highly commended for exploiting it so effectively to the public.

But it may be that this exploitation has been so good that the public has come to think of any wide-screen picture as a CinemaScope production. I happened to be in Dover, N. J., the other day and walked into the Baker theatre there. "The Long, Long Trailer" was playing, and as I entered I overheard a fellow just ahead of me say to the woman with him, "Look, this picture is in CinemaScope." Apparently the Baker was getting CinemaScope value without paying for it. Well, maybe something ought to be done about that—but we hope not.

---

* There is no special characteristic of CinemaScope prints which make them more susceptible to distortions that set up causes in the gate of fluctuating focus. The condition long referred to by projectionists as in-and-out-of-focus can be suffered with any print through heat at the aperture. For projection of CinemaScope pictures lamps of higher amperage are frequently used. A print that arrives already curled has probably been thus subjected to more heat. The older projectors also can contribute to fluctuating focus because of inadequate shoe tension. In-and-out-of-focus is of course more noticeable with relatively large, wide screen images.—Ed.


LOSING SPEAKERS??

Koiled Kords* WILL HELP SAVE THEM!

Retractile cords eliminate those accidental speaker losses in drive-ins caused by cars hooking into looping, drooping straight cords. KOILED KORDS are compact, retractile speaker cords that extend to six times their coiled length, then retract against the speaker standard to their neat spring-like shape that no car can hook.

KOILED KORDS add to the well-equipped feeling that all good drive-ins strive for. They are so neat, so compact. KOILED KORDS are long lasting and the tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

Whenever you buy new speakers be sure to specify KOILED KORDS, but start now by replacing your straight cords as required with KOILED KORDS. See your theater equipment dealer.

Koiled Kords
INCORPORATED
BOX K, Hamden, Connecticut
*Trade Mark of Koiled Kords, Inc.

Vallen
CURTAIN CONTROLS AND TRACKS

NO. 1 STAGE TRACKER

VALLEN has tracked stages all over the world

VALLEN all-steel curtain tracks for 37 years have led the field in design and functional efficiency. Made of cold drawn steel gauged to meet heavy, intermediate and light duty requirements, they are precision engineered for noiseless, trouble-free operation. The exclusive Vallen formed shape increases strength, eliminates carrier jamming and permits free, noiseless movement of carriers.

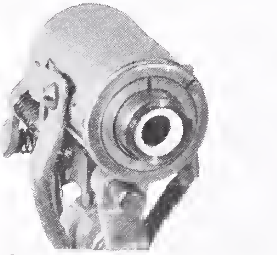
Every feature of these tracks and of the famous Vallen "plumb bob" curtain carriers has been carefully designed to insure perfect curtain operation. Whether your stage is large or small, school, theatre, church or lodge, there is a Vallen track and curtain control combination to meet your specific need, and of equal importance, your budget.

Write us today for a consultation without obligation.

Vallen sets the world's standard for curtain controls and tracks. V Consult Vallen for tracks and controls best suited to your needs.

VALLEN, Inc. Akron 4, Ohio, U.S.A.

huff
THE ORIGINAL
Hydro Carbon Cooler
Concentrates all the heat at the gas ball



When you install the Huff Hydro Positive Carbon Cooler, you save carbons no matter what size carbon you use. You can draw more amperage from any type carbon. You have less heat at the film. You get a flat field of light. The new Cera-Cop Nozzle has a high refractory ceramic insert which gives longer life.
See your Dealer or write to

HAL I. HUFF MFG. CO.
3774 SELBY AVENUE
LOS ANGELES 34, CALIF.
EXPORT DIVISION
301 Clay Street San Francisco, Calif.

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

PARAMOUNT'S VISTAVISION

(*Continued from page* 25)

listening, and it is of little value in the rear of the theatre. Further, we think stereophonic sound tends to punctuate cuts, and detracts from the smooth flow of the pictured story. For these reasons, and its cost, we have not adopted it. On future pictures, Paramount does not contemplate a stereophonic release, either on a separate magnetic film or by the four-track magnetic system.

Paramount suggests *dimensional* sound for the very large theatres and for use by exhibitors who feel that they should have a "stereophonic effect."

All VistaVision release prints will have standard photographic sound tracks which will play on any existing standard optical sound heads. These same sound tracks will also carry low-frequency modulation at three different frequencies which will control the volume of the center and side loudspeakers in those theatres that are equipped with dimensional sound control units. These sound control units will cost about $800 plus about $500 for installation.

In theatres that do not have auxiliary loudspeakers, it will, of course, be necessary to purchase extra loudspeakers and amplifiers at an increased cost (estimated at approximately $2000). All houses that have been equipped for stereophonic reproduction can use dimensional sound by merely purchasing the dimensional sound control unit.

At this time we wish to point out that dimensional sound is being made available as a part of the flexibility of the VistaVision system. We feel that dimensional sound will enhance the effectiveness of the pictures in very large houses, but its use is optional with the exhibitor and no demand for its use will be made by Paramount.

The production shooting for VistaVision sound will be handled the same as on any monaural sound picture. At Paramount all production recording is done on 17½ mm. film in the 65-pound suitcase recorders built by Paramount. All scoring will be single sound track magnetic with as much reverberant bigness as can be obtained.

On future pictures it is contemplated that all sound editing will be with striped magnetic 35mm. film and the magnetic cutting print will be used as the rerecording print. All rerecording will be to a single-sound-track magnetic *master* which will have been rerecorded (dubbed) with monaural monitoring. The single-track magnetic composite film will then be dimensionalized in the rerecording channel using three horn systems and the necessary panning pots to gain any desired balance.

A magnetic control track recording will be made during each review, and when a satisfactory review is obtained, the control track recording will be combined with the rerecording *master* in the preparation of a photographic negative for release printing.

RELEASE PRINTING AND DISTRIBUTION

All domestic, and possibly the foreign release prints, are to be made by a new imbibition dye transfer method which Technicolor has developed and which is being introduced along with the release of "White Christmas." It will also be used on all subsequent VistaVision pictures.

The negative will be handled in 2000-foot rolls corresponding to the 1000-foot rolls of normal film. Negative cutting of Paramount VistaVision pictures will be by the so-called A-and-B process, so that all dissolves and fades will be made from the original negative without duping.

With respect to the sub-title *foreign* release, it is the writer's earnest recommendation that all theatres that exhibit subtitled pictures use an aspect ratio of 1.66/1 or 1.33/1. Wherever possible, they should avoid 1.85/1 and 2/1.

We should place the sub-titles just high enough on the picture so that they are at the very bottom of the 1.85/1 frame. These titles will then be visible at the bottom of the picture when framed at 1.85/1. They will be nicely framed at 1.66/1, and, of course, they will be quite far up in the picture at 1.33/1. They will not be visible at 2/1.

It is the writer's opinion that if Paramount places the sub-titles high enough on the picture to be seen in the 2/1 aspect ratio, the titles will be too high and awkward in the bulk of the theatres running at 1.85/1, 1.66/1 and 1.33/1.

The sound for all release prints will be made from the same type of sound negative, and as indicated above all release prints can play on any standard optical sound head in any theatre in the world. Further, these same prints can play with dimensional sound in theatres having such equipment.

STANDARD PRINTS

The VistaVision *standard* print is a standard release print in every regard except that the quality has been improved. This will give a new *depth perception* in exhibition.

These standard prints will carry a fram-

(*Continued on page* 54)

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

continuing

A DICTIONARY OF MAINTENANCE

Fourteenth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

ANYONE WHO has given thought to the problems of training management personnel for theatres realizes that there is very little that can be classified as "new." But there has been an extension and an intensification of managerial responsibility as the theatre has become more and more complex physically and as competition for the amusement dollar, and the costs of operation, have made efficiency and conservation more critical.

The material on theatre maintenance presented at this stage of our series of articles on theatre management necessarily contains instruction offered before; however, it has most often been made available in isolated chunks, rather than in a general coverage of the things that make up a theatre property. In this series, moreover, we have sought to make that general coverage more readily available for reference by presenting the material in alphabetical order according to subjects.

Following that order, this articles brings us to—

FIREPROOFING COMPOUNDS — Commercial fluids are available which can be sprayed on drapes, curtains and similar fabrics to make them reasonably fireproof. Before using on valuable drapes it is recommended they be tested on a small piece of material so as to be positive there is no danger of streaking the dyes or leaving a surface film of powder, as some of these products have been known to do.

At Christmas it is particularly important to consider application of some form of fireproofing to any trees or garlands of leaves, branches, etc., which may be used for decorative purposes. The same applies to any elaborate decorations which might be installed that present a fire hazard.

●

FLATS, STAGE SETS—Many theatres still have sets of flats lying around, some currently in use for occasional stage shows. These should be fireproofed and stacked in such manner as to be out of the way, yet not be subject to warping of the frames. Old sets can be painted over (if the canvas is still reasonably strong), thus to make an acceptable stage set (possibly of some local background, by local artists) at very reasonable cost. These come in very handy for local fashion shows, athletic events, or community forums in the theatre.

●

FLASHLIGHTS — Ushers are continually abusing or losing their flashlights. One method of tracing them is to scratch a number on each flashlight and issue the lights according to the numbers as new ushers are hired and old ones leave. When not in use for extended periods of time, batteries should be removed from the casing and stored separately to prevent corrosion within the flashlight.

FLOODLIGHTS—Recent years have seen increasing use of floodlights for illumination of exteriors, billboards, and parking areas. Before attempting to light any extensive area, it is advisable to consult the local power company. They are glad to supply this service to their customers free of charge. All exterior floodlights should be protected with hoods of one sort or another, to prevent water from striking the exposed bulbs, which usually "kills" them very quickly. These hoods also serve to confine the light to the desired area.

Floodlights are also frequently used under the marquee for a "flash" effect of brilliant light on the front of a theatre. Care should be exercised to see these lights are so anchored as to present no danger of falling or being pushed over on passers-by. They become extremely hot after a very short while, so should be kept well away from any combustible material, such as cloth valances or paper sign material. (The same applies to floodlights used on stage.) Temporary wiring cables for these units should be installed in such way as to prevent people from falling over them.

●

FLOORS

CONCRETE—Much of the theatre flooring comes in this category. Where it is used to any degree, such as in auditoriums and on walkways, it should, at the outset, be swept down, mopped and, when thoroughly dry, painted with special cement floor paint. The most popular floor paint for public buildings of this type is a tile red, which doesn't show soil very much, yet brightens up the surroundings. Battleship grey deck paint probably follows as second choice. Concrete floors should be mopped with a mild disinfectant solution from time to time to remove dust the brooms cannot pick up, and to kill any odors left on the floor from crushed popcorn, spilled drinks, etc.

TILE, ASPHALT—This can be laid over concrete or wood flooring with very little difficulty. It presents a neat appearance. Used under soft drink machines, water fountains and at refreshment stands, this eliminates carpet where fabric may become wet and makes it possible to damp-mop the surroundings as often as needed. To lay this tile, first insure an even, clean working surface. Put down a coat of special cement sold with the tile (using a rectangular trowel with serrated edges), then lay the tiles in the pattern desired. Tile is very brittle when cold, so should always be worked at a reasonably warm temperature. There are cutting tools available for trimming edges and fitting around odd shapes. With a little practice, a professional job can be done by a porter or "engineer" on the staff. In the cleaning of asphalt tile, only mild detergents should be used and then carefully removed. Strong cleaning solutions, such as gasoline, terpentine, carbon tetrachloride, etc., are solvents for the materials making up the asphalt tile, hence if you permit their use you will find they remove dirt, tile and all! Should any of these strong chemicals be spilled on the tile, they should be cleaned up just as quickly as possible and the tile should then be washed clean with clear water. Unfortunately, it only takes a minute or so for most of these strong agents to eat through a piece of asphalt tile.

TILE, TERRAZZO, CERAMIC—These tiles can be given fairly rough treatment in their maintenance, as they do not react so strongly to the more powerful cleaning solutions. They can be mopped down at intervals with fairly strong detergents, and spot cleaning (as for chewing gum) can be done with any of the strong cleaning compounds. Terrazzo flooring should be waxed and polished from time to time, but care must be exercised that not enough wax be used as to make the floor a safety hazard.

LINOLEUM—This material falls in the same general category with asphalt tile, as the linoleum will break down under the use of strong cleaning compounds as will asphalt tile. It is not as practical for inexperienced personnel to install linoleum as asphalt tile, but it can be done. It is better, however, to have a professional flooring man put it down. It should be washed with mild cleaning solutions, then waxed and polished, taking care not to have a floor that is slippery.

WOOD FLOORING—To get back original appearance generally calls for sanding, followed by a refinishing process. Floors should then be periodically waxed (whenever becoming dull and flat), which preserves the finish. If the surface is painted, it should be repainted as wear becomes evident, giving extra coats of paint to those areas subject to greatest wear. Gum, etc., should be carefully removed, not "painted under." Floors should be damp-mopped, never soaked with water.

Stage flooring should be gone over for removal of loose splinters, nails, etc., damp-mopped and sometimes wiped down with an oil solution to preserve the wood, keep down dust, yet not make the surface slick (as will wax) for acrobatics, dancing, etc. If the area of stage flooring in front of the screen reflects too much light, it might be stained a dark brown or painted black, or covered with a black drop cloth.

•

FUSES—Two general types available. The *plug type* is used on smaller amperage circuits and show through an opening in the top if the filament has been "blown" (being strictly one-time fuses). The *cartridge type* is used for heavier circuits. These fuses come in a one-time throw-away unit, also a renewable type which permits removal of the casing so the renewable links can be inserted whenever they blow out. The renewable type cartridge fuses are for the very heaviest circuits; complete replacement is expensive, new links relatively inexpensive. Care must be exercised in removing and replacing cartridge fuses, as one is in close proximity to heavy line charges which could seriously endanger life. There are special pliers (non-conductors) available to make these changes less hazardous, though throwing the main switch of that particular line is the safest method. Handling of these heavier fuse jobs is only for qualified personnel (such as an electrician). Keep an adequate supply of all sizes of fuses and renewable links on hand for any emergency. *Never permit anyone to bridge over a fuse, either by using a penny behind a plug fuse, or with wire over the cartridge fuses. Such an installation removes all of your protection.*

•

FURNACES—(1) *Coal Fired:* Replace broken grates. See that fireman keeps ashes removed in ash pit so they *never* touch grates from underside (otherwise this will burn them out very quickly). Remove soot from chimney cleanout regularly. Keep furnace room clean, free of ashes and trash. If any automatic controls are used, check for accuracy at all stages of normal operation. Replace broken stoker parts promptly; oil motor and brush off dust from motor and housing frequently. Check controls. Remove clinkers in firebox each morning. Keep adequate supply of spare parts on hand.

(2) *Gas Fired:* Test for gas leaks, using soapy water brushed over suspected joints. Check controls for positive action. Check safety pilot and automatic valve cut-off when pilot goes out. Inspect manual valves. Brush off carbon and clean burners each season. (Leaving pilot light burning all summer will keep furnace dry and free of rust accumulation at very little cost).

(3) *Oil Fired:* Clean frequently, as oil leaves a lot of soot. Keep burner nozzle clean and wide open. Check controls and valves. Keep water out of storage tank. Check pump.

•

FURNITURE—(1) *Upholstered:* Vacuum at set intervals (about every 15 to 30 days). Spot clean with fabric cleaner (carbon tetrachloride). Sew up small rips and tears as they appear. Slip cover for longer wear at less expense than complete re-upholstery job. (A porter or house engineer should be able to help on re-upholstery jobs). Replace broken springs before they can further damage padding and fabric.

(2) *Wood:* Wipe down with cloth only slightly dampened with good furniture polish. For cuts, scratches and burned marks, sand down and refinish the spot. (There are preparations on the market for covering slight scratches without refinishing). When joints begin to work loose, replace loose dowels with freshly glued joints, or brace with hidden braces of wood or metal. Refinish surface when obviously becoming shabby.

(3) *Metal:* Wipe with cloth dampened slightly with oil base furniture polish. Repaint for freshness when becoming old, or touch up scratches and flaking-off of paint in spots. Install hidden metal braces when furniture becomes "wobbly." If rust appears, prompt steps should be taken to remove it and prevent any further spread by painting metal parts.

•

FREEZING: *Pipes*—Cut off main supply line valve and allow pipes to thaw out gradually. *Never* try to thaw with blow torch or any strong heat at any one point. After thawing, turn on main valve again and inspect entire pipe line for leaks, replacing any split pipe or cracked joints as needed.

•

FREEZING PRECAUTIONS—All exposed pipes or tanks should be either securely wrapped and protected from cold, or they should be drained of all liquid until danger of freezing is past. Interior piping in rooms or storage areas which are unheated and subject to freezing conditions must likewise be watched and protected as circumstances dictate.

•

FRAMES, DISPLAY—
See Display (1) *Frames.*

•

FLY LOFTS (STAGE)—See that lines (ropes) do not become fouled up. Keep catwalk in safe condition for walking with no danger of tripping or falling through. Remove any counterweights or sand bags which are not securely fastened or in use, so there will be no danger of their falling on anyone below on stage. Adequate lighting should be provided.

•

FOOD SERVICE EQUIPMENT—Primary problem is one of sanitation and cleanliness. Use approved cleaning solutions with water hot enough to do the job of cleaning required. (Many cities require a minimum of about 180° water for such use.) Clean soiled equipment as soon as possible after using, never allowing food residue to remain overnight to attract insects as well as to become "set" or hardened and much more difficult to remove. Steam equipment should be checked for proper functioning, safety in operation, and leaks. Refrigeration equipment should have compressors checked, oiled, pulleys adjusted, worn belts replaced, and refrigerant kept at full operating level as prescribed by manufacturer. Surroundings should always be freshly painted, preferably in immaculate white enamel, which can be washed down, with floors of darker color to withstand frequent mopping. Griddles should be kept free of grease accumulations and soap-stoned daily for a smooth finish. A reliable exterminating service may be necessary to prevent the influx of insects and mice, which are always attracted to any food sources and present a source of contamination as well as food leakage.

•

FOUNTAINS, SODA—Have attendants wash down frequently, never permitting syrups or food particles to remain where dropped. Inspect daily for thorough cleaning of all equipment. Have carbon dioxide bottles securely installed, preferably in an adjacent room with copper tubing running to the fountain. Test for leaks by brushing soapy water over lines and connections. Carbonator should be serviced by someone with knowledge of its operation, which can be learned from manufacturers service manual. It is relatively simple, so a house engineer shoul dbe capable of making minor adjustments and repairs. Freezer boxes should be tested for leaks and proper temperature, and the refrigerating equipment be periodically inspected for proper operation, at which time motors, belts and pulleys should be tightened and brought in alignment. If ammonia is used as a refrigerant, care must be exercised that it is not permitted to leak out and offend patrons with its strong odor. Counter should be securely anchored, as well as stools for patrons, if they are provided. Surfaces should be wiped clean and dry after each service. Water should not be permitted to stand either on counter or on floors in front of or behind the fountain. Attendants should be made responsible for promptly mopping up any spilled liquids or foods. Check with local health inspector for ordinances pertaining to your particular operation, striving always for a top rating with his bureau. (*See also Drinking Fountains.*)

•

FOG GENERATORS — Used at drive-ins, these machines develop a heavy fog of insecticide which will tend to minimize the presence of mosquitoes and other insect pests. These of course are used at times which allow the air to clear before patrons enter the parking area. (In some localities a fogging service may be engaged on contract.)

G

GELATIN SHEETS: *Storage*—Gelatin sheets will dry out and crack very easily if not properly handled (they'll dry out, anyway, as time goes on, so don't buy too much at a time). Best method of storing is to construct a series of shelves which are slightly larger than the gelatin sheets, with dividers between shelves not over 1 inch between layers. Beaver board shelves are adequate. Labeling each shelf for the color of the particular gelatin sheets placed thereon aids in handling sheets as needed.

•

GERMICIDAL LAMPS—These are electric lamps which produce ultraviolet light rays, also oxidize the air to produce ozone, in both ways acting to kill bacteria. Installation of such lamps is desirable where there is danger of contamination of food products. Consult manufacturer or dealer for proper sizing.

•

GENERATORS — Commutator brushes frequently need replacing as they wear down. Check to see that they wear evenly so that spring tension can be adjusted if out of line or not uniform in pressure for all brushes. The commutator itself should be removed and ground down when channels become evident and efficiency is impaired. Bearings should be oiled or greased as regularly as prescribed by manufacturers service manual. Generators should be firmly mounted on a base which will minimize vibration, such as cork. Electrical contacts should be firm and properly made to prevent short-circuits or offer a danger to personnel. A cut-off switch, properly fused, should be located near generators to facilitate servicing and repairs. Check controls and dial readings for proper operation.

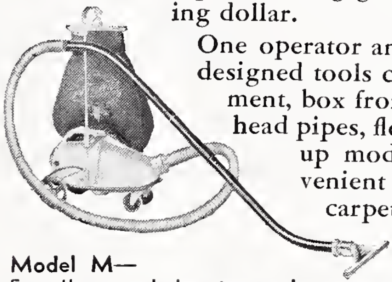
•

GLASS, CLEANING—Paint may be scraped from glass surface with a good single-edge razor blade before cleaning with turpentine, taking care none gets on adjacent woodwork. Liquid glass cleaning agents are available, to be sprayed or wiped on glass, then wiped off with a soft cloth for daily cleaning. These are better than powder cleaners which leave dust behind.

A Better Job For Less Money With Super Cleaning

Because Super Specialized Theatre Cleaners are built and tool-equipped to do a complete theatre cleaning job with less labor in less time, Super cleaning gives you the most for your cleaning dollar.

One operator and a Super with Super specially designed tools can clean screen, sound equipment, box fronts, upholstery, air ducts, overhead pipes, floors, floor coverings. Wet pick-up models provide inexpensive, convenient "on location" shampooing of carpets and floor coverings. Four models to choose from. Ask your supplies dealer or write.



Model M—
For all general cleaning and blowing. Readily portable.

Model JS—
Quiet, compact, low priced. Same power, pick-up, performance as all Supers.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th Street • Toledo 2, Ohio
"Once Over Does It"

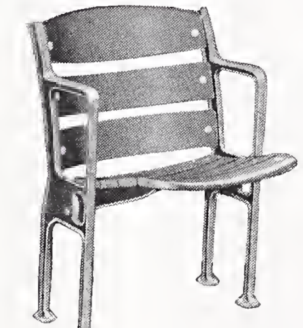
In Canada:
Plant Maintenance Equipment Co.,
Toronto, Montreal, Vancouver

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

National Sanitary Supply Association

WALK-INS mean extra profit for DRIVE-INS

AMERICAN SEATING WALK-IN CHAIRS—*comfortable, convenient, durable*



WRITE TO US
about your seating area and let us recommend a profitable installation.

Invite pedestrian traffic with American Seating Walk-in Chairs! Steam-bent, solid-wood slats provide genuine comfort in cradleform seats and deep-curved backs, full 21 inches wide, and treated with wood-sealing preservative. Metal parts are protected with a special rust-inhibitor.

American Seating Company
WORLD'S LEADER IN PUBLIC SEATING
Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, Transportation, School, Auditorium, Church, Stadium Seating, and Folding Chairs

One way to keep posted—be a coupon clipper

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

KNOXVILLE
CURVA-MATIC

NEW WIDE ARC SCREEN FRAME

- **Convert now to Curva-Matic's exclusive design that adjusts to *any* size, from conventional to CinemaScope!**
- **Custom-engineered** to your own theatre's specifications.
- **Choice of types:** Stationary, portable or flying models.
- **Any aspect ratio,** manual or automatic . . . to fit your requirements.
- **Adjustable tilt** to required angle for your theatre.
- **True arc throughout:** continuous, not segmented sections.
- **Free-suspension screen:** all-around tautness, no sagging or strain.

SEND DETAILS TODAY
FOR FREE ESTIMATE

KNOXVILLE
Scenic Studios
INCORPORATED
OLD MARYVILLE PIKE • KNOXVILLE, TENN.

COMPLETE STAGE EQUIPMENT SERVICE, BLUEPRINT TO FINISHED OPERATION

GREATER Durability in GRIGGS CHAIRS

Superior construction gives years of service.

Comfort — the minute they're occupied!

Their **Beauty** sparkles!

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

What Theatres Need Most Is More Laughter and Tears

says Charlie Jones

. . . owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

IT HAS BEEN an accepted axiom among the uninitiated ever since some contractor had union trouble constructing the first Greek amphitheatre, that show people are "different." Of late this adjective seems inadequate.

In consequence of current antics in the industry, I have been calling a number of board meetings with myself to see if there might be a reason for this seeming dementia, and a vaccine to prevent its further spread. Most of my profound thoughts in the past few years have always struck with bolt force about the time I was mowing around the peony bush during the weekly clipping of the front lawn. Since this is not the season for that where I am, it has taken quite an effort to arrive at the weighty opinions impending in this essay. For once these banalities are not meant for the Barnyard Barnums. This is aimed at the top-bracket boys (and you TBB's should pay me well for bringing them to light).

From a false philosophy of "two cars in every garage and two chickens in every pot," back in 1928, we've been trying to make that into a dictum of "ten speakers in every auditorium and two in every car." Now this is not a blast at any particular group, nor is it meant to be a slap at Progress. It's the way we do it. If we aren't rapidly becoming top man on that crazy totem pole, as far as the public is concerned, then I'll go back to my lawn mower.

•

We're not looking for another re-hash of the "yes-you-will, no-I-won't" equipment argument. That has been amply covered, and it has been demonstrated that, *industry-wise,* we're on the move. But we have not yet arrived, and for quite some time we will go on kicking and being kicked at.

It is not particularly strange that among the host of men of vision in all branches of this industry, some of them should be suffering from astigmatism. The corrective lenses of time undoubtedly will straighten this condition out. That doesn't mean that those lenses will necessarily be anamorphic or polarized. Nor does it mean that they won't. I just don't know much about that. But there is something I flatter myself I *do* know something about, and I'm coming to it now.

When I was a callow youth riding a troop train between Pittsburgh and Fort Dix, before becoming part of the first troop convoy to Europe in January 1942, I must have been wearing that same befuddled, fearful and lost look on my face that most of us in this industry wear today. There was an older Major in our car, a veteran of WWI; he said, "Jonesie, don't look so damn worried. Everything is going to get more confusing and terrifying every day now until you get back. Just remember this: Don't lose your sense of humor—laugh it off."

•

He proved right. We might all do a little more laughing at ourselves and not hurt a thing in this industry. However, you can't giggle your way all through life anymore than you can guffaw your way into prosperity. Even the funniest things can cease to seem funny.

The Major's advice was more than just a quip to buck up a rookie. He was playing around with the two basic emotions of mankind—fear and happiness. They can be called sorrow and joy, tears and laughter, or any number of different names, but they are still the basic emotions in all our lives. Everything else, and I mean everything, is in-between—even love. (I may go into the white jacket and couch business if I can just keep going.) This leaves a lot of "in-between's." Spectacle, splendour, adventure, lust, romance, patriotism—to name just a few.

So what has that to do with motion pictures? I'm probably the only guy in the world who thinks this way—that makes me an individualist and a non-conformist—but I think it's got a lot to do with pictures. If you stand at the exit and bid them good-night year in and year out and keep track of the times they leave the theatre with a tear in their eye or a flushed face from laughing, you'll start to arrive at what I'm getting at.

It has been said by older showmen than

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

EQUIPMENT & SUPPLIES
For EVERY Theatre Need!

29 BRANCHES • COAST TO COAST

The Biggest Values in
MODERN THEATRE SEATING

The widest choice from the lowest priced to the most luxurious. Free planning service. Write for literature.

IDEAL SEATING COMPANY
Grand Rapids, Mich.

DRIVE IN TO S. O. S.

Drive Out with Equipment Buys of a Lifetime!!

Complete 35 mm Projection and Sound Outfits . . . . from $1595

Send for equipment list, stating your car capacity.

TIME PAYMENT PLAN AVAILABLE
Buy out of income. Pay same as for cash plus small carrying charge.

EVERYTHING FOR WIDE SCREEN
At Lowest Prices

S. O. S. CINEMA SUPPLY CORP.
Dept. A, 602 W. 52 St., N. Y. 19—Cable: SOSOUND

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 37) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

I, that you boys making pictures have lost the touch to make people laugh and cry. Oh, sure, you give 'em a few guffaws judiciously spaced through an occasional picture, and a couple of times a season you stir them up a bit, but where are the really side-splitting, rafter-raising pictures we used to get from the Marx brothers, Harold Lloyd, Will Rogers, Charlie Chaplin, to name only a few? Is it because sound isn't as funny as pantomime? The Kettles captured it in a film or two, but they're not what they used to be.

And where are tear-jerkers like "East Lynn" and "Over the Hill to the Poorhouse," the Jackie Coogan and the Shirley Temple types that used to gently stroke, then tug at the heartstrings and finally send an audience out weeping and vowing that there never was a greater picture than that one which had broken through usual restraints and let them give vent to their basic human emotions.

Somewhere along the line somebody has lost the touch to make people laugh and cry. We seem to have got all fouled up in a maze of spectacle, message, action, adventure and smart-Alec trivia.

•

This is not meant to imply that spectacles and adventure and such do not make good and sometimes great pictures. But in my book they are in-betweeners which barely scratch the surface of the basic emotions that itch every time the yen hits to attend the theatre. Maybe the in-betweeners entertain, maybe they teach, maybe they perform some social or political purpose, but they don't quite hit the mark of what most people go to the movies for. That is made up of joy and sorrow.

There are tragic moments in everyone's life. And the funniest joke you ever heard is reminiscent of your happiest hours. The in-between events are ordinary and you don't remember them to the extent of the two extremes in the emotional scale.

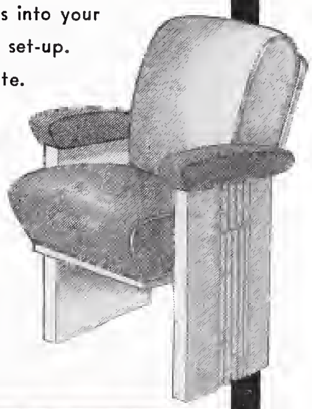
Are the production boys going to remember this? Or are we going to have to go right on with our tongues hanging out, hoping for *human* pictures while they keep trying to get money out of us exhibitors for something less? Let's get some sad pictures so our public can weep instead of us. Let's get the proper perspective of things and do a little more smiling ourselves so we can get back to the business of rolling 'em in the aisles.

Some of you top-bracket guys have been telling me how to run my theatre. Okay, now I'm telling you how to make pictures. Why don't we both mind our own business?

But if you really want to contribute anything for all this advice, just send me a pound of bluegrass seed so I can keep the lawn growing out around that peony bush I was talking about.

no end to
SURPRISES

Often, even we're surprised with the end-result . . . after a seating rehabilitation job, . . . where some cushion or back repairs have been done, some parts tightened and a few replaced! All, — presto, — while your show continues, . . . and zing, — new life comes into your entire seating set-up.
Ask for our quote.



Manufacturers
Foam rubber & spring cushions, back & seat covers.

Distributors
Upholstery fabrics & general seating supplies.

theatre seat service co.
160 Hermitage Avenue
Nashville, Tennessee

For The Best Signs You'll See . . .

ADLER
CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

4-54

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

Name .... Theatre ....

Address ....

VISTAVISION

(Continued from page 48)

ing index (upper right-hand corner of the frame—Figure 2) at the start of each 2000-foot reel as a guide to the projectionist.

If the picture is being projected in the old 1.33/1 aspect ratio, the projectionist will frame with the top frame line just above the top of the projected picture as in the past.

If the picture is to be played in an aspect ratio of 1.66/1, the projectionist will frame *at the little dot* in the upper right-hand corner of the picture (the dot below the top frame line and above the dashed line).

If the picture is being projected in the aspect ratio of 1.85/1, the projectionist will frame *on the dashed line;* and if the picture is to be projected in the aspect ratio of 2/1, framing should be *on the little dot below the dashed line.* These framing indices will be placed so as to give adequate head-room and the best composition for the aspect ratio selected.

SQUEEZED PRINTS

VistaVision *squeezed* prints will be made in the same manner and from the same negative as the standard prints, except that in optical reduction the picture area will be taken from the area of the negative that supplies the portion of the picture normally used in a 2/1 aspect ratio projection from the standard print (*dashed* lines—*Figure* 1). For compressed print see *Figure* 3.

If a circle is photographed it will appear on the negative as shown in *Figure* 1. In the standard release print the circle will still be round, as in *Figure* 2. In the squeezed print it will be oval as shown in *Figure* 3. The oval will then be expanded to a circle in projection by the variable prismatic expander lens.

In addition to gaining about 40% in light on the 2/1 picture, this squeezed print has the possibility of having slightly better color saturation and possibly slightly better picture definition for wide-screen.

The squeezed ratio of this picture (*Figure* 3) is 1½/1. In the opinion of the writer the optics for a 1½/1 ratio will give better picture quality than a higher ratio. This is not hindsight. It was pointed out in a letter to the Motion Picture Research Council dated February 11, 1953.

Up to this point we have shown the need for developing a better quality picture and the means whereby such a picture can be produced; also the result of a new type of photography and its possibilities. In a later article we will cover related subjects about VistaVision, including regular theatre and drive-in presentation.

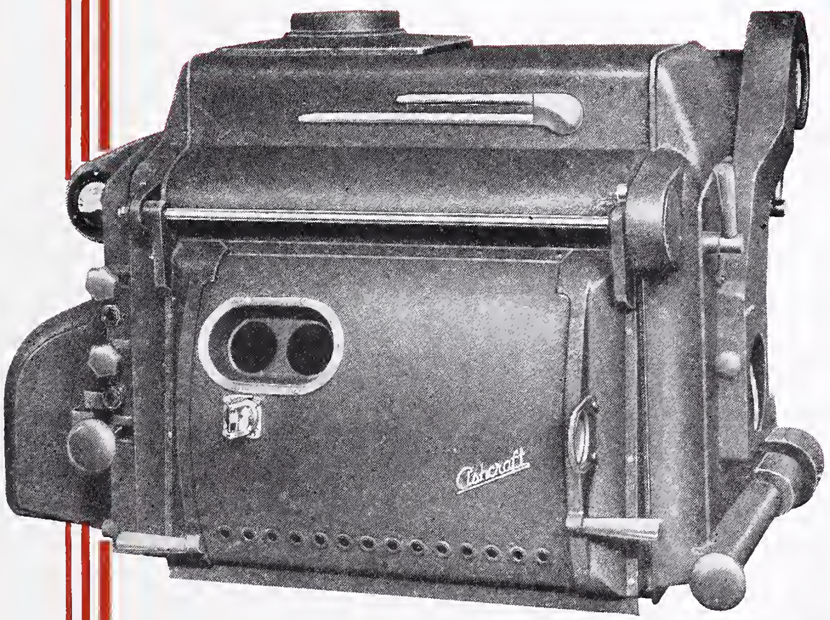
102 FEET

of Brilliant, Beautiful, Blazing

CINEMASCOPE

Projected with

ASHCRAFT SUPER POWER



JET CONTROLLED PROJECTION LAMP

☆ ☆ ☆ ☆ ☆ ☆

THE FIRST DRIVE-IN PRESENTATION IN CINEMASCOPE AT THE MOTOR VU, SALT LAKE CITY, UTAH

(PICTURE SIZE 102 x 40 FEET)

> Mr. ERIC C. PETERSON (owner) reports:
> *"The picture on the screen is the very best I have ever seen in any theatre, indoor or outdoor. . . . People enthralled with beautiful picture."*

EVEN WIDER SCREENS ARE COMING *. . .WE ARE READY!*

Installed by Service Theatre Supply, Inc., Salt Lake City, Utah

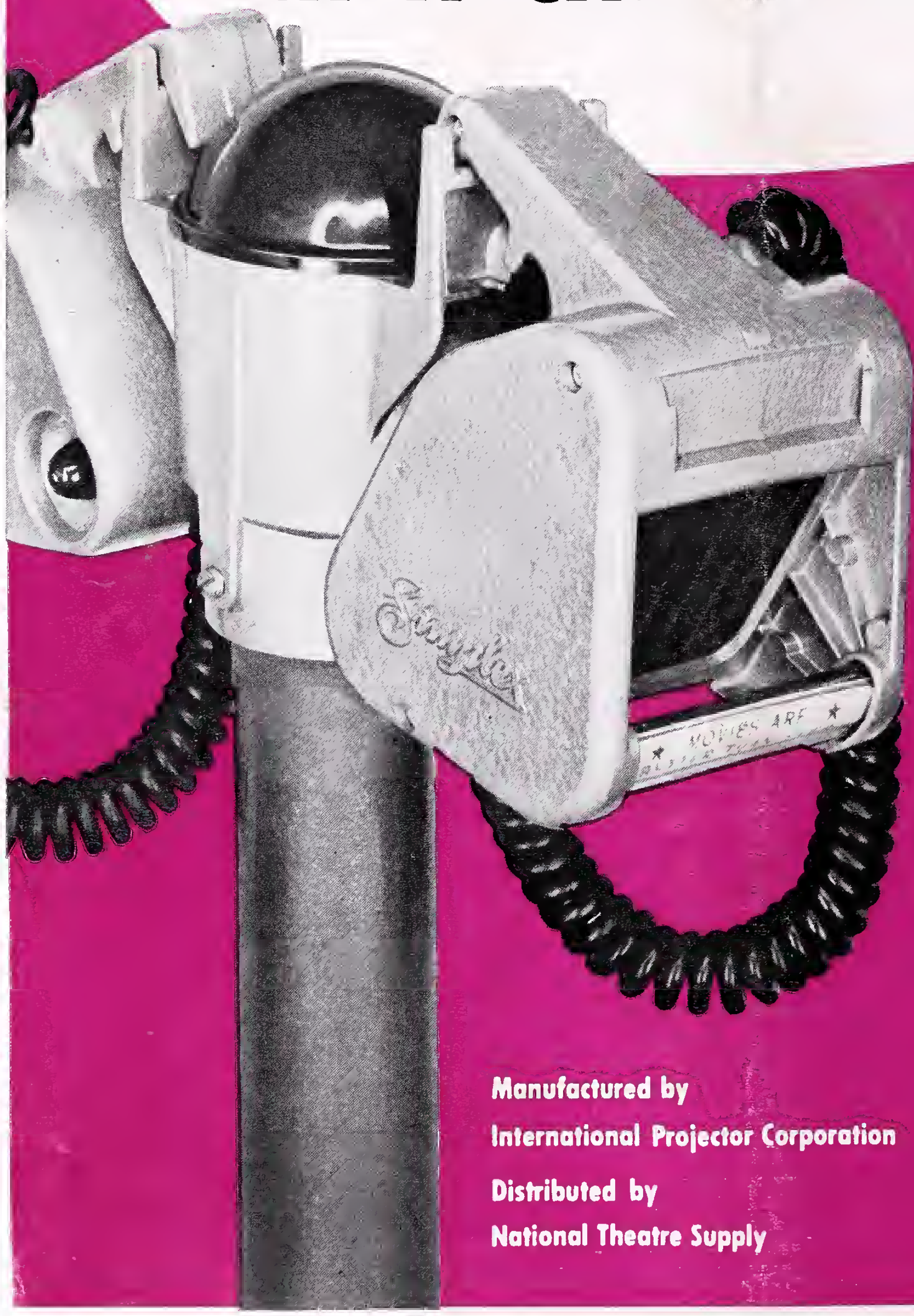
C. S. ASHCRAFT MANUFACTURING CO., INC.
36-32 THIRTY-EIGHTH ST., LONG ISLAND CITY 1, N. Y.

NEW!

Simplex

T.M. REG. U.S. PAT. OFF.

IN-A-CAR SPEAKERS



- Exclusive "WEATH'R'CAP" protection — on the post . . . in the car!
- Durable compact construction! — Rugged diecast aluminum . . . long-lasting enamel finish over zinc chromate!
- Tamper-proof! — Phillips head case screws used throughout!
- Floating speaker unit! — reduces shock . . . minimizes magnet shifting . . . simplifies replacement!
- Four inch speaker! Weatherproof Alnico V Aluminum voice coil speaker!
- "Easy-grip" plastic handle with phosphorescent printed insert!
- Perforated aluminum cone-protector!
- Recessed volume control knob!
- Two-step window bracket for perfect positioning in car!
- Finished in Hammertone Gray and Metallic Blue!
- Choice of straight or Koiled Kord!
- Competitively priced! — proven performance . . . excellent sound response!

Manufactured by
International Projector Corporation
Distributed by
National Theatre Supply

APRIL 17, 1954

MOTION PICTURE HERALD

WARNERS WILL USE PERSPECTA SOUND, LOEW ANNOUNCES

N. Y. Censorship Bill Becomes Law Over Industry Protests

REVIEWS (In Product Digest): WITNESS TO MURDER, LUCKY ME, SOUTHWEST PASSAGE, DIARY OF A COUNTRY PRIEST

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

SPRING IS HERE!

and your friendly Leo is full of PEP!

OH BOY!

Those M-G-M Springtime Star Hits:

"FLAME AND THE FLESH" (Technicolor)
Lana Turner, Pier Angeli, Carlos Thompson

"BETRAYED" (Color)
Clark Gable, Lana Turner, Victor Mature, Louis Calhern

And The Big Musical

"THE STUDENT PRINCE" (CinemaScope—Color)
Ann Blyth, Edmund Purdom, and the singing voice of Mario Lanza

—And Many More!

FLASH! From Boxoffice Magazine: "M-G-M has 2 out of the TOP 3 money hits of the Winter Quarter; 'KNIGHTS OF THE ROUND TABLE' (269%), 'JULIUS CAESAR' (227%)."

WOW!

That thunderous Preview acclaim at Fox Village Theatre, Westwood, Cal. for M-G-M's rousing musical **SEVEN BRIDES FOR SEVEN BROTHERS."**

(CinemaScope — Color)

Jane Powell, Howard Keel

★

SOCK!

That **"ROSE MARIE"** business at Radio City Music Hall *(tops "Knights of the Round Table").* M-G-M's romantic musical in color is a springtime tonic everywhere!

(CinemaScope — Color)

Ann Blyth, Howard Keel, Fernando Lamas

★

WHEE!

That ever-growing acclaim for M-G-M's **"EXECUTIVE SUITE"!** Critics at advance screenings state that they've already set it in among their "10-Best of the Year."

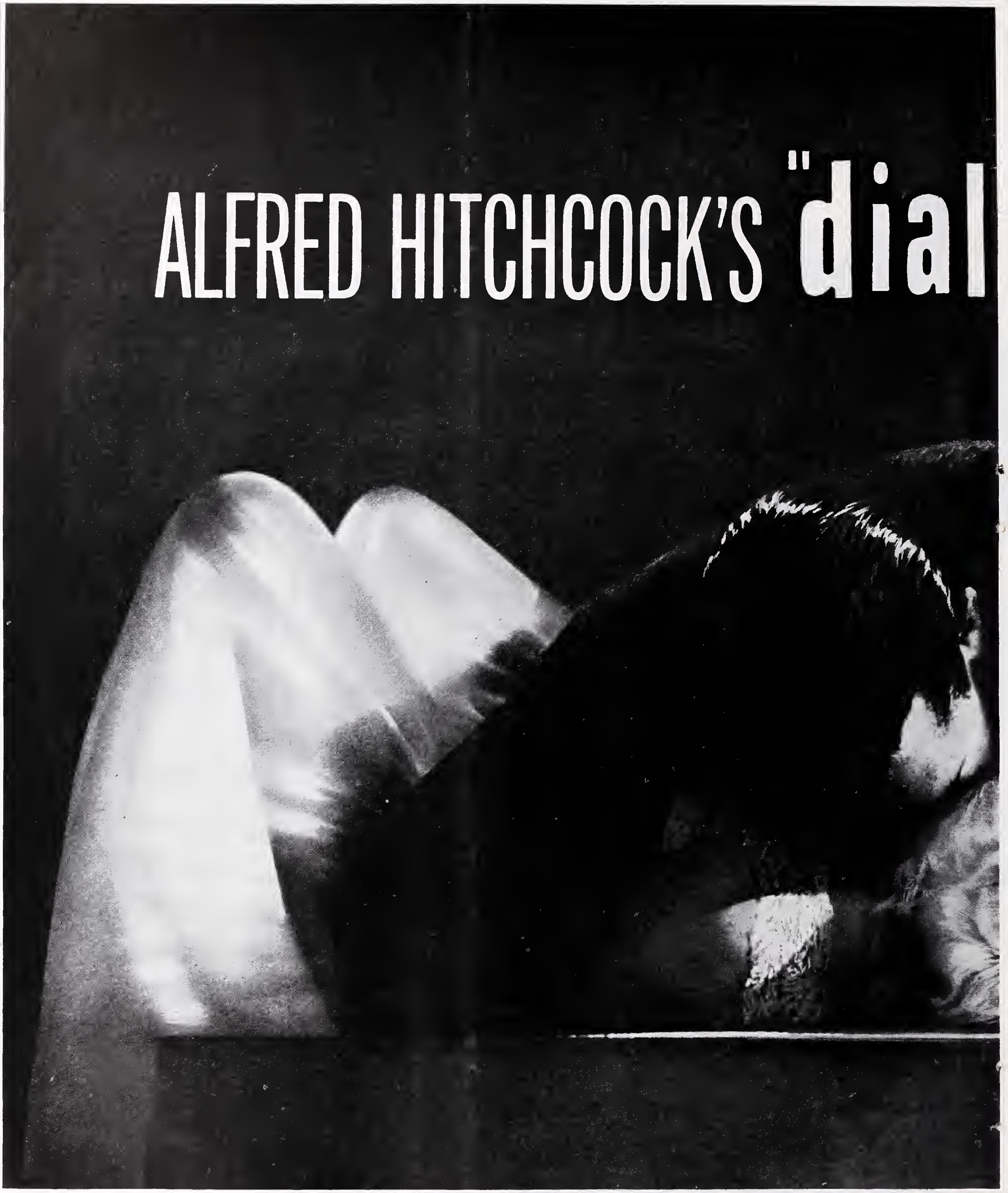
William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

HOORAY!

That exploitation job done in 4 test spots for M-G-M's **"PRISONER OF WAR"** playing "A" time proves that showmanship pays off!

Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka

1924-1954
MGM
30TH
ANNIVERSARY JUBILEE

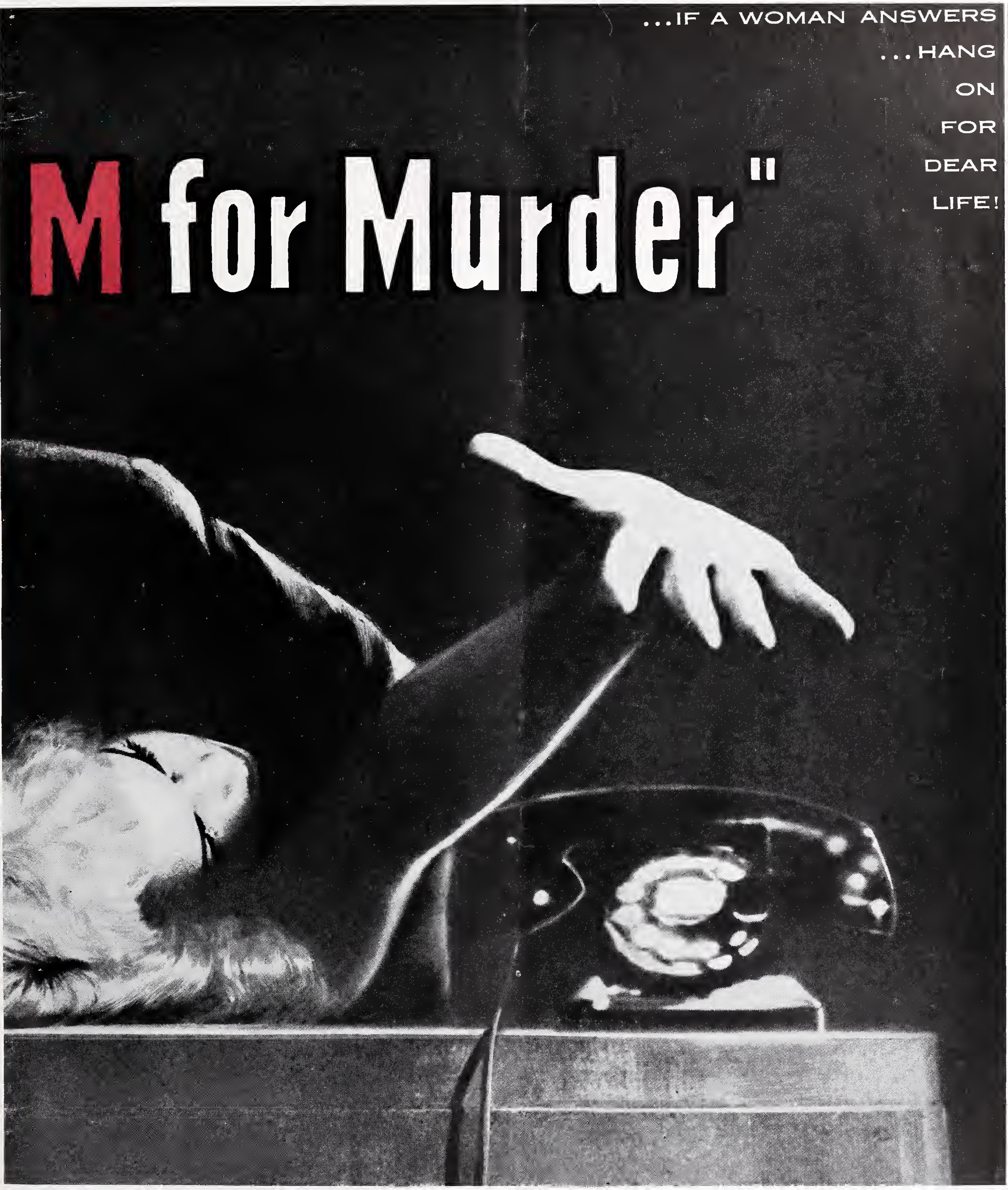


PERFECT 3 DIMENSION IN THE HITCHCOCK MANNER, AND

STARRING
RAY MILLAND · GRACE KELLY · ROBERT C
WITH
JOHN WILLIAMS · ANTHONY DAWSON WRITTEN BY FREDERICK KNOTT who wrote the International Stage Success

M for Murder"

...IF A WOMAN ANSWERS
...HANG
ON
FOR
DEAR
LIFE!



WARNERCOLOR

UMMINGS

DIRECTED BY
ALFRED HITCHCOCK

MUSIC COMPOSED AND CONDUCTED
BY DIMITRI TIOMKIN

dial Warners and plan right now for the biggest mystery mop-up in years and years!

20th thanks

ALLIED

Caravan of Iowa and Nebraska

*for saying**

"This writer had the pleasure to witness a showing of 'The Robe' in Allied member Arlo Thompson's beautiful Lake Mills, Ia., theatre.**

"Mr. Thompson's installation should be seen and heard by all exhibitors, for movies are on the march.

"Quality of Stereophonic Sound is good. To deny it is ridiculous. Magnetic sound reproduction is superior to optic and gives more latitude."

**From Organization Bulletin article*
by Charles Jones
as reproduced in FILM BULLETIN,
April 5, 1954

***Capacity:* **427** *seats; screen size* **24'**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 3

April 17, 1954

Exhibitor Film Underwriters

ALLIED'S project to underwrite a dozen feature pictures by Hal R. Makelim Productions has attracted wide industry attention. Not only are exhibitors seeking more details on how additional product can be assured but also a number of producers are reported to be inquiring how they too can obtain an advance guarantee of 2,500 playdates.

The plan which is to be presented to Allied members at regional conventions next month is the first specific proposal for exhibitor intervention to increase the pace of production in Hollywood since the one made by the abortive National Exhibitors Film Company five years ago. The latter group started out with a minimum goal of $2,000,000 to be obtained by pledges of $50,000 and upwards from a number of major circuit operators. A revolving fund was to be set up with bank cooperation so that a number of pictures could be financed simultaneously. The NEFC group collapsed for a variety of reasons, including the fact that under the anti-trust laws, contributing circuit members could not be guaranteed first-run franchises in their territories.

Allied's members, not having been affiliated with the major companies, are not bound by the consent decrees. Presumably they are free to make franchise deals. Also they may "buy blind" and "block book" without any cancellation clause. Under the plan outlined by Abram F. Myers, participating exhibitors do not have to advance money but merely guarantee rentals for the Makelim group of films. It is reported that on the basis of the 2,500 guaranteed playdates adequate bank financing can be arranged. Profit to the producer would have to come principally from additional bookings; 2,500 is too low a figure to permit production of any but moderate budget attractions. Assuming an average rental of perhaps $150 per engagement, the total guarantee per film amounts to only some $375,000. Less costs of distribution, prints and advertising, that would leave less than $150,000 for production of each feature.

Budgets, however, are no test of prospective entertainment quality. If Allied's venture results in a reasonable proportion of pictures that stack up well in their own classification, all exhibitors will be pleased. There never are enough good pictures on the market.

■ ■ ■

¶ Another indication of the resurgence of motion pictures in areas of television "saturation" is the increasing emphasis in advertising for television receivers on "theatre quality." Zenith's new receiver tube is called Cinébeam and is plugged with the headline—"Zenith went to the movies to get a better TV picture." Emerson's set is now called Cinevision which "Brings you pictures so clear, so sharp, you'll think you're at the movies!" Now, all the motion picture industry must do is to maintain entertainment superiority so that patrons will not think they are home seeing television!

■ ■ ■

Italian Self-Regulation Plan

CRITICS of the American motion picture industry's system of self-regulation under a production code must have been put in a state of consternation by the recent announcement that the Italian industry plans to adopt a somewhat similar system. In the years since World War II Italian pictures have made notable progress in the world market. Some allege this was because certain of their films flaunted generally accepted moral standards. In reality objectionable Italian films from the point of view of decency have been a handicap to the forward march of the Italian industry both at home and abroad.

It could not be said that the Italian producers have rushed into any self-regulation system with headlong haste. The idea of a code—and indeed a definite document—was accepted by the producer-distributor organization ANICA nine years ago. Freed from the yoke of Fascist government film rule, the Italian industry then was urged to keep the government from controlling picture content.

That time of opportunity was allowed to pass. Year-by-year the Italian government has loomed larger as an important influence on the motion picture industry of that country. Now, taking what may be the last chance, the industry has turned to self-regulation in the hope of warding off complete government domination, including control of production.

However, whatever be the motives for recent announcement of a five-man board to guide producer members of ANICA, if the work is carried out with intelligence, competence and full understanding of the film medium, significant help will be given the Italian motion picture industry in enhancing the potential market for its product at home and abroad.

It is to be regretted that the announcement of the voluntary self-regulation system came at the conclusion of an ANICA proclamation which made the assertion that "foreign industries" (implying American) had stirred up attacks on Italian motion pictures because they were enjoying success throughout the world. Any cleaning up the Italian films may need on moral or Communist infiltration grounds should be attended to promptly by the Italian industry for its own welfare, regardless of any real or imagined criticism which may come from other countries.

—Martin Quigley, Jr.

Letters to the Herald

Impact

To the Editor:

Recently I twice sat through the impressive showing of Cinerama and along with the visual wonders, listened to the beautiful music of the opera "Aida," the Boys Choir, the Long Island Choral Society, as well as the general impact of the stereophonic sound that at times came from all over the theatre.

I came home and stated to numerous persons that I was convinced that Spyros P. Skouras is right in his fight to keep stereophonic sound with CinemaScope. A few days ago I viewed the latest CinemaScope picture in a downtown show. I noticed a few speakers on the sides and knew this show had been advertised as full stereophonic sound. It was an Indian picture of covered wagon type with much shooting from start to finish. Frankly, the dialogue for a whole reel at a time would be garbled. The side speakers hardly showed up with exception of the last scenes in the pictures and in all truthfulness I do not think that the stereophonic sound added much if anything to this picture. In a small picture theatre it is doubtful what improvement would have been made.

The operators of the little shows can but sit and wait until something is done to bring improved movies to the outlying provinces. A very good report of installation of CinemaScope comes from Neosho, Missouri, where Fox showed "How to Marry a Millionaire." We regret our inability to attend the premiere opening and our thanks to Manager Harris for his kind invitation.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, Missouri.*

Wants Quality

To the Editor:

The old never-worn-out expression, "A new broom sweeps clean" seems to have worked itself into the field of motion picture distribution. Sound brought the people back to the theatres—Technicolor helped it again—3-D pictures created another spurt but the greatest evil in this business—none other than a continual run of poor pictures—always left its mark with the declining grosses.

Now we have the so-called Skouras dream and rightfully it can be called his dream because he—and he alone—is the only determined person with the conviction that Stereophonic on the marquee will line them up at the box office. It is true that he temporarily proved himself with "The Robe" and it did the business predicted of such a fine production.

Yet what about "From Here to Eternity," "The Long Long Trailer," "Mogambo," "Hondo" and the show of shows, "The Glenn Miller Story"? Any of these shows can be shown on a postage stamp with viewers and the business will be there. Why? Quite simple—Mr. Stereophonic Skouras—Barnum was right when he said "You can't fool the people all the time."

You must have movies that the people want and not what you want to cram down their throats. Your great production, which your managers are sheepishly asking 50 per cent, "New Faces" opened at the Lee theatre in Fairmont, W. Va., Thursday, March 18. The doorman stated that you didn't have more than forty people all afternoon and when the house lights came on at closing time—not one person was in the theatre. I caught the show Friday afternoon and a more boring picture I have never seen. People left the theatre before the show was more than half over.

Honestly, Mr. Skouras, did you see this picture? Is this the type of production that we will get for our investment of $10,000? Your "King of the Khyber Rifles" should have been a double bill picture in most situations—your "Hell and High Water" will prove itself to be in the same class—and if you would have released "Beneath the 12-Mile Reef" now, it would be pulled from any intended long run.

Mr. Skouras, maybe I owe you an apology for hasty judgment or maybe you owe many exhibitors an apology for investing what few dollars they did save to carry them through any emergency—but your company has let us down. No human can change the desires of the people permanently—you tried it with the false front of stereophonic sound as a cure all—but you have been and will be fooled time and time again by "the little man of the street."

He cannot and will not be coerced—but he will always accept a good motion picture. So why not get back to show business and try to win these people back again—with the only cure known—good pictures, with the customary good production of good stories. These will never fail.—*DONALD D. MUNGELLO Mary Ann Theatre, Burgettstown, Pa.*

Subsequent Run

To the Editor:

The little theatres have to wait until all the big theatres drain all the business out of a picture, then the little fellow can have the picture at a BIG PRICE.—*Illinois Exhibitor.*

Down-to-Earth

To the Editor:

More down-to-earth humor and no more "continental-type" musicals. Bring back "Lum 'n' Abner" in color by Technicolor. Film everything in a 2-to-1 ratio. Wide screen is O. K.—*Virginia Exhibitor.*

MOTION PICTURE HERALD

April 17, 1954

READE of TOA urges producers to make more films Page 12

KALMENSON of Warners sees new era here for screen Page 12

PERSPECTA sound system finds fertile film fields Page 13

MYERS of Allied says other producers interested in deal Page 16

KEOUGH cites value of Production Code to films Page 16

DEWEY signs New York State censor measure into law Page 18

JOHNSTON says industry needs aid on overseas taxation Page 18

ZUKOR, in interview, finds industry moving steadily ahead Page 18

WISCONSIN Allied attacks rental terms of distributors Page 19

REPUBLIC embarking on material for TV, Yates reports Page 19

BRITISH industry facing squabble over reduction in taxes Page 22

COMEDY is surprise hit, breaking British gross records Page 22

COMPO ad stresses value of theatre's local stature Page 24

RKO relieved of need for reports under sole Hughes ownership Page 24

ARTHUR hits at price rises for use of new techniques Page 24

FAMOUS Players Canadian has year net of $3,611,005 Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 27

CANADIAN theatre interests continue actively building Page 31

BERENSON scores distributors for shortage of prints Page 31

SERVICE DEPARTMENTS

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 26

Managers' Round Table Page 33

People in the News Page 31

Refreshment Merchandising Page 38

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2261

Short Subjects Chart Page 2262

The Release Chart Page 2264

On the Horizon

PROBLEMS concerning exhibition and distribution, ranging from a new approach to advertising to the need for color in the newsreels were discussed at a meeting in New York Tuesday of TOA leaders and members of the sales managers' committee of the Motion Picture Association. Described as exploratory in nature, the meeting may lead to a series of such sessions. Attending for TOA were Walter Reade, Jr., Leonard Goldenson and Myron Blank.

▶ Ralph E. Stolkin, described in the New York papers as a Chicago industrialist, president of the National Video Corp., and an officer of several radio and television stations, met this week with Dr. Edwin S. Burdell, president of Cooper Union, to discuss the establishment of the R. E. Stolkin School of Graphic Arts. Mr. Stolkin last year headed the syndicate which for a brief period owned Howard Hughes' RKO Radio Pictures stock.

▶ Cinerama next week moves into the area between the Mississippi and the Rockies. Monday night the picture and the system open at the Century theatre, Minneapolis, its eleventh engagement since it first was shown in New York a year and a half ago. The premiere will be the occasion for a state-wide celebration.

▶ "No other period in the past several years has been so conducive to optimism for the motion picture industry as the present twelve-month period." That is the opinion of the current "Market and Business Forecast," published by the Fitch Survey. The survey continues: "After experiencing a sharp setback in operations during television's height of popularity, increased motion picture attendance is now evident, with cost reductions and a generally better profit position resulting therefrom, the producers are expected to better their earnings as well."

▶ The re-release of "Gone with the Wind" by MGM, its fifth time around, will be marked by a reprint of the book itself in two editions, paper-covered and hard-bound, by Permabooks and Garden City, both divisions of Doubleday and Co.

CINEMASCOPE AT TEXAS DRIVE-INS

CinemaScope and stereophonic sound will be introduced to Texas drive-in patrons this Sunday by Claude Ezell and Associates with a two-theatre premiere of 20th Century-Fox's "The Robe." The picture will be shown at the Jacksboro drive-in, Fort Worth, and the Gulf drive-in, Corpus Christi. The Jacksboro is a 500-car drive-in and the Gulf accommodates 750. Both have been equipped with the single unit stereophonic sound speaker demonstrated several weeks ago for exhibitors and the press at the Buckner drive-in, Dallas. The twin opening was backed this week by a strong promotion and advertising campaign.

▶ Darryl Zanuck announced this week that Marilyn Monroe has signed a new seven-year contract with 20th Century-Fox. Her first picture under the new deal will be Irving Berlin's "There's No Business Like Show Business," which went into production this week.

▶ The Army and Air Force Motion Picture Service will have about 150 of its theatres equipped with large screens and anamorphic lenses within three months, according to Fred Bund, director of the Service. No arrangements are being made for stereophonic or other special sound equipment, Mr. Bund said.

▶ The outlook is poor for House approval this year of legislation to bring U.S. participation in a new international copyright convention. Witnesses warned that failure of the legislation might hurt film companies and other copyright users doing a heavy export business.

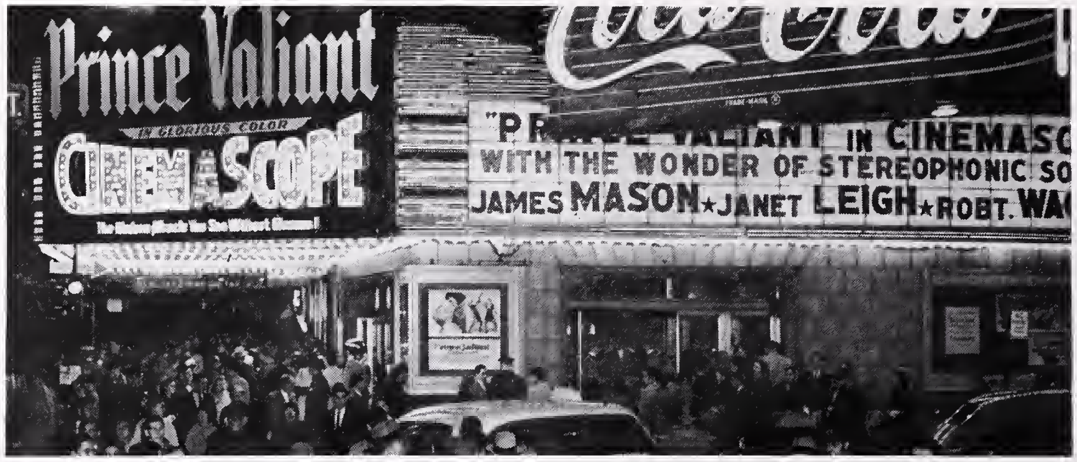
▶ Film industry attorneys are watching what the Supreme Court will do with the Government's appeal in the anti-trust case against the Shubert legitimate theatre operation. If the High Court took the case, the final decision would have some important things to say about the extent to which all entertainment industries are subject to the anti-trust laws.

▶ The Man in the Mask — Igor Gouzenko, Russian code clerk, who disclosed the extent of Soviet spying in North America—will appear in a major motion picture which United Artists will distribute. The picture will be "Igor, the Spy," and Mr. Gouzenko, in his mask, will appear in the epilogue. It now is being made in Canada by producer Fred Feldkamp and director Jack Alexander, of some renown in the "March of Time" series. The film will tell of Mr. Gouzenko's strange, secluded life since his defection from Russian service.

▶ The European nations which can't cooperate in trade or other efforts which require good will and faith, may do so in television. A conference at Cannes, France, of engineers and program organizers from Italy, France, Switzerland, Germany, Belgium, Holland, Denmark, and Great Britain, envisions a permanent network of television stations. They will pool some of their programs. One of their required relay links will be on the Jungfrau, one of Switzerland's highest peaks. There are expected to be 80 relay stations and 44 transmitters. The British hope to supply most of the equipment.

▶ The Motion Picture Association's plea to the Senate Finance Committee for better tax treatment for film company earnings overseas has been getting strong support from bar groups and other witnesses who say they cannot understand why the House-passed tax bill gave this treatment to some firms and not to others. For testimony on the bill this week, see page 18.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Martin Starr, manager, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in principal capitals. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published 13 times a year as Section Two of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.


Prince Valiant
IN GLORIOUS COLOR
CINEMASCOPE
"PRINCE VALIANT" IN CINEMASC
WITH THE WONDER OF STEREOPHONIC SO
JAMES MASON★JANET LEIGH★ROBT. WA

20TH-FOX made its bid for New York's Easter holiday business last week with a klieg-lit opening at the Roxy theatre for "Prince Valiant," its newest in CinemaScope. At left, attending the opening, shown in panorama above, are Wilbur Snaper, president of Allied and Walter Reade, Jr., president of TOA.

This week in pictures

The biggest new entertainment event of the Century
this is
CINERAMA
BOX OFFICE
RESERVED SEATS FOR ALL PERFORMANCES
NO GLASSES NEEDED
MAT. TO
2:3
Reserve

RAY CONNOR, manager of the Ambassador, St. Louis, welcomes the 100,000th customer for "This Is Cinerama" with free tickets and an invitation to cocktails and dinner.

GUESTS, right, at the annual dinner of the Allied Jewish Appeal sponsored by Variety Club Tent 13, Philadelphia, are: Melvin Fox, appeal chairman; Ted Schlanger, Stanley Warner zone manager; Sam Rosen, Stanley Warner executive vice-president and principal speaker; Arthur Rosen, and Jack Beresin.

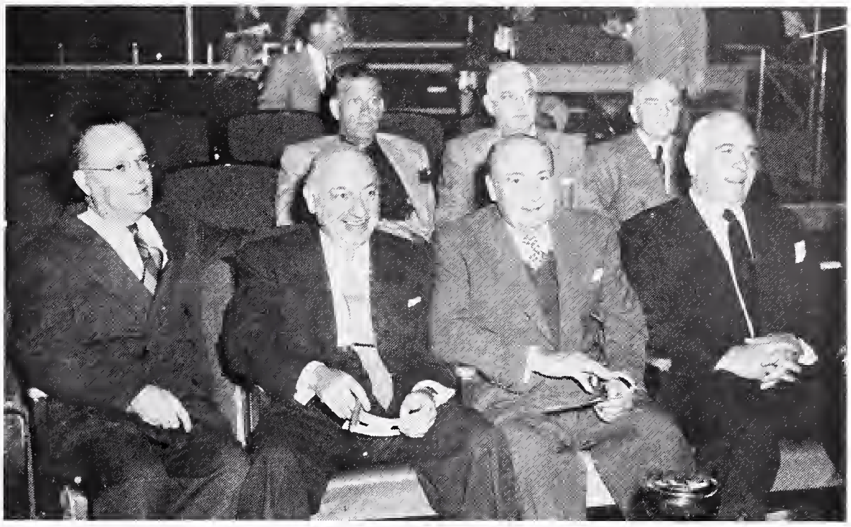
AL STERN, right, this week was named publicity manager for RKO Radio Pictures by Mervin Houser, eastern ad-publicity director.

CANADA'S ambassador to the United States, Arnold D. Heeney, visiting Hollywood last week, was a guest at the Warner studio. Below are Doris Day, the Ambassador, Virginia Mayo, Jack L. Warner and Jeanne Crain.

MOTION PICTURES held the spotlight in Boston last week as the Boston Public Library celebrated its centennial. Above at a "Salute to the Motion Picture Industry" dinner are, seated: Charles Brackett, principal speaker; Nina Foch, MGM star; Patrick F. McDonald, president of the Library board of trustees; standing, Massachusetts Lieutenant Governor Sumner Whittier; Charles Kurtzman; Ralph M. Binney, centennial chairman, and Arthur Lockwood, chairman of the invitation committee.

L. H. KEEN, manager of the Capitol in Winchester, Va., receives a print of MGM's "Executive Suite" from star Nina Foch, at a rally heralding Winchester's 27th annual Apple Blossom Festival.

LOOKING at the competition, below. Executives of 20th Century-Fox watch a demonstration of Paramount's VistaVision in Hollywood. Reading from right to left: Spyros Skouras, Al Lichtman, Joseph Moskowitz, with Loren Ryder, head of Paramount studio engineering. In the background, also from right to left, are Earl I. Sponable and Sol Halprin of 20th-Fox, and Frank Caffey, Paramount production manager.



MURRAY SILVERSTONE, president of 20th-Fox International, presents his company's case for CinemaScope, stressing the records made so far by the releases beginning with "The Robe," to an audience of British exhibitors in London. Flanking him are Robert Smith, Albert Cornfield, Basil Litchfield and John Ware of 20th-Fox's British and European organization.

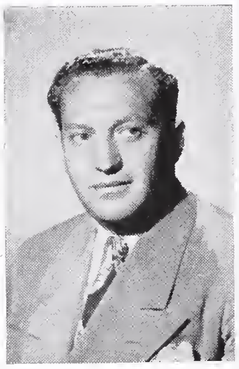
BARNEY BALABAN, president of Paramount, right, is honored for "meritorious service to the community" at the opening dinner of the Joint Defense Appeal campaign. With him are Henry E. Schultz, Anti-Defamation chairman, and Harry Brandt.

MAX E. YOUNGSTEIN, U.A. vice-president, is greeted in Mexico City by Sarita Montiel, of the cast of Harold Hecht's "Vera Cruz," now in production there, and by Ed Sullivan, whose TV show last week honored U.A.'s 35th Anniversary.

RIGHT. Major Albert Warner is host to Phil Silvers, George Hoover, newly elected Variety International chief barker; and stars Nancy Walker and Robert Cummings, at the Miami opening of Warners' "Lucky Me."

New Era Is Here, Says Kalmenson

Distribution and exhibition both face new opportunities unparalleled in the history of the industry, Ben Kalmenson, Warner vice-president in charge of distribution, told a meeting of district sales managers this week in New York.


Ben Kalmenson

On the distribution side, Mr. Kalmenson said, Warners is doing its part with a heavy schedule of top quality product. Citing the imposing list of titles he added, "Our company is fully geared to handle this product in a manner calculated to bring the best marketing and merchandising results possible.

"But the exhibitor must also carry his responsibility," he continued, "to see to it that each and every picture is fullv exploited where it counts most—the attraction of patrons at his box office.

"This, as I see it, is the big job to be done—the grass roots job in the community that only the exhibitor can do. Only in that way, by working together, can we take advantage of the opportunity for growth and prosperity that lies ahead for our business."

Referring to the technical changes the industry has undergone in the last year, Mr. Kalmenson stressed that the most important task now is one of stabilization and progress. "Now," he said, "we can least afford to sit back. This is a dynamic business that can leave you behind the minute you sit still. And Warners is not sitting still."

Emphasizing that "we are not married to any particular technique, Mr. Kalmenson said, "The main objective of our studio is to buy and produce stories that will make great entertainment. The main objective of our distribution force is to market that entertainment in the most successful manner possible."

The product, which Mr. Kalmenson outlined in detail as "the biggest and best lineup of top quality product anywhere," is headed by the soon to be released "A Star Is Born," musical starring Judy Garland, James Mason, Jack Carson and Charles Bickford. George Cukor directed from a script by Moss Hart and the score was written by Harold Arlen and Ira Gershwin.

Others are: Alfred Hitchcock's "Dial M for Murder"; "Mr. Roberts," to be directed by John Ford; "Battle Cry"; the Henry Ginsberg-George Stevens production of Edna Ferber's "Giant"; John Steinbeck's "East of Eden"; a Wayne-Fellows production, "The High and the Mighty"; "Gown of Glory" to star Jane Wyman; Thomas B. Costain's "The Silver Chalice"; "The Sea Chase" to be directed by John Farrow and starring John Wayne.

Also: "Helen of Troy," now being made in Italy; "King Richard and the Crusaders" ("The Talisman"); Lindbergh's "The Spirit of St. Louis"; Howard Hawks' "Land of the Pharoahs"; John Huston's "Moby Dick"; "Them," "Ring of Fear"; Jack Webb's "Dragnet"; and Mervyn Leroy's "Strange Lady in Town."

MAKE MORE FILMS, READE PLEA TO THE PRODUCERS

by MARTIN STARR

The man who feels that messages should be left to Western Union, gave us a three-word message to deliver to the producers of Hollywood.

"Make more pictures," said Walter Reade, Jr., president of the Theatre Owners of America.

WALTER READE, Jr.

The situation now facing the exhibitors of the nation of waiting and wondering about the quantity of films, is harmful not alone to the man running a theatre, "it is costly to the whole industry," he said.

"It's up to the men out in Hollywood whose business it is to make motion pictures and create the product that keeps the screens of the theatre occupied the year 'round, to get busy and make these films. Make more of them," said Mr. Reade.

"The strange policy of just waiting for something to happen is not good for the industry," Mr. Reade pointed out. "It is costly no matter which way you look at it." As if puzzled by this policy of slowing up on the number of films being produced, Mr. Reade wanted to know, "What are they waiting for?" The "they," of course, meant the Hollywood producers.

Producers Need Courage

He said he would like to see more courageous experimentation on the part of producers. "Stories that have unique twists and different plot-structure," said Mr. Reade. "The unusual type of story is important," said Mr. Reade, and he cited "Snake Pit" and "Gentleman's Agreement," pointing out their box office drawing power. "Before these unusual stories went before the cameras, there was a lot of headshaking even by those who make the big decisions."

He was holding a piece of advertising copy on "The Glenn Miller Story," highlighting the holdover run of the Universal-International picture. "Before this finally went before the cameras, 'The Glenn Miller Story' was kicking around for nearly three years," Mr. Reade said.

The one thing that he would like to see between production and exhibition is an end to the barriers that now exist. "There is a lot of misunderstanding," he said. For this state of confusion Mr. Reade blamed the distributor. He felt that the distributor for all his efforts, has not rendered an intelligent service to the exhibitor. On the other hand, production wasn't to be blamed for any of that misunderstanding because in the opinion of Mr. Reade, the exhibitor wasn't channelling enough important information to production.

According to Mr. Reade, this year should be a good one for theatres. He feels quite optimistic about business at the box office. He based his optimism on several factors. The quality of pictures continues to show steady improvement. From the lineup, there should be expected even more of the good films. The tax reduction to 10 per cent should be of great help to the exhibitor. He will be able to use this money for badly needed improvements to his theatre. "All this should redound to the good of the exhibitor," said Mr. Reads. With the introduction of new film-making and presentation techniques, with their greater perfection evidenced with each succeeding release, these advances will make their contribution to business improvement, he said.

Canadian Film Exports Off

OTTAWA: Canadian exports of films amounted to only $217,000 during January this year compared with $424,000 during December; $415,000 during November and $373,000 during January last year, the Canadian Government has reported.

PERSPECTA SOUND FINDS FERTILE FILM FIELDS

Warners Join Companies Using System; Others Considering Its Use

This week there were growing indications that the industry was inching toward some sort of standardization on the new sound techniques. The indications were three, all contained in an announcement by Arthur M. Loew, president of Loew's International, made in New York on his return from the coast. Said Mr. Loew:

¶ Negotiations have been completed whereby Warner Brothers will join MGM and Paramount in using the Perspecta Stereophonic Sound system in all of its productions;

¶ Discussions are currently under way with RKO, Universal and Columbia, for their use of Perspecta Sound; and

¶ By the end of the year, more than 4,500 theatres throughout the United States will be equipped for the new sound system.

Perspecta Sound, announced originally some weeks ago for use with all MGM CinemaScope prints for release abroad, is a single optical sound track equipped with a control so that it can be played through the conventional single speaker or, in conjunction with a Perspecta sound integrator unit, through two or more horns for "directional" effects. Prints equipped with the Perspecta sound are in effect compatible.

Mr. Loew announced two weeks ago that all MGM films beginning with "Betrayed," set for July release, will have Perspecta sound tracks, and that the same would be true for all Paramount films beginning with the first VistaVision production, "White Christmas." The first public demonstration of Perspecta sound in the east was scheduled to be held at Loew's State in New York Thursday morning.

There is still, of course, a long way to go before there is standardization on sound even among those companies which have indicated interest in the single optical track system.

The situation currently stands at this point: all Paramount's films will be equipped with Perspecta sound and can be played as the exhibitor so chooses. All standard films from MGM will have Perspecta sound tracks, to be played as the exhibitor chooses, while all MGM CinemaScope productions *for domestic release* will continue to be released with four-track, magnetic stereophonic sound similar to that used with 20th Century-Fox CinemaScope product.

FOX ANNOUNCES CINEMASCOPE LIST

Titles and release dates of the 20th-Fox CinemaScope productions which will round out the year's release schedule were announced in New York this week by Spyros Skouras, president. Mr. Skouras also revealed that the company would release Walter Wanger's first CinemaScope production, "The Adventures of Hajji Baba," in October. Other CinemaScope productions will be "River of No Return," May; "Three Coins in the Fountain," June; "Broken Lance," August; "The Egyptian," September; "A Woman's World," October; Irving Berlin's "There's No Business Like Show Business," November, and in December "Desiree" and "Untamed."

Nevertheless, MGM CinemaScope product for release abroad is equipped with Perspecta sound and the company is making it mandatory that the exhibitor play these prints "stereophonically," that is, with the Perspecta integrator and the multi-horn system.

So far, there is no indication as to just what Warner Brothers will insist upon in connection with Perspecta sound. Prints with four-track magnetic WarnerPhonic sound have been offered to exhibitors on an optional basis with various Warner standard and 3-D films and with the company's first CinemaScope feature, "The Command." Warners' somewhat less-than-adamant position in regard to stereophony was clearly indicated in the stereo vs. single track tests it voluntarily held in London two weeks ago.

Further Demonstrations Are Now Scheduled

The announcement that Warners had adopted Perspecta sound would seem to be in line with its previous policy. Some confusion, however, still remains. Its second CinemaScope production, "Lucky Me," opens key engagements all across the country this weekend and all these engagements presumably are being filled by prints equipped with four-track magnetic sound. The home office has not yet announced whether "Lucky Me," like "The Command," also will be made available in single track form. The delay in this announcement may await the availability of "Lucky Me" prints in Perspecta sound. That, of course, is only the opinion of trade observers.

General exhibitor reaction to the quality of Perspecta sound stands on further demonstrations around the country. Mr. Loew already has gone on record to the effect that it "compares favorably" with multi-track stereophonic sound. Officials of 20th-Fox, however, at the big CinemaScope press conference in New York two weeks ago, stated unequivocally that three magnetic tracks were necessary for the best stereophonic results. One 20th-Fox man said that money savings in any single optical track system went principally to the producer and to the film laboratory, rather than the exhibitor.

The pro-Perspecta sound people answer this by pointing out that if an exhibitor already has a multi-horn system installed, all he has to do to play Perspecta sound prints stereophonically is to install a Perspecta integrator unit, which costs between $800 and $900, and which they argue is much simpler to operate than any other stereo system.

Loew's Subsidiary and Perspect-A Share System

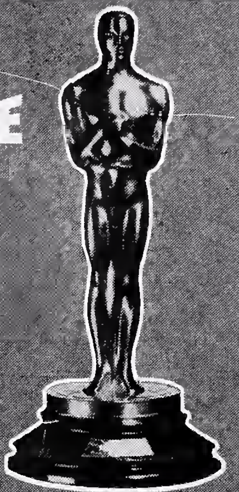
Ownership of Perspecta is shared by MGM International Films, a Loew subsidiary, and by Perspect-A-Sound, Inc., of which Robert Fine, its inventor, is president. It is being made available to all studios on a license basis. According to Mr. Loew's statement this week, two integrators and standard accessories, costing less than $2,000, will handle the entire production capacity of any major studio.

While the Fairchild Recording Equipment Company is the first company licensed to manufacture the equipment, negotiations reportedly also are taking place with RCA and Westrex of New York, Altec-Lansing of Hollywood, Phillips Co. of Holland, Micro-Tecnica of Italy, La Precision Cinematographique of France, and the Rank Organisation of England, as well as other organizations.

Sees No 16mm Trust Trial Before Next December

HOLLYWOOD: The Government's 16mm anti-trust case against 12 distributor defendants probably will not come to trial before December at the earliest, James McGrath, Government attorney in charge of the case, said here this week. Mr. McGrath stated that between now and December, attorneys of the Justice Department will take numerous depositions in New York and elsewhere. Attorneys for all defendants have been notified to appear before Federal Judge Harry C. Westover here next Wednesday for general discussions on the present status of their respective preparations. That day has been set aside by Judge Westover for the industry suit and 19 others, which were transferred from eight other judges, for conferences with all litigants for the purpose of establishing precedence.

For
CINEMASCOPE
SPECIAL
HONORARY
ACADEMY
AWARD



CINEMASCO

IN THE WONDER OF STEREOPHONIC SOUND

IS OUTGROSSING COMPAR
REGULAR 2-D PICTURES BY AT

3 TO 1

and coming...... **Robe**

in **Ri**

THE ROBE
color by TECHNICOLOR

HOW TO MARRY A MILLIONAIRE
color by TECHNICOLOR

PE

BENEATH THE 12-MILE REEF
color by TECHNICOLOR

KING OF THE KHYBER RIFLES
color by TECHNICOLOR-DELUXE

ABLE
LEAST

HELL AND HIGH WATER
color by TECHNICOLOR

NIGHT PEOPLE
color by TECHNICOLOR

PRINCE VALIANT
color by TECHNICOLOR

rt M-M-M-**MITCHUM** M-M-M-**Marilyn** M-M-M-**MONROE**

ver of No Return
Color by TECHNICOLOR

20th CENTURY FOX

MYERS OF ALLIED SAYS:

FIVE MORE SEEK TO JOIN TEAM

Sees Other Independent Producers Interested in Production Plan

Since the announcement last week of its deal with Hal R. Makelim Productions for the underwriting of 12 motion pictures, Allied States Association has been approached by five other independent producers who are interested in making similar arrangements with the exhibitor organization, according to Abram F. Myers, Allied general counsel.

Under the Allied-Makelim plan, 2,500 Allied theatres are to guarantee playdates at fixed rentals for fixed runs for 12 pictures over a 12-month period. Contract theatres are to pay only their share of the production costs, with profits coming from sales to other theatres. Mr. Myers said that five more independent producers—one in New York and four in Hollywood—would like to make the same arrangement with Allied.

The general counsel also revealed that the first Allied unit to consider the Makelim plan had oversubscribed its contract quota. The plan was discussed at a board meeting of Allied of Indiana last week, Mr. Myers said, and board members present signed up for all the contracts allotted to Indiana. In Hollywood in the week, Mr. Makelim announced that Frank Borzage had been appointed vice-president of Makelim Productions and would probably direct at least two of the 12 pictures to be made for Allied.

Meanwhile in New York attorneys for the major distribution companies watched the developments with interest.

One attorney pointed out that if the same arrangement were made with a major distributor the independent exhibitor customers would have the privilege of a 20 per cent cancellation. If the Makelim contracts are consummated with individual exhibitors at the series of regional meetings to be held in exchange cities starting next month, the Allied members will be engaged in blind buying and block booking, two practices they fought to outlaw over an extended period of years, the attorney said.

Cancellation Not Required

In the Government anti-trust suit against the industry, the court ruled that companies subject to the final decree—all of the major companies—would have to offer a 20 per cent cancellation if they sold features in groups. The provision does not apply to non-decree companies and hence, Mr. Makelim is not required to include a cancellation privilege as part of his contracts.

Some exhibitors insist that cancellations would be unlikely in any event, since the whole idea of the Makelim tieup is to increase the amount of product available.

However, attorneys in New York said there is nothing to prevent an independent exhibitor unable to buy Makelim product in a competing situation from instituting an action against his competitor and the producer-distributor on the grounds that he has been illegally discriminated against in being deprived of the Makelim product. Such a case, if brought to trial, would be watched with interest by large distributors who have been hailed into court often by independent exhibitors on similar charges.

These considerations notwithstanding, the Allied plan was hailed by Leonard Goldenson, president of American Broadcasting-Paramount Theatres, who said this week that "anything that helps to stimulate production is a step in the right direction." It was Mr. Goldenson, speaking at last November's convention of Theatre Owners of America, who sounded the call for exhibition to enter production to relieve the product shortage.

Allied of New Jersey this week approved in principle the production deal, and set a meeting of eastern exhibitors with Mr. Makelim May 20.

SOME TOA MEMBERS WEIGH PRODUCTION

Members of Theatre Owners of America, as individuals and not as an organization, are probing the production field along the lines in which Allied States Association is participating, Myron Blank, president of Central States Theatres, said in New York this week. He said TOA members in general were favorable to the Allied plan but that no project was being initiated to parallel it. However, he said some TOA men were becoming active in production units, personally and financially, and that the movement probably will grow as the current product shortage becomes more serious. He indicated that Fred Schwartz, Century Circuit executive, was the most active in promoting production, but that other TOA leaders were "at least thinking" about forming production units.

Code's Value Is Lauded By Keough

Speaking at the Communion Breakfast of the Communications Anchor Club in New York, April 4, Austin C. Keough, vice-president and general counsel of Paramount Pictures Corp., lauded the Motion Picture Production Code and cited the benefits it has brought.

Austin Keough

Mr. Keough, in his talk, went back to the early days of the industry, traced the formulation and history of the Code, and discussed the recent demand for "modernization." "What Hollywood thinks of the Code and Mr. Breen's administration of it is demonstrated by the special Academy Award it voted him this year," Mr. Keough said.

The Paramount executive pointed out that "not a single motion picture for which the Production Code Seal has been issued has been condemned by the Legion."

He said we "must be eternally vigilant. Some motion picture producers, usually so-called 'independents,' and some critics have from time to time sought the revision of the Code, even its complete abandonment."

"In these days when atheistic Communism is recognized as a great moral and political danger throughout the world, we must all be aware that moral laxity and indecency is an aid to the Communist cause," he asserted.

Arias Quality Gets Film

Josef von Sternberg's "Ana-Ta-Han" will be distributed in the United States by Arias Quality Films, newly organized releasing company consisting of Henry R. Arias, Lee Abrams and Myer P. Beck. The film, made entirely in Japan, is the story of a group of shipwrecked Japanese and the time they spent on a desert island for six years after the war.

Technicolor Dividend

Technicolor, Inc., board of directors have declared a dividend of 25 cents a share on the new $1 par common stock and 50 cents a share on the old no-par common stock, not exchanged, payable April 27, 1954 to stockholders of record on April 16.

COPA in Columbia Deal

HOLLYWOOD: COPA Productions, independent company formed by Tyrone Power and Ted Richmond, has signed a multiple-picture producing and releasing deal with Columbia Pictures, the studio has disclosed.

CAPACITY: 280 SEATS

KAROLYN THEATRE, New London, Ohio

Mr. Spyros P. Skouras, President,
Twentieth Century Fox Film Corp.,
444 West 56th St.
New York 19, New York

Dear Sir:

We were in attendance at the National Allied Convention in Boston last fall, and quite frankly we were as antagonistic as the next exhibitor when the subject of CinemaScope and Stereophonic sound came up. However, we like show business and want to stay in it and decided to take a chance on CinemaScope-that it was the one chance for exhibition to survive---both large town and small.

We have just completed seven days of The Robe---and as we have been told, we are the smallest theatre to be equipped for CinemaScope and four channel stereophonic sound thus far--we thought you would be interested in the reaction of the people in our small community.

Visually, CinemaScope in a small theatre is even more impressive than in a large one due to the fact that the illusion in grandeur and size is greater in a small building-providing there is sufficient width. The average exhibitor seems to be of the opinion that the stereophonic sound is lost in a theatre our size. We found the opposite to be true. Not only is stereophonic sound far superior in quality and reproduction to any theatre sound thus far, but we found the directional effect just as apparent as the CinemaScope pictures we have seen in larger theatres.

We did very well with the picture and our public is eagerly awaiting our next CinemaScope attractions. We are stating these facts to you with the hope that if this letter is published, it will help to inspire confidence in the theatres the size of our own to take the big step and install CinemaScope with full stereophonic sound as we did. In this way everyone, from producer to small-town exhibitor can benefit through more and better CinemaScope products.

Yours very truly,

J. O. Guthrie
J. O. Guthrie, Owner

Charles P. Meyer
Charles P. Meyer, Manager

IN THEATRES LARGE AND SMALL

CINEMASCOPE

IN THE WONDER OF STEREOPHONIC SOUND

IS DELIVERING RECORD GROSSES!

DEWEY SIGNS CENSOR LAW

ALBANY: Governor Thomas E. Dewey April 12 signed the New York State film censorship bill. The measure redefined "immoral" in regard to the pre-censorship of motion pictures in New York State. The new legislation grew out of the recent U. S. Supreme Court decisions, hitting at the "vagueness" of the term "immoral."

The Motion Picture Association of America, commenting on Governor Dewey's action in signing the bill, expressed its regrets. The move, declared the MPAA, "sets back the cause of freedom of expression." The bill, continued the MPAA, "is a restraining, repressive" measure.

In a memorandum accompanying the signature Gov. Dewey said: "Recent Supreme Court decisions have indicated that the term 'immoral' may not be sufficiently definite for constitutional purposes. The primary purpose of this bill is to define 'immoral' and 'tend to corrupt morals' in conformance with the apparent requirements of these cases. It does so by defining them in terms of 'sexual immorality.' "

The Governor said the new section would make the law conform to the "tenor of recent court decisions" and proscribe the exploitation of "filth for the sake of filth."

The new definitions specify that an "immoral" film is one "the dominant purpose or effect of which is erotic or pornographic; or which portrays acts of sexual immorality, perversion of lewdness, or which expressly or impliedly presents such acts as desirable, acceptable, or proper patterns of behavior."

The new law classes as a film that tends to "incite to crime" one "the dominant purpose and effect of which is to suggest that the commission of criminal acts or contempt of law is profitable, desirable, acceptable or respectable behavior; or which advocates or teaches the use of narcotics or habit-forming drugs."

Zukor Sees Industry On Move

Speaking in the language of Wall Street, Adolph Zukor, chairman of the board of Paramount Pictures who last year had the aid of the entire industry in celebrating his 50 years in motion pictures, said this week that he was "very definitely bullish" about Paramount specifically and the industry generally.

At a press conference at the New York home office, Mr. Zukor said that a recently concluded three-month stay at the studio had convinced him the industry never again will stand still in respect to new techniques of sight and sound. He said he found the quality of upcoming Paramount pictures higher than ever before and predicted general acclaim for Paramount's VistaVision process, which is to be demonstrated at the Radio City Music Hall April 27.

VistaVision, he said, was far ahead of any new process yet seen, adding that the method of photography attained a new degree in clarity and definition. He stressed the fact that it maintained the proper proportion of height to width and was suitable to the smallest as well as to largest screens in the world. He declined to predict VistaVision's acceptance by the industry as a whole, saying it was still too early for such predictions, although the industry was bound to agree eventually on a dimension suitable for all.

Mr. Zukor opened the press conference with detailed remarks on individual Paramount films which, collectively, had "overwhelmed" him with their quality. Mentioned by him as being particularly promising were "Elephant Walk," "Knock on Wood," "Sabrina Fair," "White Christmas," "Living It Up," "Rear Window," "The Country Girl" and "Strategic Air Command."

Seek Tax Aid For Trade Overseas

WASHINGTON: Eric Johnston, president of the Motion Picture Association of America, told the Senate Finance Committee this week the film industry is "justly entitled" to the tax incentives on overseas earnings given other industries under the House-passed technical tax bill.

If it should be given these incentives as now requested, Mr. Johnston said, "our industry will be able to increase its investments abroad—particularly in underdeveloped countries. The American film industry would furnish additional employment and would make sizable contributions to the economic progress of the free world."

Committee Chairman Millikin (R., Col.) urged Mr. Johnston to discuss his recommendations with Colin Stam, chief of the Congressional tax staff. Mr. Johnston said he and his aides had been trying to get in touch with Mr. Stam but had found him "a very busy man." Under the House-passed bill, certain income earned overseas by U.S. companies would be taxed 14 percentage points lower than other corporate income. Moreover, U.S. firms operating through branches would not be taxed on this income until it is actually remitted, rather than when it is earned, as at present.

However, the House Ways and Means Committee specifically excluded royalty income from the types of income eligible for these breaks, and films earn royalties.

Firms Had $176,200,000 From Abroad in 1953

WASHINGTON: United States film companies received $176,200,000 in 1953 from royalties on foreign showings of their films, the Commerce Department estimated last week. This was a considerable increase from an estimated $167,000,000 of receipts in 1952 and $160,400,000 in 1951. At the same time the Commerce Department said U. S. payments on royalties for foreign films shown in the United States amounted to $5,200,000 in 1953. This was an increase over the $4,000,000 estimated for 1952 but still well below an estimated $11,000,000 in 1951. The figures were presented by Deputy Assistant Secretary Carl F. Oechsle in testimony before Congressional committees in support of the proposed universal copyright convention and in support of legislation to implement U. S. participation in the new convention. The hearings were before a joint subcommittete of the Senate Foreign Relations and Judiciary Committees.

Avon Theatre Suit Is Settled Out of Court

CHICAGO: The Avon theatre, South Bend, Ind., anti-trust suit against Balaban and Katz and the eight major film companies, filed here three years ago in U. S. District Court, was settled out of court this week for an undisclosed sum. The suit, asking $750,000 treble damages, alleged that prior to 1949, Balaban and Katz and the film companies conspired to prevent the Avon, operated by the South Bend Theatre Corp., from obtaining first run product, forcing the 1,000-seat house to operate in a repeat policy.

Yorke to Do Series on Ball Players for TV

Emerson Yorke, producer and director, is filming the life stories of 26 of baseball's leading players to be released nationally on television as a 26-week series in 1955. John McCallum, sports director of the Pearson Advertising Agency, which has exclusive sale rights to the series, said several advertisers have already shown interest in sponsoring the program. Baseball Commissioner Ford Frick is said to be sanctioning the series.

Big Booking on Disney

RKO Radio has set a deal whereby four Walt Disney productions will play the entire Famous Players Circuit of Canada, Charles Boasberg, general sales manager, has reported. The pictures are "The Living Desert," "Ben and Me," "Pinocchio" and "Toot, Whistle, Plunk and Boom."

Cites Moves Of Republic In TV Field

Highlighting Republic's expansion in the television field, Herbert J. Yates, president, reported at the annual stockholders meeting in New York last Friday the company has spent $1,500,000 for television equipment, planning to furnish shows to home television as well as to theatres. Republic, he continued, is the "only" film company "to go into television" and is preparing its Tru-Color process for eventual use in the broadcasting of color television.

Bruce Newbery, sales manager, withdrew as a director nominee following the objections of stockholders that he did not own any stock. Bernard H. Smith, Jr., owner of 100,000 shares, was nominated and elected, with Mr. Yates, Richard W. Altschuler, Albert W. Lind and Franklin A. McCarthy, all for three-year terms.

To Increase Holdings

Mr. Yates, underscoring his confidence in Republic, told the meeting he is placing an order to increase his common stock holdings, ordering the purchase of 50,000 shares at a price up to $3 per share. The stock market quotation early this week was about $3.25 per share. Mr. Yates forecast the company's foreign business this year would double that of last year.

He estimated that the resale to television rights of old Roy Rogers and Gene Autry pictures is worth from $3,000,000 to $4,000,000. He said the rights are now the subject of litigation, with hearings scheduled in court for next month.

Mr. Yates, countering expressions of gloom by some stockholders, said that the box office dip in the past few years "has been a blessing in disguise," forcing the accent on the need for better pictures, the requirement to cut overhead costs, and the opening up for Republic of the whole television market.

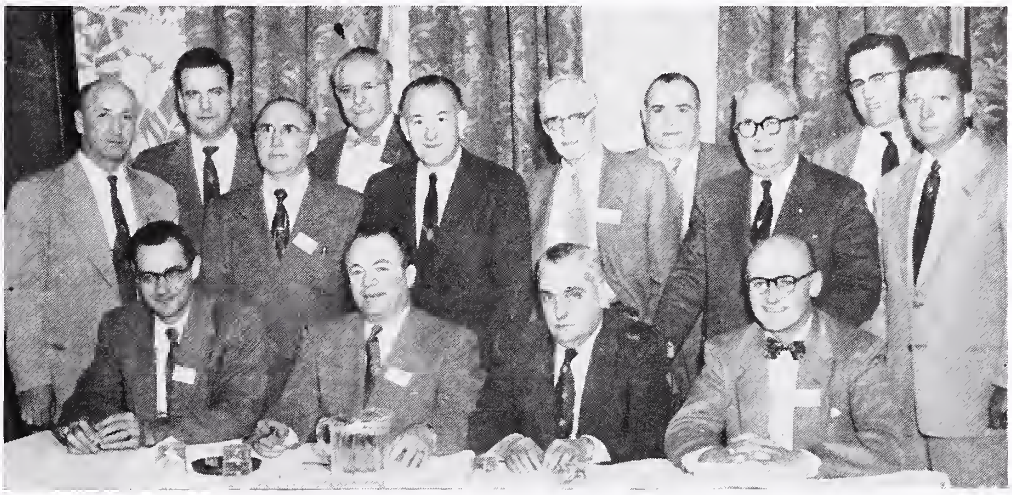
At one point the Republic president said the motion picture business is a "very risky" one. He said that of all the pictures made, 50 per cent lose money, 20 per cent break even, 20 per cent make a little profit, while 10 per cent are profitable.

Officers Are Elected

Subsequently at a meeting of the board, the following officers were elected: Mr. Yates, president; Walter L. Titus, Jr., Richard W. Altschuler, John J. O'Connell and Arthur J. Miller, vice-presidents; John Petrauskas, Jr., treasurer; Joseph E. McMahon, secretary; Richard S. Rodgers and Harold Lange, assistant treasurers; Albert E. Schiller and Ira M. Johnson, assistant secretary-treasurers.

Mr. Altschuler was added to the executive committee, which includes Mr. Yates, Arthur J. Miller, John Petrauskas, Jr., and Douglas T. Yates.

ALLIED UNIT HITS RENTAL TERMS OF DISTRIBUTORS



***NEW OFFICERS** and directors of Allied Independent Theatre Owners of Wisconsin: Seated, Oliver Trampe, treasurer; Sig Goldberg, president; Angelo Provinzano, vice-president, and Edward Johnson, secretary. Standing, the board of directors: William Charboneau, Vic Wilson, Martin Holzman, Floyd Albert, Ben Marcus, F. J. McWilliams, Harry Melcher, Russell Leddy, Fred Minor and Eugene Goderskie.*

MILWAUKEE: Sig Goldberg was reelected president of Wisconsin Allied at the annual convention here April 6-8. Other officers are A. Provinzano, vice-president; Ed Johnson, secretary; Oliver Trampe, treasurer; Mr. Goldberg, national director; Ben Marcus, director-at-large.

The convention closed with a blast at distributors for current film terms. In a resolution the unit condemned the companies "for the exorbitant percentage film terms being asked of the independent exhibitors in the state of Wisconsin."

The Allied unit also urged that the industry, through the facilities of the Council of Motion Picture Organizations, retain the services of Sindlinger & Co. on a permanent basis for the purpose of continuing its scientific research for the information and benefit of the industry.

Mr. Marcus, president of national Allied, was presented a plaque at the annual banquet, commending him for his service to the state's independent exhibitors in the years of his activity.

Named to the board of directors are Eugene Goderskie Mr. Johnson, Mr. Provinzano, Mr. Trampe, Floyd Albert, William Charboneau, Martin Holzman, Vic Wilson, Harry Melcher, Russell Leddy, Mr. Goldberg, J. P. Adler, and Fred Minor.

Abram F. Myers, general counsel of Allied States Association, in talking about the tax reduction, stated "it's a great thing, if we can keep it." He told of the possibility of more local taxation and urged exhibitors to try and stop it.

Mr. Myers attacked 20th Century-Fox and MGM for insisting upon the installation of stereophonic sound which he said is beyond the reach, financially, of most small theatres. He told of Allied's plan for production in Hollywood. The quality picture can be made today, he said, without a big budget. Mike Simons, MGM exhibitor relations head, suggested the organization of youth groups to be active in the theatre.

Mr. Johnson urged a changeover to large screens but suggested a "wait-and-see" policy on sound. Large towns, he said, are much in favor of CinemaScope. Regarding the expense of installation, however, he stated that an adjustment should be made to permit amortization of the investment.

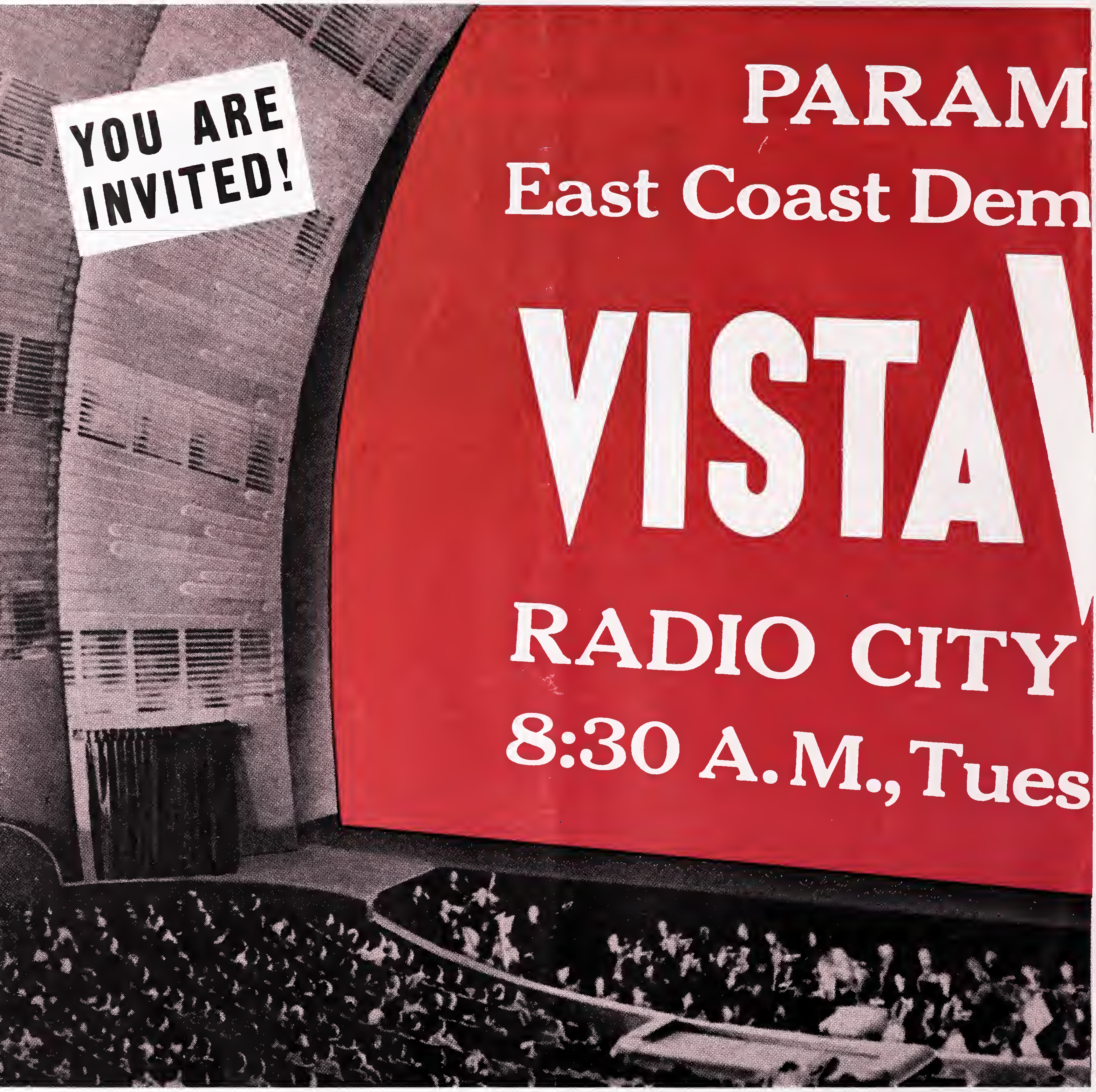
Chromatic Forecasts Color Tube at $100

Pilot plant production at Chromatic Laboratories, a Paramount Pictures subsidiary, indicates it should be possible to mass-produce 24-inch Lawrence color television tubes at a cost of less than $100 each, it is reported. Certain characteristics inherent in the single-gun Chromatron, as the Lawrence color TV tube is known, indicates receiver cost may be kept down. Television industry spokesmen have pointed out the main deterrent to wide-scale use of color television has been the cost and development of a practical TV tube. Chromatic believes a solution has been found in the Chromatron and that its general adoption by the industry would bring color television into homes quickly and at relatively moderate cost.

Trans-Lux Buys in Philadelphia

The Trans-Lux Corp. has leased for a long term the 800-seat World theatre on Market Street, Philadelphia. The property is owned by the Faith Theatre Corp., Samuel Cummins, president.

The Industry's Most Important Event



VistaVision will fill the mammoth Music Hall screen as it will fill the screen of every theatre, large and small, throughout the world. Its compatibility with existing theatre equipment and flexibility in providing maximum screen height, width and definition, have

Doors open 8 a.m. Demonstration
Radio City Music Hall to meet

At The World's Largest Theatre

RESERVE APRIL 27, MR. EXHIBITOR—
See VistaVision for yourself and be convinced. Your tickets will be sent you shortly.

already amazed six thousand exhibitors, technicians and members of the press at a score of Paramount Studio screenings. Paramount's industrywide service in making VistaVision available to all studios blazes the way for a new era in production and exhibition.

starts 8:30 a.m. promptly to enable
its established opening time.

BRITISH FACE TAX SQUABBLE

Producers Demand Share of Tax Remission Under New Budget Schedule

by PETER BURNUP

LONDON: The film trade—the exhibition side in particular, the only beneficiary to any substantial degree under Chancellor Butler's "stand-still" Budget, has resumed its more accustomed mood of cautious realism after greeting the opening of the budget with hallelujahs.

Some exhibitors, not content with the size of the slice of cake, demanded the tax fight be continued in Commons until the whole of their £7 million demand is conceded. Others, with memories of embittered debates last Autumn, knew they'd be faced quickly with demands from others—namely, the producers—for a share. BFPA's Sir Henry French engineered it forthwith. Sir Henry's executive had assembled the very morning after the opening of the Budget to stake its claim.

Exhibitors always have been disposed to resent the levies they've been called upon to pay to the Eady Fund. The Government, on the other hand, has maintained its belief that, without Eady sustenance, production here will perish. Producers, moreover, with that Governmental assurance behind them, have never ceased their insistence that a minimum of an annual Eady £3 million is necessary to keep their studios ticking. It was only by force of circumstance that they reluctantly agreed last October to a revision in the Eady scale which it was estimated would produce £2,250,000 in a year instead of £3 million.

Faced with falling box office receipts and the staggering tax burden, exhibitors agreed to the new scale. It was indeed touch-and-go to the last moment whether or not CEA would continue with Eady at all. Producers, however, had a proviso added:

Seek Implementation

"The four Associations will come to an agreement that the benefit to the industry resulting from Entertainment Tax relief made in the Finance Act next year (1954) will be shared between exhibitors and the British Film Production Fund in proportions to be determined by the Four Associations or, failing agreement, by the Government."

It is by immediate implementation of that agreement that the producers now demand their share of the tax cake. The next meeting of the Four Trade Associations is scheduled for April 21. The producers will endeavour to have a new and acceptable levy scale agreed by exhibitors then in order that it may come into operation May 30, the day the tax concessions became effective.

Despite all of this, the industry is united in paying tribute to famed Scottish exhibitor Sir Alexander King, who presided over CEA's Tax Committee and led the whole campaign. The 66-year-old Sir Alexander taught professional practitioners in political lobbying a lesson. Under his own steam he formed a formidable all-party committee of MP's pledged to tax remission, including a former Chancellor of the Exchequer (Hugh Gaitskell) and President of the Board of Trade (Harold Wilson). It was a notable achievement.

Sir Alexander has been the recipient of congratulatory messages from American and British executives. This week he was to be presented by MGM in his native Glasgow a plaque commemorating his services to the industry.

Await Lab Report

The report is awaited of the three-men committee appointed by the Labour Minister to enquire into the causes and circumstances of the Laboratories' dispute.

Both parties in the dispute, the Laboratories Association and the Association of Cine and Allied Technicians, gave lengthy evidence before the committee which has since been considering its recommendations. It was understood that evidence was to be called for this Monday and that the report was to be in the Minister's hands before the Easter holidays.

The committee is not a mandatory body: it can make recommendations only. There is a general hope, nevertheless, that the committee's detached and impartial review of the exceedingly bitter wrangle may afford a basis for a long term settlement.

Amend TV Bill

The Government's Commercial Television Bill continues to have an uneasy passage in the House of Commons. No fewer than 64 amendments to the Bill of a delaying or fettering nature have been put down by the Opposition. Prospects of the new setup operating by the end of this year grow increasingly dim. In any event, the new Authority will be an exceedingly watered-down affair compared with the Government's original proposals.

Meanwhile, film producers have taken steps to stake out a claim in the TV field. A producers' deputation was to see the Government's Television Advisory Committee this week with a technical memorandum discussing the possibility of transmitting TV programmes into suitably equipped cinemas.

▽

20th-Fox recently released some figures to the effect that to date 2,800,000 people have paid for admissions to "The Robe" in 34 cinemas in the United Kingdom. There'll be eight more openings of CinemaScope installations in the near future bringing the total to 76.

Of the J. Arthur Rank committal of 75 theatres, 46 have opened with CinemaScope. It is understood that a temporary bottle-neck occurred in G.B.-Kalee supply of the equipment but that this has now been remedied. The remainder of the 75 Rank committed theatres will open with CinemaScope during May.

New Comedy Tops Gross In Britain

LONDON: Confirming officially a circumstance of which watchful exhibitors were already aware, the Rank Organisation last week came out with the announcement that a comparatively modest comedy made by the Organization—"Doctor In the House"—has in its opening weeks at the Leicester Square Odeon taken more money than any other picture in an equivalent period there over the last 18 months.

In other words, the picture has beaten the spectacular grosses chalked up by the phenomenal "A Queen Is Crowned" and "The Robe." "Doctor In the House," although it was given no great ballyhoo treatment, is not a chance "sleeper" in the current Rank program, organisation officials say, but rather it is strictly in line with "The Cruel Sea" and another box office phenomenon, last year's "Genevieve." With the exception of "Road to Bali," they beat all Hollywood's offering in The Herald's Box Office Survey in January last.

The Rank announcement adds, moreover, that another of its modest comedies, "Trouble in Store," currently is breaking all motion picture theatre records throughout the country.

SAG Wage Rates Will Remain Until 1955

HOLLYWOOD: Terms of the Screen Actors Guild contract with the major studios will continue unchanged for another year, it was announced this week following extended discussions which resulted in an agreement that the next reopening date for negotiations will be April 1, 1955. The agreement reached means that motion picture actors have by-passed this year's opportunity to re-negotiate rates for wages.

Cagney in "Mr. Roberts"

HOLLYWOOD: James Cagney will play the captain in the CinemaScope, WarnerColor production "Mr. Roberts," it has been announced by Jack L. Warner. This will be the first time Cagney has appeared in a second starring position. Henry Fonda has the lead, the role which he originated in the Broadway play.

UA'S GREAT JULY 4th RELEASE
BURT LANCASTER AS THE
APACHE in TECHNICOLOR

QUALITY PICTURES
UA
IN QUANTITY

BURT LANCASTER • JEAN PETERS in "APACHE" • COLOR BY TECHNICOLOR • with JOHN McINTIRE • Produced by HAROLD HECHT • Directed by ROBERT ALDRICH • Written for the screen by JAMES R. WEBB • A HECHT-LANCASTER PRESENTATION

35TH ANNIVERSARY
1919 UA 1954

CITE FILMS' LOCAL STATURE

The seventh ad in the current series being run in "Editor & Publisher" by the Council of Motion Picture Organizations emphasizes the local importance of the motion picture industry.

The ad, which appeared last Saturday, is headed "Here's the Local Angle" and stresses the fact that most of the money spent by theatres is expended locally and that through empoyment of local residents and in other ways the theatre is an important factor in the economy of every community.

"In 1953," the advertisement says, "expenses of all theatres in the United States were $1,172,579,000, of which 51.6 per cent, or $605,400,000, represented outlays in local communities." The ad's conclusion: "A healthy movie business is good for the economic health of any town."

RKO Freed Of Reports in Hughes Deal

Completion of the Howard Hughes deal, under which sole ownership of RKO Radio Pictures passes to him, will relieve the company of many corporate obligations. Among them are the preparation of financial reports; submission of reports to stockholders; the filing of corporate documents with the Securities and Exchange Commission, including employment contracts with executives, salary reports, stock ownership reports of officers and directors and securities reports of all kinds; the holding of public annual or special meetings, and the answering of stockholders' questions.

The company's last public report presumably will be that of RKO Pictures Corp. for the year 1953. Its last annual public meeting of stockholders has been held.

Tenders of the outstanding stock in accordance with Mr. Hughes' offer of $6 per share are scheduled to be completed by May 17. However, speculation rose when last Friday on the New York Stock Exchange in trading of large blocks, aggregating 10,860 shares for the day, the issue closed at the premium price of $6.12½. It was the third time in recent trading that buyers have paid the premium price for the stock.

Goldman's Extra Damage Award Not Taxable

PHILADELPHIA: The U. S. Circuit Court of Appeals here has ruled William Goldman Theatres, Inc., need not pay income taxes on $250,000 it was awarded in 1946. The ruling, which upholds an earlier finding of the U. S. Tax Court, grew out of an anti-trust decision eight years ago awarding Goldman triple damages of $375,000 against Warner Brothers and 10 other motion picture producers and distributors. Mr. Goldman charged the Erlanger theatre was not allowed to show first run films. U. S. District Judge William H. Kirkpatrick awarded $125,000 damages, to be trebled under anti-trust laws. Mr. Goldman paid income taxes on the $125,000 but not on the remaining $250,000, charging punitive damages were not income. The Government sued, then appealed. The decision, by Chief Judge John Biggs, Jr., said that punitive damages could not be regarded as regular taxable income. He added the Supreme Court might finally have to decide the issue.

Liberty Chicago Suit Is Settled Out of Court

CHICAGO: The Liberty theatre suit, asking an injunction to prevent Loew's, Inc., from putting their pictures up for bidding in Michigan City, Ind., where the Liberty had been splitting Metro product, and the product of several other companies, with two Indiana-Illinois circuit houses, has been settled out of court, it was disclosed last week. Metro product will continue to be split by the theatres involved. Attorneys in the suit were Seymour Simon and Sheldon Collen, representing the Liberty, Bryson Burnham for Loew's and Aaron Stein for Indiana-Illinois.

UA Sets Regional Sales Sessions on Anniversary

United Artists will hold a series of regional sales meetings in connection with its 35th Anniversary which will bring together all division and district leaders, as well as key personnel from each of the company's branches throughout the United States, it has been announced by William J. Heineman, vice-president in charge of distribution. Sessions will be held in San Francisco April 21-23, in Chicago April 26-28 and in Philadelphia May 3-5, and will be presided over jointly by Mr. Heineman, Max E. Youngstein, vice-president, and B. G. Kranze, general sales manager.

Reelect Leon Back

BALTIMORE: The Allied Motion Picture Theatre Owners of Maryland reelected Leon Back to a second term as president at a meeting of the new board of directors. Jack Whittle was named vice-president and C. Elmer Nolte, Jr., was renamed treasurer. Mrs. Helen Diering is secretary by appointment.

Arthur Hits New System Price Rises

The motion picture industry lost the public relations opportunity of a lifetime by insisting on advanced admission prices when initially presenting such new screen techniques as CinemaScope, stereophonic sound, Cinerama and 3-D, according to Harry C. Arthur, Jr., chairman of the Southern California Theatre Owners Association.

This observation was made in a letter, released this week, which Mr. Arthur sent to Spyros Skouras, president of 20th-Fox, in which the exhibitor leader attacked the advanced admission price practice generally and 20th-Fox insistence upon stereophonic sound with CinemaScope specifically.

"We have too many pictures for which the producers attempt to raise our admission prices," wrote Mr. Arthur. "Our fluctuating admission scales have become an almost certain guide to the public whether or not the picture promises to be any good. They have been taught that a regular price picture is a *certain* sign that the theatre management does not regard the picture as very good. The increased price, they have come to feel, is no certain guide that the picture is worth the price, but at least the public feels that it runs less risk in attending only when the price is raised."

Mr. Arthur added that regular price pictures "substantially outgross almost all advanced price pictures," and enclosed a chart showing such results at a first run St. Louis theatre. He reminded Mr. Skouras that the greater gross on a regular price film means more people have attended the picture "and the more persons who see motion pictures, the closer we are to bringing back the so-called 'lost audience.' "

The exhibitor leader said he didn't believe that stereophonic sound would either make or break either the theatre or the producer, but that a producer who does not insist upon it will get increased returns, both from the pictures themselves and the survival of many theatres which "otherwise may go out of business."

RKO Circuit Board Up for Reelection

The reelection of the seven-man board of directors of RKO Theatres was urged on stockholders in a management proxy statement. The statement, announcing the annual meeting of stockholders will be held in Wilmington, Del., May 6, listed the salaries of RKO officers. Sol A. Schwartz, president, received $79,900 in 1953, while William W. Howard, vice-president, received $38,926 and Thomas F. O'Connor, vice-president and treasurer, $31,825. Up for reelection were the following directors: Theodore R. Colborn, David J. Greene, Dudley G. Layman, Albert A. List, A. Louis Oresman, Edward C. Raftery and Mr. Schwartz.

WALTER WINCHELL said it...

and soon every boxoffice from coast to coast will echo it: "New Yorkers are talking about—and so will the nation soon... CARNIVAL STORY! A King Bros. production for RKO, it opens coast to coast Easter Week—Anne Baxter's finest performance in her long Hollywood career!"

CARNIVAL STORY

starring

ANNE BAXTER • STEVE COCHRAN • LYLE BETTGER • GEORGE NADER

WIDE SCREEN**—Print by **TECHNICOLOR

Distributed by RKO RADIO PICTURES

with **JAY C. FLIPPEN • HELENE STANLEY** • Directed by KURT NEUMANN • Screenplay by HANS JACOBY and KURT NEUMANN • A KING BROS. Production

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

LAST WEEK Frank Gruber delivered the manuscript of "The Limping Goose" to his publisher. It is the 13th novel in his globally-popular Johnny Fletcher mystery series. About 12,000,000 copies of his Johnny Fletcher novels have been sold. They are published in 19 languages. Writing that many novels for that many people in that many countries sounds like occupation enough for 'most anybody, but not for Johnny Fletcher's prolific pen-parent. No. He writes Johnny Fletcher for fun—profitable fun, of course—and by way of taking a breather, so to speak, between writing pictures, his main, but by no means exclusive, profession since back in the upper 'Thirties.

Gruber Pictures Are of Two Principal Kinds

The Gruber pictures, of which there are dozens, are of two principal kinds, plus inevitable exceptions. In the beginning he specialized in suspense melodramas (Example, "Mask of Dimitrois") and in that happy box office era when Westerns were a little better than gold he swung over to saddle and gun, most recently winding up a stint of seven scripts in this category for that impassioned impressario of the plains, Nat Holt. (Gruber Westerns: "Hurricane Smith," "Pony Express," "Great Missouri Raid," "Caribou Trail," scores more.) "Bitter Sage," sold to Sam Weisentahl's Olympic Productions within the month, is his latest known Western creation, although, at the rate he works, others may have issued from his steaming L. C. Smith by publication time.

"Steaming L. C. Smith" is not just convenient slang. Asked how he maintains his prodigious pace, he says, "Write it all myself—beat it out on my own machine, and send it out to be typed up—never keep a steno; tried it once; slowed me down—can't dictate, either; tried that, too; it was no go—tape-recording ditto; you can't tell how a piece of writing's going to read just from hearing it spoken; different medium; see what I mean?"

Came from the Brash Chicago of Yesterday

Writer Frank Gruber was born in 1904 in the brisk, brash Chicago of Ben Hecht, Carl Sandburg, Theodore Dreiser and many another fruitful practitioner of the written word, and he honed his talent razor keen during a seven-year sentence (1927-34) to the hard school of trade journalism (a turkey-breeder's weekly launched during that stretch is still a thriving success) in that melodramatic metropolis. Oddly, none of the all but innumerable Gruber works of fiction have dramatized that place and time, which bracketed Capone, O'Banion, Insull, a World's Fair prospering in the teeth of The Depression, Jack Lingle, Big Bill Thompson. Maybe that's the big one—his GWTW he's saving for his climax.

◆

FRANK BORZAGE got back from South America last weekend full of pride in his profession. He'd gone down to attend the International Cinematografico Festival in Argentina and stayed over to visit most of the capitals of the continent. He got back on the day when Hal R. Makelim announced his appointment as vice-president of Hal R. Makelim Productions, which firm is to produce a dozen pictures in a dozen months under terms of an agreement with Allied States Association.

Mr. Makelim said Mr. Borzage will direct at least two of them. The long list of Borzage credits, stretching on down from 1913 and including such titles as "Farewell to Arms," makes mighty good reading for the 2,500 exhibitors who, as parties to the Allied-Makelim agreement, have block-booked the dozen pictures sight unseen.

Homecoming quotes from the veteran director include:

"Hollywood motion pictures are still the world's greatest weapon in the war against international Communism. The high standards of living, the sacred heritage of freedom and the happiness and high spirits of people living under a democratic rule, which our movies reflect, are doing a remarkable job in turning misguided masses away from the brain-washing tactics of Soviet foreign agents."

"Hollywood film product is the major accepted entertainment medium of the people of South America, not only because of its high standards of quality but also because American films reflect the tenets of a free people."

◆

FOUR pictures went into photography stage during the week, and three others were completed, lifting the over-all shooting level to 30.

MGM's "Green Fire," getting under way in Colombia, appears to be the standout among the new undertakings, with Stewart Granger, Grace Kelly, Paul Douglas, John Ericson and Murvyn Vye in the cast. Armand Deutch is the producer and Andrew Marton is directing. It goes in Eastman color.

Robert Bassler Productions, making its bow as an independent company headed by the long-time 20th-Fox producer, started shooting "Suddenly," for United Artists release, with Lewis Allen directing a cast headed by Frank Sinatra, Sterling Hayden, Nancy Gates and James Gleason.

Producer Walter Wanger, whose "Riot in Cell Block 11" is currently racking up pyrotechnical grosses across the country, started a quite different kind of picture for Allied Artists this time. It is called "Adventures of Hajji Baba" and goes in color by Technicolor, with Don Weis directing. (Remember that long chain of Technicolor fable-features he made for U-I and its happy exhibitor-customers a few years back?) It has Elaine Stewart, John Derek, Thomas Gomez, Paul Picerni and Amanda Blake as leading players in the cast.

U-I's William Alland launched "Shadow Valley," another Technicolor project, with Rory Calhoun, Colleen Miller, Walter Brennan and Nestor Paiva in principal roles performing under the direction of Richard Carlson.

THIS WEEK IN PRODUCTION:

STARTED (4)

A.A.
Adventures of Hajji Baba (Technicolor)

MGM
Green Fire (Eastman Color)

U.A.
Suddenly

U-I
Shadow Valley (Technicolor)

COMPLETED (3)

COLUMBIA
Bat Masterson, Bad Man (Technicolor)

PARAMOUNT
Big Top (Wallis; VistaVision; Technicolor)
Country Girl

SHOOTING (26)

A.A.
Sons of the Navy

COLUMBIA
Bandits (CinemaScope; Technicolor)
Long Gray Line (CinemaScope; Technicolor)
Joseph and His Brethren (CinemaScope; Technicolor)
Three for the Show (CinemaScope; Technicolor)

INDEPENDENT
Bandit (Shaftel; SuperScope; Eastman)
Night Music (Dowling; Eastman color)
Turmoil (Haas)
Case File F. B. I. (Eclipse)

LIPPERT
Race for Life (Hammer)
Big Chase

MGM
Last Time I Saw Paris (Technicolor)
Athena (Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)
Mambo (Ponti-De Laurentia)

RKO
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Untamed (CinemaScope; Technicolor)
Broken Lance (CinemaScope; Technicolor)
Egyptian (CinemaScope)

U.A.
Vera Cruz (Hecht-Lancaster; Technicolor)

U-I
Three Gobs in Paris (Technicolor)
Nevada Gold (Technicolor)
Francis Joins the Wacs
Battle Cry (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharoahs (CinemaScope; WarnerColor)

The National Spotlight

ALBANY

Price increases, despite the tax retention saving, were planned by several drive-ins. Don Gilson, operating outdoors in Canton, Massena and Alexandria Bay, had earlier decided to advance to 70 cents and said he was going ahead regardless. A 70-cent rate was "needed" to stay in the black, Mr. Gilson explained. . . . Jules Perlmutter, who had on hand new tickets upping the price at the Richmondville drive-in to 60 cents, was debating continuing this scale, despite the cut. . . . Frank Wieting's indoor Park, in nearby Cobleskill, increased the admission to 60 cents some months ago and reportedly met no opposition. . . ."Night People," which played the Strand at $1 top before the levy lowering, was screened in the Troy, Troy, and the Paramount, Glens Falls, at 80 cents top; and the Olympic, Utica, at 75 cents. . . . Exhibitor visitors included: Bob Flockhart, Phil Baroudi, Sylvan Leff, Vincent Hayes and F. Chase Hathaway.

ATLANTA

J. E. Martin, Sr., owner of theatre and drive-in at Montezuma, Ga., has given a memorial to his son J. E. Martin, Jr. (who died in the war) to the high school. It is a complete projector outfit and screen. . . . Mrs. Shirley Baker has been appointed secretary at A.B.C. Booking Service. . . . The stork passed over the home of Mr. and Mrs. Mack Grimes (he is general manager of Bailey theatres in the south) and left a baby girl. . . . Jim Stansel has been appointed manager of the Ranch drive-in theatre, Hartselle, Ala. He was formerly with the Independent Theatres, Chattanooga, Tenn. . . . The Sundown drive-in, Columbia, Tenn., has been purchased by R. P. Davis, from S. S. Fleming, Sidney Johnson and Jack Chappell. . . . H. P. Vinson, formerly with Mid-Tennessee Amusement Corp., McMinnville, Tenn. was appointed manager. . . . Mrs. Ruth Milton, sister of Mrs. Sara Smith, accounting department, Allied Artists Southern Exchanges, has returned to New York after visiting her.

BALTIMORE

C. Elmer Nolte, Sr., Durkee Circuit executive has returned from Florida. . . . J. Lawrence Schanberger, Keith's theatre, had Basil Rathbone in town to campaign for "Casanova's Big Night." . . . Harry Osterhout, night superintendent at Loew's Century theatre, was seriously burned when his home caught fire. He's in Johns Hopkins Hospital on the critical list. . . . Jack Beresin was in from Philadelphia. . . . Helen Leonard, secretary to I. M. Rappaport, is recuperating at home from surgery. . . . Jack Whittle, Avenue theatre is having new murals painted in that theatre. . . . Ira Sichelman, 20th Century-Fox branch manager, in town visiting accounts.

BOSTON

Irving Mendelson, sales manager at the UA exchange, has been promoted to branch manager in the New Haven office for the same company. He replaces Sidney Cooper who was transferred to Washington. No replacement has been announced for Mendelson, who assumed his new duties on Monday. . . . During Easter week, eight CinemaScope productions were playing in downtown theatres. Two of these are "duplicates" playing at twin houses, but the listing does not include the CinemaScope features playing neighborhood or adjacent theatres. . . . At the annual election of officers of the Greater Boston Council of B'nai B'rith, representing 36 lodges in that area, George Roberts of the Rifkin circuit was elected second vice-president. He is also president for a second term of the Sentry Lodge of B'nai B'rith, the Theatrical Lodge.

BUFFALO

The Buffalo U-I exchange is in first place at the end of the 13th week in the Charles J. Feldman annual sales drive and manager Dave Miller is one happy guy. . . . Frank Lindcamp, manager of the RKO Palace in Rochester, has won the $100 prize for the best promotion campaign on "The Glenn Miller Story." The prize was competed for by RKO theatre managers outside New York City. . . . Will R. Corris, manager of the old Lyceum theatre in Rochester, celebrated his 76th birthday last week and spent the afternoon reminiscing with Frank Smith, manager of the Eastman theatre. . . .When the Presbyterian church underwent repairs in Lima, N. Y., Sunday morning church services were transferred to the auditorium of the theatre in the same western N. Y. town. . . . The Niagara Frontier Amusement Corp. of Buffalo has been authorized by the FCC to build a TV station on Channel 2 in Buffalo and president George F. Goodyear. . . . Earl Hubbard, former Century ad-pub chief, is running his own public relations office. He will handle publicity this summer for Crystal Beach and the Fort Erie races. . . .The Buffalo Center will be the locale of the special Warner Bros. screening party on April 26. . . . Buffalo drive-ins, after several delays on account of bad weather, finally opened for the season last Friday.

WHEN AND WHERE

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention, North-Central Allied Independent Theatres Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

CHICAGO

T. E. Lally has sold the Pontiac drive-in, Pontiac, Ill., to L. Hewitt of Manito, Ill., because of illness. . . . Carroll Morton of Republic has joined the Allied Artists branch sales staff. His territory will be taken over by Dan Goldman, while Bob Lewis, formerly with Warner Brothers here, will fill Goldman's old job. . . . Ralph Kettering is back at the United Artists for the summer and will return to his job as manager of "The Caine Mutiny Court Martial" road company in the fall. . . . James and Ed Jovan of the Monroe theatre and Globe Films are vacationing in Florida. . . .The Alger Circuit has opened a new 300-car drive-in at Princeton, Ill. . . . United Film Carriers have moved their office from 1255 S. Wabash to 1306 S. Wabash, both on Film Row. . . . The Oriental has joined the Clark and Roosevelt, becoming the third Loop theatre to remodel its attraction boards in the past few months. . . . Howard Lubliner of the Clark theatre is vacationing in Hot Springs with his wife.

CINCINNATI

There has been no further change in the local admission price structure since the Federal reduction in the excise tax and, according to authentic sources, no additional cuts will be made. An area survey shows that, as far as is known, the Lyric theatre, at Beckley, W. Va., had made the biggest reduction among the independent houses, dropping from 60 cents to 50 cents. Legitimate houses have reduced prices equivalent to the tax cut. . . . Considerable public interest prevails here in connection with Warner's "Dial M for Murder," which will have a special screening at the suburban Hollywood theatre April 26. It appeared here as a stage play at the Cox theatre, with Maurice Evans as the star, a few weeks ago, and patrons have expressed themselves as anxious to make comparisons. . . .Theatre business locally and throughout the area is feeling the effects of the Lenten season and Holy Week, but exhibitors appear optimistic for the future.

CLEVELAND

Every theatre in this area, so far as can be learned, is keeping the full amount of the

(Continued on following page)

(Continued from preceding page)

Federal tax and maintaining admission scales except where advisable to drop five cents, as in the 55c price and one cent in the 85c price. To date, there have been customer complaints allegedly because of a general lack of uniform price due to price changes for CinemaScope and other individual pictures. . . . Max Mink, RKO Palace manager, is following up his recent one-night variety stage show headed by Tony Bennett and the Percy Faith orchestra, with another on April 29 when a "Mamba-Rumba Festival" will be presented. . . .Walter Lastition, Skyway drive-in, Warren, and his bride of six weeks, were Film Row visitors. . . . Drema Hoisington, former Warner booking clerk, welcomed a daughter this past week. . . . Henry Greenberger, head of Cleveland's Community Circuit and Joe Robins, Warren circuit owner, are back from Florida. . . . Frank Masek, National Theatre Supply branch manager, flew to Norfolk, Va. over the weekend to participate in the ceremonies and launching of a new airplane carrier to which his son-in-law, Commander John G. Williams, has been assigned.

COLUMBUS

Children 13 to 18 without adults would be required to be off the streets and out of public amusements from 11 p.m. to 4:30 a.m. under provisions of a new curfew law proposed to City Council by Assistant Safety Director Leo Phillips. Children 12 or younger would not be allowed on the streets between dark and dawn. This proposal would supersede the present curfew law which has been termed inadequate. . . . Freddie Bartholomew, former child star here for the Institute for Radio and Television, told delegates that "if producers, directors and actors in educational TV are not at heart showmen, they don't belong in the medium." Bartholomew is director of "The Living Blackboard" educational program on WPIX, New York City. . . .WLW-C will increase its audio power April 25 to 50,000 kilowatts and visual power to 100,000 kilowatts. . . . Local theatres expect strong competition the week of May 11 when Sonja Henie makes her first ice show appearance here at the Coliseum. The show is, of course, a very strong attraction, as has been demonstrated by the attendance it attracted in other cities.

DENVER

John Tella, city manager for Fox Inter-Mountain Theatres, Durango, Colo., is father to a new daughter, his second. . . . Two more Fox Inter-Mountain houses have opened with new CinemaScope installations. They are the Ogden, Denver, and the Kiva, Durango, Colo. . . . Mr. and Mrs. Emmett Warner are on an extended European and African trip. Warner was formerly on film row, and later owned a theatre in Albuquerque, N. M. . . . The Realart force, aided by members of their families, have redecorated their new exchange. . . . M. R. Austin, United Artists branch manager, heads for San Francisco April 21 for a sales meeting. . . . "Pinocchio" is setting a long-time record at the Orpheum, where it is beating the gross set at the first run several years ago. . . . Joe Vleck, city manager for Fox Inter-Mountain Theatres, La Junta, Colo., is father to a new daughter, Mary Elizabeth.

DES MOINES

Both Tri-States Theatre Corp. and Central States Theatre Corp., which operate houses in Des Moines, Iowa and adjoining states, have indicated prices will not be lowered in their theatres despite the recent excise tax reduction. A spokesman said "the industry needs this tax cut to survive; it wasn't requested to benefit specific consumers or to pass on to them.". . . Some houses in the state have lowered prices, however. They include the Varsity in Ames; the Avon in Dysart and the Dows in Dows. William Guthrie, owner of the Dows theatre, sliced children's admissions in half—to 10 cents. He said he hoped now that "more children in the community could enjoy theatre entertainment without working a hardship on the parents of the community.". . . Frank S. Humphrey, 84, pioneer Mason City theatreman, is dead. He operated the old Star theatre in Mason City. It is now the Band Box. . . . Local 332 of the I.A.T.S.E. Movie Operators in Clinton, will mark its 40th anniversary with a party Apr. 19. . . . The Elite theatre at Laurens is being remodeled by manager E. H. Luchsinger. . . . Bob Hutte, manager of the Lyric at Osceola, has announced his candidacy for the Democratic nomination for state representative. Since he is the only candidate, he is certain to represent his party in the fall elections.

DETROIT

Two reopenings brighten the horizon. Long-looked for Cinema reopening will be on Easter Sunday with manager Art Lessenbie showing his $40,000 refurnishing. Stage-wide screen and latest sound equipment are top features. . . .The Palmer Park will also see light again with re-releases. Sales pitch includes Sunday-through-Tuesday gift nights for the ladies and free admission to children under 12. . . . Art Herzog was in the 20th Century Fox offices the past week. . . . United Detroit's Birmingham will be turned over to the Birmingham Uniformed Firemen's Association for a benefit show. Proceeds will be used by the firemen for family welfare and recreation funds. . . . The Detroit Society for Crippled Children has as its VP, Dave Idzal, managing director of the Fox. . . . Harold Pingree is the new booker at Universal. . . . Henry Carley is out of the Blodgett Hospital in Grand Rapids after being laid up by a hip injury.

HARTFORD

The Connecticut Secretary of State's office here reports filing of certificate of incorporation by Consolidated Theatres, Inc., Stamford. . . . George H. Wilkinson, Jr., president of the MPTO of Connecticut, and owner of the Wilkinson and Strand theatres, Wallingford, Conn., has sold the Strand building and land to Wallingford businessmen Charles Thomas and Harold Granucci, who plan to tear down the structure. . . . Martin H. Kelleher of the Princess theatre, Hartford, has been ailing with a broken shoulder. . . . Joseph Dolgin of the Pine drive-in, Waterbury, Conn., and Mrs. Dolgin have returned to Hartford from New York. . . . William Horgan, assistant manager at the Stanley Warner Strand, Hartford, has resigned. . . .William Brown, Manchester, Conn., city manager for Stanley Warner Theatres, has resigned. He was with the Loew's Poli-New England Theatres prior to joining S-W.

INDIANAPOLIS

The Fountain Square, first neighborhood theatre here to have CinemaScope, will unveil it with "The Robe" opening April 16. . . . Y & W Management Corp. now is operating the Hi-Way drive-in at Plymouth. . . . Dean Martin and Jerry Lewis are booked for a one-nighter with their show at the Butler fieldhouse May 19. . . . Dean Brown, manager of the Lyric, is dropping his hillbilly stage show, which has been replacing the second feature on Sundays only, after this week. . . . Herman Halberg, 20th Fox salesman injured in a traffic accident March 24, has returned to work. . . . A majority of state exhibitors have retained most or all of the tax cut without criticism from the public, members attending the Allied board meeting here Tuesday reported. . . . Howard Rutherford, manager of Loew's, has set a scale of 70c-95c for the showing of "Julius Caesar" Easter week.

JACKSONVILLE

Louis J. Finske, Florida State Theatres vice-president, was in Miami conferring with Harry Botwick, recently shifted from Jacksonville to supervise the circuit's Lower East Coast district. . . . Maurice Shaaber finally took his 1953 vacation period after spending many busy months supervising CinemaScope installations in numerous cities of Florida for Wil-Kin Theatre Supply. . . . Buford Styles has added Jean Pettengill to Universal's office staff. . . . Allen Armstrong moved from the management of the Howell theatre, Palatka, to the San Marco, local art house. Mabel Leventhal, who successfully directed the San Marco's art policy for many years, has retired. . . . H. A. "Red" Tedder left the Victoria theatre, New Smyrna Beach, to manage the Howell, Palatka. . . . Robert Williamson is the new manager of the Dade theatre, Miami, replacing George West. . . . Lois Guilford is a new staff member at MGM. . . . H. J. Wells was in from Kingsland, Ga. . . . A Florida sales tax of three per cent will go on all theatre admissions beginning May 1. Before the Federal tax cut, only theatre admissions above 40 cents were affected.

KANSAS CITY

The First Run Theatre Managers' Association of Kansas City, inactive for the past year or so, had a meeting April 5, and elected Harold Lyon, manager of Paramount theatre, chairman. No immediate problem was presented for study. . . ."The Naked Jungle," which did extra well at the Paramount, was held over two days. The new bill, which started Sunday, was "Dark City." . . .The Leawood drive-in had "Riders to the Stars," Wednesday through Saturday, first run in Kansas City. The drive-in is near the southwest corner of Kansas City, Mo. . . .The Lakeside drive-in had this week three academy-award pictures, two features "Shane" and "Stalag 17," and "Bear Country." The same bill was at the Avenue, downtown conventional theatre. . . . An unusual run at a neighborhood theatre is that of "From Here to Eternity" and "Roman Holiday," in its third week at the Rockhill.

(Continued on opposite page)

LOS ANGELES

In town for a visit were Bob McCracken, booker, and George Aurilius, manager of the Arizona Paramount Theatres in Phoenix. . . . Morris Smith, who operates the Playhouse theatre here, took off for Phoenix to visit his relatives. . . . Bob Berretta has been retired with a pension by National Theatre Supply, after more than twenty years with the company as a salesman. . . . John Wolfberg has taken over the operation of the Newsview theatre in Hollywood in addition to piloting the Marcal and Imperial. . . . Visiting here from Tokio, where he is a film distributor, was S. Maurice Livingston. While in Los Angeles he was the guest of Robert Kronenberg, who has the Manhattan Films exchange. . . . Joe Hartman, former salesman for National Screen, is now sales representative for Walt Disney Productions in Salt Lake and Denver. . . . Henry Balk, Allied Artists salesman, is ill at home. Also on the sick-list was Henry Herbel, Warner Bros. district manager, who was bedded with pneumonia. . . . Harice York, formerly of Warners, is expecting another blessed event. . . . Co-franchise holder Charles Kranz, of Realart Pictures, and his wife, celebrated their 31st wedding anniversary.

MEMPHIS

Loew's Palace was doing three times normal business with MGM's "Julius Caesar." . . . C. N. Sumner, Memphis; S. M. Berry, Dallas; A. R. Croskey, Charlotte; W. C. Earle Jr., and H. H. Hoff, St. Louis, were announced by National Theatre Supply Company's district office in Memphis as winners of trips to New York in a sales performance contest. Expenses of each salesman and his wife were paid by the company for the holiday. . . . Mrs. M. R. Steiner, who owns Palace theatre, Tunica, Miss., underwent surgery at Baptist Hospital in Memphis. . . . Ira and Calude May bought Airway theatre, Little Rock. . . . J. L. Welsh, owner, has opened his new Star theatre, El Dorado, Ark. . . . W. G. Pullon is the new owner of Richmond theatre at Cardwell, Mo. . . . Sale of Temple theatre at Fort Smith, Ark., to Tenarken Paramount Corporation, which operates a chain of theatres from Memphis headquarters, is announced.

MIAMI

Tom Rayfield of the Carib, Miami Beach, in cooperation with the Miami Beach Jaycees and a neighboring golf range, is planning a gala Easter egg hunt for Easter Saturday, but cautions kiddies that old golf balls don't count. . . . Jimmy Barnett, manager of the Olympia, observed the theatre's annual birthday—its 28th—recently, with a huge birthday cake. City Commissioner Randall Christmas took part in the gala ceremonies. . . . Del Russo, star of WTVJ, was make-up artist for Paramount's "Strategic Air Command" starring Jimmy Stewart, June Allyson and Frank Lovejoy, while the group was shooting scenes at Elgin and McDill Air Field, near Tampa. . . . Miami was fleeting host to Stewart Granger, Paul Douglas and Grace Kelly recently, when these stars changed to planes for Barranquilla, Colombia, where Andrew Marten it to direct "Green Fire."

MILWAUKEE

A large and interested number of conventioniers of Wisconsin Allied, attended the single track 3-D demonstration of Pola-Lite at the Fox-Strand theatre April 7, during Wisconsin unit's state convention. . . . Mrs. L. V. Bergtold, Westby theatre, Westby, while attending the convention, revealed that her son-in-law, Robert Drew, is appearing on TV in New York over NBC. His wife, Joann Bergtold, is also active—playing Snow White in the children's play in New York. . . . Richard Kelly, manager of the Badger theatre, Reedsburg, and owner of the No. 33 drive-in there, has planted some 2,000 pine trees at his drive-in. He is also putting up a new attraction board which he designed himself. . . . Charles Niles, Iowa, former theatre owner there, came up to attend the convention.

MINNEAPOLIS

Now that admission taxes have been cut, some exhibitors are looking forward to making improvements including reseating. The rush to install CinemaScope equipment is just about over, equipment supply houses say. However, they report that they are still making some installations of wide screens. . . . A remodeling job that will eliminate 505 seats is under way at the Century in preparation for the opening of "This Is Cinerama" April 19. . . .The new Lake theatre at Powers Lake, N. D., operated by a group of local businessmen, opened April 7. House is equipped with CinemaScope. . . . S. J. Backer, operator of the Avon at Hankinson, N. D., is recovering from a recent operation. . . . Harry Weiss, RKO Theatres district manager, was in Cedar Rapids and Des Moines, Iowa, Omaha and Kansas City visiting situations. . . . New assistant shipper at Warner is W. O. Niska. . . . Minnesota Amusement Co is asking approximately $180,000 in a counter-suit against the Twin City Theatre Co. in a trial now being heard in Ramsey county district court, St. Paul.

NEW ORLEANS

Theatres closed Saturday, April 11 in observance of Holy Week were Nabor, Oberlin, La. and the Liz, Paincourtville, La. Both resume operations April 17. . . .The Utica, Utica, Miss. after several months of weekend operations only is back on full week schedule with 3 changes a week, reported owner Frank Glick. . . . The WOMPI's garnered a net profit of $278.45 at their recent benefit dance. The proceeds will go to the organization's charitable activities. . . . A. J. Rosenthal has assumed ownership of the Joy, Alexandria, La., one of Joy Theatre circuit's houses. Rosenthal already owns and operates the Silver City there and is associated with Joy N. Houck in Alexandria drive-ins and the Midway, Opelousas, La. . . . R. J. Barnes, Atlanta, Ga., associate owner of Rebel drive-in, Baton Rouge, La., notified that his stock in Bayou Theatres, Inc. is up for sale. The Rebel is the only one of four drive-ins in that vicinity inside the city limits.

OKLAHOMA CITY

Calvin Brown is the new manager of the Sooner theatre here. . . .The Harber theatre is now showing "Roman Holiday" with Academy Award winner Audrey Hepburn, plus "Stalag 17" with Academy Award winner William Holden on the same program. . . .The Oklahoma City Council of Churches observed Holy Week services at the Harber this week, Monday through Friday. . . .The Capitol theatre here held Marilyn Monroe Week last week, showing three of her best pictures: "Gentlemen Prefer Blondes," "Clash By Night" and "Niagara.". . . Mr. and Mrs. Glenco Millirons, who have been managing the Franroy and Alamo theatres at Snyder, Okla., have taken over the management of the Florida theatre, Daytona Beach, Fla.

OMAHA

The first drive-in with CinemaScope in the Omaha territory is the Airport, opening April 14. It is owned by J. Robert Hoff, who this year purchased the nearly completed layout which was started last year. . . .The Royal at O'Neill owned by Georgia Rasley has brought CinemaScope to the north-central Nebraska territory. . . . Mrs. Jack Renfro of Theatre Booking Service went to Kansas City to be with her sister, who was operated on last week. . . . Paramount reported booming business for "Roman Holiday" and "Stalag 17," which were held for an extra day at the downtown Omaha and had 25 bookings in the territory. "Shane" requests were piling up. . . . Virginia DeMauro replaced stenographer Betty Morris at Warners, Ruby Houlihan replaced contract clerk Marian Pirruccello and Francis Thomas was added in other changes. . . . Adolph Rozanek, Crete exhibitor, is a candidate for mayor. . . . Jerry Maloney, 20th-Fox stenographer, announced her engagement to Dan Shannon, a blind date at the office Christmas party.

PHILADELPHIA

Stanley Warner Theatres reaching the supermarket shoppers in using a spot announcement schedule over the supermarket FM radio system of the Storecast Corporation here. . . . David Milgram, independent circuit head, became a grandfather with a daughter born to his daughter, Mrs. Erwin Bloom. Also joining the grandfather ranks are Joe Engel, manager of Screen Guild, with a daughter born to his daughter, Mrs. Harold Shapiro, whose husband operates the Alden; Benny Glatz, in charge of censorship at MGM, with the birth of a daughter to Mrs. William Glatz; and Jack Greenberg, veteran exhibitor. . . . Harry Spiegel, of the Comerford Theatres advertising department, was reelected secretary-treasurer of Congregation of B'Nai Israel in Scranton, Pa. . . . The Crosskeys drive-in, New Oxford, Pa., is having the buying and booking handled by the Midway Drive-In Corporation. . . . Stanley Smithers, formerly with the Stanley Warner Theatres, is now connected with Tri-States Buying and Booking Service, succeeding Abe Franks, returning to theatre management. . . . Leon Cohen's Vine

(*Continued on following page*)

WIDE-ARC SCREEN FRAMES
Adjust-A-Curve for any aspect ratio. Exculsive advantages yet costs less! Easy to install, easy to set curve and tilt. Rugged yet light. Investigate!
First-American products, inc
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)
Street Screening Room is now complete with 2-D and 3-D equipment. . . . Bob Adleman, son of Myer Adelman, head of the New Jersey Messenger, film delivery service, and Marjory Lincoln, were married in the city last week.

PITTSBURGH

Columbia Pictures set a new record in mass saturation bookings by booking "The Mad Magician" in 2-D and "Massacre Canyon" into 125 local and district theatres first run. . . . Loew's Penn which had set "Tennessee Champ" as the picture to run with its Easter stage show, and then switched to "Rhapsody" has changed its mind again, booking "Tennessee Champ," definitely this time. . . . "Night People" has replaced "New Faces" as the Easter CinemaScope booking in the Fulton. . . . "Cease Fire" has been set for the Ritz following the run of "Julius Caesar." . . . The re-issues of "Shane" and "Roman Holiday," Academy Award nominees are cleaning up in the neighborhood spots. . . . "The Living Desert" heading for new Squirrel Hill records with the second week practically matching the first week's huge receipts. . . . The Harris has been advertising "The Caine Mutiny" for months now in its lobby despite the fact that the Columbia Picture won't go into release until some time in August.

PROVIDENCE

E. M. Loew's drive-in, at the Providence-Pawtucket city line, was the last of the open-air theatres in this section to inaugurate the 1954 season. To get off to a blazing start, the North Main street ozoner presented a special stage attraction, along with "Hondo," and "Tarzan And The Slave Girl." . . . The Palace, Washington Park neighborhood house, recently presented an 'All-Electric Cooking School,' in conjunction with its regular film fare. . . . The Glenn Miller Story" held for a fourth week at the RKO Albee. . . . Robert F. Aiken has been promoted to Chief-Of-Service at the Albee. . . . "Jubilee Trail" opened auspiciously at the Strand. . . . The Avon Cinema, East Side art house, presented the Rhode Island premiere of "The Great Gilbert and Sullivan."

TORONTO

The Canadian regional meeting of the International Popcorn Association, in its third annual session of its kind in this country, has been scheduled for May 28 in the King Edward Hotel, Toronto. Jack Fitzgibbons of Theatre Confections Ltd. is International president, and he and Syd Spiegel of Super Pufft Popcorn Ltd., Toronto, a member of the International board, will act as co-chairmen. . . . Paramount and MGM taxation experts were here talking over tax problems with local film executives at a luncheon. British Columbia's desire to apply a sales tax to movie money has them worried. . . . Peter S. Myers, general manager of Twentieth Century-Fox Corp. Ltd., of Canada, was elected president of the Canadian Motion Picture Distributors Association. He succeeded Frank H. Fisher, general manager of J. Arthur Rank Distributors (Canada) Ltd. Vice-president is Charles S. Chaplin, United Artists, and Clare J. Appel remains executive secretary.

VANCOUVER

400 Southlands ratepayers protested a proposed drive-in theatre on Musqueam Indian Reserve on Marine Drive West of Camosun in the exclusive University district and within the Vancouver city limits, although on Federal government property. . . . Bill Forward, manager of General Theatre Supply Co., has left Vancouver General Hospital following surgery. . . . Mike Stevenson, office manager of Paramount, who was reported moving over to Famous Player district office as Lou Karp's assistant, is staying with the film company. No successor to Karp has been named to date. . . . Mary Bossio, International-Cinema cashier, hospitalized for a mastoid operation.

WASHINGTON

Sidney Cooper is the new branch manager at United Artists, replacing Arthur H. Levy. . . . 20th Century Fox booker, Sara S. Young, went to Boston over the April 10 weekend to visit her father, who is ailing. . . . Mr. and Mrs. Sidney Lust were again hosts at a luncheon April 13 in honor of the opening baseball game at Griffith Stadium. This is the 17th year they have had these luncheons for several hundred Washingtonians. . . . Marjorie Dawson, associate director, community relations dept., Motion Picture Association of America, was one of the speakers at the Motion Picture and Television Council of the District of Columbia meeting on April 9. . . . Hirsh de La Viez, chairman of the Variety Club's Entertainment Committee, has arranged a series of twice-monthly variety shows at Walter Reed Hospital. . . . J. Edward Fontaine, salesman at United Artists, and one of the eleven original founders of the Variety Club in Pittsburgh, was honored April 9.

Legion Approves Six of Seven New Productions

The National Legion of Decency this week reviewed seven films, putting four in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Lucky Me," "Man With a Million," "Prince Valiant" and "A Queen's World Tour." In Section II are "Yellow Tomahawk" and "Diary of a Country Priest." In connection with the latter, the Legion notes that "this film presents certain concepts of Catholic theology and clerical life which in the light of traditional teaching and practice can be misleading to the uninformed." In Class B is "Playgirl," because it has "suggestive costuming and dialogue; reflects the acceptability of divorce."

In a separate release, the Legion placed "Carnival Story," produced by the King Brothers and released by RKO, in Class B because: "This film while not deemed as wholly condemnable contains substantially material that seriously offends Christian and traditional standards of morality and decency. Despite earnest efforts of this office to effect an elimination or a lessening of the moral offensiveness the producer refused cooperation and has retained in the picture various scenes of gross suggestiveness in situations, costume and dialogue."

FP Canadian Year Net Is $3,611,005

TORONTO: The amount earned per share of Famous Players Guardian Corp. stock is up eight cents to $2.08, and the net profit is up slightly as compared with 1952, according to the annual report of the company, issued this week.

John J. Fitzgibbons, president and managing director, points out in a statement to the stockholders, "On a comparable basis, gross box office receipts were higher than in the previous year. The increase in receipts, however, was more than offset by an increase in film rental for advanced admission price pictures, wages and operating expenses, the net effect being a slight decrease in operating profits as compared with the previous year."

Assets Increase

The statement shows consolidated net profits of $3,611,005 for 1953 as compared with $3,480,126 for 1952. The profit before income taxes this year was $6,468,261 as compared with $6,605,823 in 1952. Discussing the financial position of the company, Mr. Fitzgibbons notes at the year end, the net current assets, which include $8,671,000 in cash, securities and call loans, amounted to $9,474,238, an improvement during the year of $1,279,143.

During the year, the company paid four quarterly dividends of 35 cents each and an extra of 20 cents on its common shares. And "in view of the excellent financial position" and "the expectation of continued good business over the foreseeable future," common shares will draw a quarterly dividend of 37½ cents commencing with the first quarter of 1954.

Mr. Fitzgibbons announces the formation of Remington Air Conditioning Co. (Canada), Ltd., for the marketing and servicing of Remington air conditioners for homes and offices. This is a subsidiary of General Theatre Supply Co., Ltd.

Expands Drive-in Interest

Famous Players is continuing to expand its interests in drive-in theatres and at the present time, either alone or in association with others, has new drive-in theatres under way in Dartmouth, N. S., Charlottetown, P. E. I., Campbellton, N. B., and an additional one to serve the Toronto area.

The quality of the product shown in Famous Players theatres was said to have improved during the past year, according to Mr. Fitzgibbons, and "the schedules of the producers of motion pictures in the United States, England and Europe indicate that all of them are making a serious effort to maintain and improve that quality."

Famous Players has a 50 per cent interest in two TV stations, one under construction in Quebec City, and the other at Kitchener, now in operation.

Hits Majors On Shortage Of Prints

NEW ORLEANS: Some of the major distributors "are guilty of creating illegal clearances and calling it print-shortage," Abe Berenson, independent theatre operator and president of Allied Theatre Owners of Gulf States, charged here last week.

Mr. Berenson complained the companies are cutting down on prints and juggling them for choice accounts. He cited several examples of exhibitors waiting for clerance, and then being told that the prints have been pulled back because of the shortage. He declared that as a result, exhibitors have been forced to play second run and reissues to keep their houses open. He maintained that if someone added up all the costs of pulling prints back and forth, long-distance phone calls, and wires, it would prove wiser and economical for the distributors to have more prints available.

Mr. Berenson said he favored "all new techniques" but added that he felt "stereophonic sound added nothing to the pictures in small houses." He asserted that "to deny pictures to theatres that can't afford the installation of stereophonic sound is to create a false shortage of product. He hit the "hard-headed policy of Spyros Skouras."

Mr. Berenson also voiced disagreement with the recent remarks of Samuel Goldwyn to the effect that the public should be willing to pay advanced admissions for premium pictures.

Declared Mr. Berenson: "The public is subjected to enough pictures they don't enjoy so that when a good one comes along they ought to see it at the same price." He said that is the showmanship that brings them back.

Pola-Lite in Deal for 3-D In Britain, Canada

The Pola-Lite Co., manufacturers of 3-D glasses and the new single-track projection system, has concluded negotiations for the manufacture and distribution of the Pola-Lite 3-D System in both the United Kingdom and Canada, Al O'Keefe, vice-president in charge of Pola-Lite distribution, has announced.

G. B. Kalee, Ltd., a subsidiary of the J. Arthur Rank Organization, will manufacture the single-track 3-D units for distribution throughout the United Kingdom and British possessions, Europe, Latin and South America. In Canada, Pola-Lite 3-D projection equipment will be distributed by General Theatres, a division of Famous Players Canadian Corp.

The system will be installed in theatres for 15 additional playdates on U-I's "The Creature from the Black Lagoon," Mr. O'Keefe announced. All playdates are scheduled before the end of April. They follow similar engagements in a number of cities.

People in The News

Robert Weesner has been named vice-president and general manager of Wayne-Fellows Productions, Inc.

Major Leslie E. Thompson was tendered a luncheon at "21" in New York Thursday by his RKO Theatres' associates. He leaves the company this week.

Irving Mendelson has been promoted to branch manager of United Artists' New Haven exchange, moving up from city salesman in the Boston exchange.

Norman Freeman has joined Sol Lesser Productions, Inc. as vice-president and general manager. He was associated with Lesser temporarily during 1953.

A. M. Ellis, head of A. M. Ellis Theatres, has established the A. M. Ellis chair of Hebrew and Semitic Languages at the University of Pennsylvania.

Herbert L. Golden, a member of the Amusement Industries group of Bankers Trust Co. since 1952, has been elected an assistant vice-president of the bank.

Herb Steinberg, national exploitation director of Paramount Pictures Corp., will speak at a luncheon meeting of the New York chapter of the American Publications Association Tuesday April 20, at the Vanderbilt Hotel in New York.

Mrs. Archibald Silverman, wife of the managing director of the Strand Realty Co., Providence, was recently named "Rhode Island Mother of the Year."

Leon J. Bamberger, of the RKO Pictures sales department, has been elected to membership on the Commission on Mass Communications of the National Conference of Christians and Jews.

Name Pictures Unit for Cardinal's Committee

Officers and members of a committee on motion pictures of the Cardinal's Committee of the Laity in the 1954 Appeal of New York Catholic Charities have been announced by John A. Coleman, executive chairman. John S. Burke is chairman of the Cardinal's Committee, which seeks funds for the support of the welfare programs of New York Catholic Charities. The goal of the 1954 Appeal is $2,515,000 of which the Cardinal's Committee has accepted a quota of $1,000,000.

John J. O'Connor is chairman of the motion pictures committee, with L. Douglas Netter, Jr., as vice-chairman.

The membership of the committee is: Frank J. Alford, Charles A. Alicoate, John W. Alicoate, William E. Barry, Frank E. Cahill, Jr., Francis X. Carroll, Patrick Casey, Thomas J. Connors, Robert W. Coyne, Thomas Crehan, William Cronin, John Dervin. Also: Russell V. Downing, Al Duryea, Joseph Eagan, S. H. Fabian, James M. Franey, William J. German, Joseph M. Geoghan, Edmund C. Grainger, James R. Grainger, William J. Heineman, Walter F. J. Higgins. Also: William W. Howard, John Hughes, John J. Kane, Sherwin Kane, Austin C. Keough, Frank J. Kiernan, Fred Lynch, Thomas J. Martin, Paul C. Mooney, Sr., Peter J. Mooney, James Mulvey, John F. Murphy, Joseph A. McConville, Joseph E. McMahon, William J. McShea, Paul D. O'Brien, Robert H. O'Brien, Thomas F. O'Connor, Charles L. O'Reilly, Edward K. O'Shea, Martin Quigley, Charles M. Reagan, Phil Reisman, Herman Robbins, George J. Schaefer, C. J. Scollard, George Skouras, Spyros Skouras, Edwin J. Smith, Jr., Nick Tronolone, Frank C. Walker, Richard F. Walsh and William A. White.

Redstone Plans Drive-in

BOSTON: Michael Redstone, president of Redstone Drive-in Theatres, has announced plans for a new drive-in in Fairfax County, Arlington, Va., for 900 cars.

Building of Theatres Up In Canada

TORONTO: Although this year will see the operation of a number of TV stations in this country, 17 to be exact, construction of 35mm auditorium theatres continues apace, with the score in 1954 closely matching that of last year, when there were 52 constructed. Thus far, this year, 10 houses have been opened where there are also 19 under construction.

There were 61 constructed and opened in 1951; it would seem the number of theatres to be constructed is on the decline. Of course, there is another side to the picture, for there were 78 drive-ins opened in 1953, and indications are, according to a survey by the "Canadian Film Weekly," that another score will be added when this season opens.

Most of this country's new theatres are in small towns, with comparatively few in cities. Canada's expansion has been nationwide and many a community which had no theatre but relied on the next town or a 16mm itinerant exhibitor grew large enough to support a 35mm house. Some communities which had one now have two.

A contrasting picture is offered in the cities where theatres continue to close under the onslaught of TV and the advance of new techniques to be used only in the larger houses. In Toronto, six of the neighborhoods have closed this year so far and there were several last year. Indications are that there have been 20 closed since the start of 1953, some of which are in small towns and most of which are in non-TV areas.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES. SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for film production catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

PROJECTORS BY DeVRY REBUILT LIKE NEW by S. O. S. from $895. Send for bulletin. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WANTED 750 SPEAKERS, SELLING MALTI-multimixer, hot-dog machines, 14" aluminum letters, screen frame. BOX 2783, MOTION PICTURE HERALD.

BIG SAVINGS ON BIG SCREENS AT STAR! Write us! RCA rotary stabilizer Soundheads, rebuilt, $395 pair; DeVry XDC Projectors, heavy bases, Suprex Lamphouses, Rectifiers, rebuilt, $1495 pair; pair Strong 1kw. Lamphouses and Rectifiers, excellent condition, $425; Ashcraft 70 ampere Lamphouses, rebuilt, $489.50 pair; Motiograph Mirrophonic Sound System, dual amplifier, latest type, rebuilt, $1150. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

NEW EQUIPMENT

SAVE ON H. I. CARBONS! 9, 10, 11mm MOTORized Carbon Savers for angle trim arc lamps (Mighty 90, etc.), $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIGGER, BETTER PICTURE IS YOURS WITH Mirro-Claric all purpose Screen, only $1 sq. ft. Seams absolutely invisible! Kollmorgen wide angle lenses, special apertures; immediately available! S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

MODERN 600 SEAT IN VIRGINIA—ONLY THEAtre—absentee ownership—sacrifice—excellent proposition. BOX 2784, MOTION PICTURE HERALD.

POSITIONS WANTED

RETIRED MARINE MASTER SERGEANT DEsires position or working partnership in conventional or drive-in theatre in California. Has 15 years experience in all phases of theatre operations. Write E. M. BAIER, 1902 South Tremont St., Oceanside, Cal.

SECRETARY, VERY RAPID SKILLS, EXPERIenced film, TV, splendid background, highest references. BOX 2785, MOTION PICTURE HERALD.

SEATING

VALUE UNSURPASSED! 500 FULL UPHOLstered back, box-spring cushion, excellent condition, only $4.95. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PRICES START AT $1595. COMPLETE DeVRY, Simplex, Century outfits rebuilt like new. (Send for lists.) Time deals arranged. Wide angle Lenses. Immediately available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WEST COAST CIRCUIT LOOKING FOR aggressive, imaginative dynamic advertising and promotional specialist. Opportunity for right party to progress with rapidly expanding part of the country. Send the details of your qualifications, experience, age, marital and family status, etc., in a letter to BOX 2780, MOTION PICTURE HERALD.

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted by West Coast Independent Circuit. Immediate openings, with ample opportunities for advancement, in permanent positions. Send description of past experience, age, family status, with summary of accomplishments and abilities, and photograph to MOTION PICTURE HERALD, BOX 2782. All replies confidential.

Dr. Lumiere Dies at 92

PARIS: Dr. August Lumiere, 92, distinguished French scientist and, with his late brother Louis, one of the pioneers in the development of the motion picture camera, died April 10 at his home in Lyon.

Although known throughout the world for his activities in the motion picture field, Dr. Lumiere also was highly respected as a physician, physicist, chemist and botanist. He was a member of the French Medical Academy and conducted considerable research on tuberculosis, cancer and X-ray techniques and developed many new pharmaceuticals. He was born in Besancon in 1862, the son of pioneer photographer Antoine Lumiere.

Dr. Lumiere, with his brother, for many years has been the center of the controversy centering around the inventor of the motion picture camera. The Lumiere brothers first showed kinetoscope publicly in 1895 and received a French patent in February, 1895. Thomas A. Edison, however, had taken out a patent on such a device in 1891.

In "A Million and One Nights," Terry Ramsaye, consulting editor of Quigley Publications, states that Mr. Edison was projecting motion pictures as early as 1888 and 1889. After quoting a letter written to him in 1924 by the late Mr. Edison, Mr. Ramsaye writes: "It is thus certain that the Edison plant had some sort of projection inside of the six years before the motion picture went on the screen for the public. . . . The date of the Edison projection, as between 1889 and 1891, does not matter. It was the first in the world anyway, no matter how imperfect or unsatisfactory it may have been."

Jack Delmar

Jack Delmar, 78, industry pioneer, died March 28 in Philadelphia. He had been manager of the Park and Jefferson and also a booker for the Stanley Booking Co. A son and two daughters survive.

Atlas Corporation Reports $8,487,813 Net for 1953

The Atlas Corporation, which holds securities of Paramount Pictures, RKO Pictures, RKO Theatres and Walt Disney Productions in its portfolio, earned a net profit of $8,487,813 or approximately $5.40 a share, for the year ended December 31, 1953, Floyd B. Odlum, president, announced in New York last week in the company's annual report. Dec. 31 asset value was $37.82 per share. The year-end asset value compares with $39.38 per share at the end of 1952. Atlas holds 25,000 shares of Paramount, 76,000 shares of RKO Pictures, 10,000 shares of RKO Theatres and 101,000 shares of Walt Disney Productions.

Fred W. Newcomb

Fred W. Newcomb, secretary-treasurer of District No. 3, IATSE, died at his home in Providence, R. I., April 7. He was secretary for many years of Stage Employees, Local 23, and the IATSE Resolutions Committee.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Small Town Theatre Manager Has Friends

VISITING with one small town theatre manager in particular, recently, and calling on some others while on vacation, we were impressed by the number of visitors and friendly callers that the manager has, when he is installed in a typical small community. Not that we didn't know this from experience—but it was refreshing to discover that this qualification of small town life hasn't changed in forty years or so, across the country.

In the first place, your typical small town theatre manager knows everybody in his own community, and everybody knows him. In the town we refer to, there's no postal delivery, so everybody goes to the Post Office for their mail, several times a day. It's a routine that makes life more interesting, and there's a lot of personal pleasure and profit in it. And when our friend appeared on Main Street for his mail, he was greeted by so many first name callers—it was like a Round Table meeting.

And then there are the visitors from out of town. First of all, the film salesmen. There must be an average of one every day, half-a-dozen a week, and sometimes they come in pairs. Nice guys, too, full of good humor and good ideas. Selling films, of course—and sometimes they play their customers against each other—but that's a human characteristic. We think this industry would have been more kind to some who are in it, if they had decided long years ago to appreciate film salesmen.

One day, there came another kind of film salesman that we hadn't seen before. He was selling screen advertising, for the theatre, and for his national screen advertising service. He made the calls on the local prospects, obtained the signed contracts, made up the advertising trailers on special order, and then sat down in the manager's office to settle up, paying cash for the screen time he has been selling locally. It's like finding money, for the small town theatre man to have a salesman on Main Street. And there was the man who replenished the soft drink machine, putting in the syrup and cups, emptied the cash box and divided the take with the manager, who had nothing to do but accept his share, while the visitor did all the work.

3,000,000 NEW FAMILIES

The Census Bureau reports this week that from March, 1950, to April, 1953, the number of households in the United States increased by about 3,000,000 units, indicating that family life is becoming more popular or that there are just that many more of us. The Bureau officially declares that the rapid growth is due primarily to high marriage rates and lower age limits for those establishing families of their own. And that fewer older persons now have relatives sharing their homes.

Theatre managers recognize in this statistical information the fact that they have more customers—of the kind that have always been our mainstay. It is the family trade that makes movies the world's best entertainment, and that's why we fight to keep it that way, by means of the Production Code within our industry, and restraints to prevent greedy persons found capitalizing Mother and her family circle.

Also, it is our greatest loss, for here is where the loss really counts. Much has been said about 6,000 theatres having been closed in ten years, but actually, an equivalent number of outmoded and worn-out theatres have been replaced in any ten year period of our industry history, except in war time. Let's be realistic, and realize that the audience has been growing, while we've been falling behind. And it isn't altogether the excise tax, nor television, nor any outside force that hurts us most. It's the fact that management wears out, too.

There aren't enough home office field men to visit all the theatres in the country, to perform miracles of showmanship with all the pressure and practice that they can put into it, but we do know that some key-city advertising and publicity directors for important circuits have almost as many visitors as they do in small towns.

¶ EVAN THOMPSON, manager of Skouras' Fox theatre, Hackensack, N. J., dropped in with good news—something we've never known 'till now. He says that Spyros Skouras, Jr., president of the Skouras Theatres Corporation in New York, has given $25 savings bonds to each of fourteen managers who were listed recently as Quigley Awards contenders. That's really good news, and much appreciated at this Round Table meeting, as encouragement for showmen. Skouras has closed two theatres, both of them old houses where leaseholds were expiring—and this is also news, both of the managers are retained on payroll, to act as relief managers until they can be restored to houses of their own. Things are surely different than in the old, old days. And it must be new management ideas, in this year of CinemaScope, 1954.

* * *

¶ ARMOUR'S "sales tested" intermission short films, which are advertised in Better Refreshment Merchandising, are good business for drive-in theatre managers. Our old friend "Doc" Cook reports from Maryville, Missouri, that he has been using these one minute films since last June, and business jumped 25% from the first day that he put them on the screen. The series of trailers can be had for the asking from Armour and Company—all you have to do is prepay the return postage when you've had the free use of each one.

Such advertising films would materially help refreshment business, if used with discretion on the part of the theatre manager. And the better the manager, the greater the discretion. But intermission time at a drive-in theatre is the pause that refreshes, to quote a famous slogan, made popular around the world by Coca-Cola. It's the signal to get out of the car and relax for a few minutes, and refresh yourself with food and drink and candy, and friendly greetings. These trailers will sell theatre merchandise, at the point where advertising counts the most—the point of sale.

—*Walter Brooks*

'Manager' Takes Over—For a Day

CHARLIE DOCTOR, manager of the Capitol theatre, in Vancouver, held a newspaper contest to pick a youngster who would be manager for a day, with privileges. Above, you see the winner with Charlie, and she is demonstrating the duties of a theatre manager, answering two phones at once, signing passes and looking at autographed photos of movie stars. In the other pictures, she fills in for the staff—with the projectionist, the doorman, the cashier—conducting their business for them, and of course she really shines at the candy counter.

"Quiet Man" Winners As Contenders

Roberta Daniel, director of advertising and publicity for Republic Pictures International Corporation, has submitted for their contenders in an overseas competition on "The Quiet Man" all the winning campaigns, which are now in turn entered for the Quigley Awards in the first quarter of 1954, and have been so notified. We consider it a cooperative benefit for showmanship and the good film represented, to welcome as new members to the Round Table the good showmen who have created these fine campaigns around the world.

Winners announced by Republic International president Richard W. Altschuler, are Mrs. Celia B. Triscuizzi, publicity director for Republic Pictures in Brazil; and Henning Nowack, of the International Pictures, Ltd. of Denmark. The completed campaigns will be seen among a group of overseas entries by the Quigley Awards judges for the first quarter, sitting in New York on April 23rd. The entries in the Republic contest are far-flung, and include the top effort in many countries, who were allowed a period of fourteen months in which to permit the John Ford picture to play their territories.

The display of initiative and exploitation "know how" reflected in these fine campaigns from the four corners of the earth will be impressive as a stimulant to showmanship both here and abroad. And we are glad to have the exhibit to prompt domestic showmen in the conviction that the overseas effort stands high in comparison, and give them both incentive and a challenge to meet or match these high standards.

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., had a front-page story with a big picture, and a headline reading "Movie Stunt Makes 3 People Happy" when he arranged for the Rev. W. S. Smith, chaplain of Rutland Veterans Administration, to talk with his nephew in Luxemburg, as a promotion for "Act of Love." Third party must have been the theatre manager.

▼

Leo X. Mickey, manager of the Victor theatre, McKeesport, Pa., sends a sample of a "costless herald"—done with an oversized pressbook mat, and the sponsorship of a local merchant, which had door-to-door distribution, and did well for both parties.

▼

Ed Lord, playing "Jubilee Trail" at the Lord theatre, Norwich, Conn., took cognizance of the fact that the Republic picture was the only current popular price film in downtown Norwich, with all other first-runs playing at advanced prices.

SHOWMEN IN ACTION

Merl F. Halford gave away another 12,000 sticks of Beech-Nut gum, and used special handling for both "Take to High Ground" and "From Here to Eternity" at the Martin theatres in Thompson, Georgia.

▼

Matt Saunders had fine window displays for "The Glenn Miller Story"—such good ones and so numerous that we could easily run a section of pages to illustrate the coverage.

▼

Jack Fink, manager of the Park theatre, Tampa, Florida, had a military street ballyhoo complete with tank and drum-majorette to lead the band, for the run of "Beach Head."

▼

Harry Rose, division manager for Loew's theatres in Bridgeport, found Mrs. Alice Odice in the audience for "Night People"—when she discovered her brother, an Army sergeant whom she hasn't seen in 12 years, on the screen with Gregory Peck, in scenes photographed in Munich, Germany. It all resulted in a news story with art, in the Bridgeport papers.

▼

Al Franke, publicist for First National Theatres in Yakima, Wash., had wonderful sponsorship through local tieups for "Long Long Trailer" which enjoyed a long, long run at the Capitol theatre. Angelus trailers, Mercury dealers and Phillip Morris cigarettes cooperated with pressbook suggestions.

Murray Meinberg, manager of the Interboro Main Street theatre in Flushing, reports Easter promotions, in which he sold out the Saturday morning show on March 27th to a local supermarket, and he is setting up a Youth Center idea with other sponsers.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, had Trumbell Street, prominent thoroughfare, renamed "Jubilee Trail" for the premiere of the Republic picture.

▼

Frank McQueeney, manager of the Pine Drive-In, Waterbury, puts his refreshment counter on a par with the finest sound, the biggest picture, the most modern drive-in in Connecticut.

▼

Ernie Emerling is sending out stock certificates in the mythical Tredway Corporation of Millburgh, Pa., pivotal company in MGM's "Executive Suite"—to gentlemen of the press, making them shareholders in the enterprise, with dividends expected—in publicity for the picture.

▼

Lou Cohen and Norm Levinson, Loew's Poli theatre, Hartford, screen "Julius Caeser" for an invited audience of educators, press and radio commentators, and other opinion makers, at the Bushnell Memorial Auditorium, thus catching them on their own premises, for audience comments and quotes.

This is a funny take, and there's a story behind it. When "Julius Caesar" was booked into Anchorage, Alaska, recently, the MGM field men immediately imagined customers coming to the theatre in dog sleds. So, they conjured up this exploitation—only the dog team was brought in by truck, as there is very little snow in Anchorage. Finally, they found Eskimos to pose for the picture. The sight of Eskimos and a dog sled on Fourth Avenue attracted an immense crowd, and so they had standing room only for "Julius Caesar." Anything else you'd like to know? There was more snow in Buffalo and Rochester for the "Julius Caesar" premieres than there was in Alaska!

Campaign Catalog

"VALIANT" INTRODUCES NEW MOVIE MERCHANDISE LINE

"Prince Valiant" — 20th Century-Fox Easter release in CinemaScope—brings something new to the crowded field of accessory merchandise, manufactured and sold by licensees in conjunction with films. For a long time we've been hoping that something would come along to take the place of the typical cowboy accessories that have grown up with the movies and have now gone over to television, with nothing new or different to replace this interest. The western accessories have outlived their usefulness to motion pictures.

Swords For Six-Guns

The new CinemaScope film, following "Ivanhoe" and MGM's "Knights of the Round Table," now offers the first supply of accessories based on "knighthood"—beginning with a jeweled sword, scabbard and shield, attractively boxed and available at retail at a package price of $3.00 per set, with 40% off to theatres, which makes the wholesale cost $1.80 per set. It could be the start of many local promotions—and there will be other films in the "Prince Valiant" series, and more pictures in the class with "Ivanhoe" and "Knights of the Round Table" which had no accessories. "Prince Valiant" is based on the King Features Syndicate color cartoon, appearing Sundays in the comic section of many newspapers, and it will build rapidly in juvenile interest because they can read the story and understand it. Fifty years ago, before westerns, youngsters of another generation did just that, and it was a source of delight to many boys and girls.

Twenty New Products

The syndicate has licensed twenty manufacturers to develop things which have the colorful appeal of "King Arthur and His Knights," including many costume devices, jewelry, games, crossbows, armor play suits, archery sets, puzzles and puppets, all in the character of "Prince Valiant"—and there are many books, school tieups and educational materials, for you must remember that the followers of King Arthur are good children, with high ideals, and their study of "Prince Valiant" and the Round Table is based substantially in history and legend, dating back five hundred years. Maybe we've had too many westerns and too many space-ships, so it will be better to go back a ways for our juvenile audience appeal. It's always been a question whether the movies supported the merchandise or vice versa.

The action 24-sheet for "Prince Valiant" which sells the juveniles on the idea of King Arthur and His Knights, and below a view of the Round Table which appears in the picture. We'd like to have one like it for our meetings. The opening above is where you come in, as a showman.

Newspaper support for the new feature comes without urging, for many papers already carry the comic page and more will have it, as the film takes hold. The age limits are broad, from the small-fry into the teens, and one exploitation idea suggested in the pressbook is a "Date With a Prince" contest which is an ideal disc-jockey tieup. Robert Wagner, in the role of "Prince Valiant" is a popular lad, and his Viking costume and make-up can be copied readily in various promotions. Take advantage of the newspapers' open door policy and try for sponsorship in ways that the local paper can share with you and with cooperative advertisers for a three-way benefit. Newspaper carriers, being usually in this age bracket, will go for "Prince Valiant" stunts.

Managers should make a special effort to place the publicity mats and layouts which are found in the pressbook with friendly newspapers, for the mutual advantage that will follow. There are good magazine-type stories and many illustrations to show off the Age of Chivalry as it existed in the 15th Century. History won't be dry nor dull when the young Knights get the full understanding of these adventures, which outdo all the westerns in movie history. Some cowboy stars, notably Roy Rogers, have made much of the character-building "cowboy's prayer" which opens his Riders Club sessions. Your youngsters will find all this

(*Continued on opposite page*)

"PRINCE VALIANT"

(*Continued from opposite page*)

and more in the stories of "When Knighthood Was in Flower."

In addition to the advance promotion which King Features Syndicate has given "Prince Valiant" with 1200 newspapers, there has been a strong interest developed with the 51st Annual Toy Fair, held in New York in March, which attracted 12,000 buyers who will stock "Prince Valiant" merchandise for the Fall season. 20th Century-Fox are going deeply into radio and TV advertising on a spot basis, in line with their policy for direct approach in line with playdates, and this will follow especially with stations that are jointly owned by local newspapers. The magazines, with something new to picture for their readers, have gone all out to illustrate the Knights of the Round Table in action, and it makes action—the kind of moving pictures that draw the kids. *Parents' Magazine* gives the picture its coveted Gold Medal Award, while *Red*book, *Seventeen, Family Weekly* and other magazines reaching the youngsters and young adults, have named the film as their picture of the month.

The picture opens Easter Sunday in more than 250 theatres, in 36 states. A recorded radio interview with Robert Wagner and Debra Paget will be heard over more than 240 stations, across the country, on April 18th, introducing "Prince Valiant" to the listening public. —*W. B.*

Selling Approach

ACT OF LOVE—United Artists. Not since "The Big Parade" and "A Farewell To Arms" has the screen been so bold! An adult picture, for adults who know what the war years did to love—and romance. Every generation has its own 'Greatest Love Story'—this is ours. Filmed amid all the magic and mystery of Paris, by Anatole Litvak. The posters, including the 24 sheet, have made-to-order cut-out art materials for lobby and marquee display. The herald, strongly suggestive of the plot, keys the campaign. Newspaper ads, starting with some teasers that aim to be shocking, vary through all the sizes from very large to small sizes and slugs. You can get the big economy mat for 35c at National Screen which has seven display ad mats and two publicity mats, for the price of one. It's not a picture for the tiny tots, but many in your audience have been service men in Paris in wartimes. So, use your good sense in presenting a good picture for a good audience that doesn't like a juvenile program every time. Try the Veteran's organizations for their approval.

IT SHOULD HAPPEN TO YOU—Columbia Pictures. That crazy-mixed-up cutie from "Born Yesterday." This happened overnight—and what a night! It's smart, tart and terrific. "I should worry, I should care, I should marry a millionaire!" That's Judy's theme song, and she sings it. She makes up her mind from the bottom of her heart! One of the most enjoyable comedies of the season, for young adults. 24-sheet and other posters have the makings of good lobby and marquee display. Four-page herald keys the campaign in a lot of situations. Newspaper ad mats in very large sizes for theatres where the distributor shares the advertising cost, but you'll find sufficient in smaller sizes where you pay for your own. The composite, economy mat, at National Screen, gives you seven ad mats and slugs and two publicity mats, all for 35c, which is the best bargain you'll ever find on Film Row. Teaser campaign should include many "quotes" from "the beautiful bird-brain who went from board bills to billboards because she was bored with being a nobody." Her comical career and carryings-on will delight mature audiences and you can get a lot of the laughs into your advertising and via the disc jockeys and TV spots. Study the pressbook, and watch the picture for lines that will amuse patrons who are looking for something unusual in entertainment. The set of four 2-column teasers in the pressbook supplement are just right to attract attention to the clever dialogue and situations in this film.

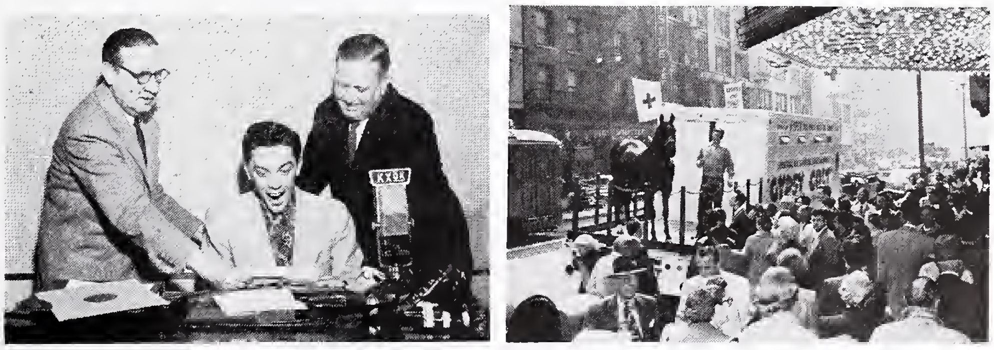
●

JIVARO—20th Century-Fox. In color by Technicolor. Headhunters of the Amazon, photographed on a mighty 1000-mile trek into the world's most dangerous jungle. Four men, lusting for gold and fighting for the flame-haired woman, deep in the deadly Jivaro country. Fernando Lamas, Rhonda Fleming in eye-filling excitement. Teaser ads sell this idea with plenty of Rhonda showing. 24-sheet and all posters carry out the same effect for lobby and marquee display. Newspaper advertising is varied and adequate for all showmanship purposes. The special campaign mat, priced at 35c at National Screen, has eleven ad mats and slugs, plus two publicity mats, for small situations. You should have this economy mat on standing order. Special folder herald keys the campaign for small theatres, and contains all the best selling approach, with a back-page blank that can be sold to a cooperative advertiser to pay the cost.

●

LUCKY ME—Warner Brothers, CinemaScope and WarnerColor. The ultra-new look in movie musicals. Walter Winchell says " 'Lucky Me' is lucky to have Doris Day"—and you can say that again. The new proportions of the stage opening give a new aspect to the oldest of movie plots, the back-stage story of the search for success behind the footlights. 24-sheet is really a darb, for making your own lobby and marquee display with perfect cut-out art materials. Other posters are equally as flattering of Doris Day in action. A set of Color-Glo stills sells color with color and accents the new dimensions. Newspaper ad mats are varied, and good, from teaser ads up through the larger sizes, which sell CinemaScope. The big economy mat, selling for 35c at National Screen Service, contains six ad mats, including one 3-column, two 2-column and two 1-column width, plus two publicity mats, all for the price of one ordinary mat. It's a bargain, and there are other good buys among the special accessories. A deal to buy 250 numbered "Lucky Me" celluloid buttons, with pins, lets you post the number that will win on a lobby frame while the kids walk all over town wearing the title on display. Good music tieups for Columbia records of hit tunes, with disc jockeys and for music store displays. A special 5-column top head for a cooperative page accents "Lucky Me" for big store bargains, and will pay for itself with the sponsorship of local shops.

FILMACK
Service Is Quick Like A Bunny
Trailers When You Need Them
Trailers Famous For Quality
1327 S. Wabash Ave. CHICAGO 5, ILLINOIS
630 NINTH AVENUE NEW YORK 36, N.Y.



Ed Bonner, popular disc jockey at radio station KXOK, St. Louis, looks very pleased to receive his check for $60 from MGM pictures for getting the most responses during the recent showing of "Kiss Me Kate" at Loew's State theatre. Looking on are Bernie Evens, MGM field man, and Frank Hanson, who succeeds Russ Bovim, as city manager in St. Louis. At right, Gypsy, the black stallion in "Gypsy Colt," visits Loew's State theatre in Los Angeles, and takes a bow from sidewalk admirers.

DISPLAY TO BOOST POPCORN

Stand Material Exploits Idea That "Popcorn and Movies Go Together"

Exploiting the theme *"Popcorn and Movies Go Together,"* the International Popcorn Association, Chicago, has come up with a new mobile display piece especially for theatre refreshment stands. The Association reports that the display has already been tested by several leading theatre circuits, resulting in increased popcorn sales.

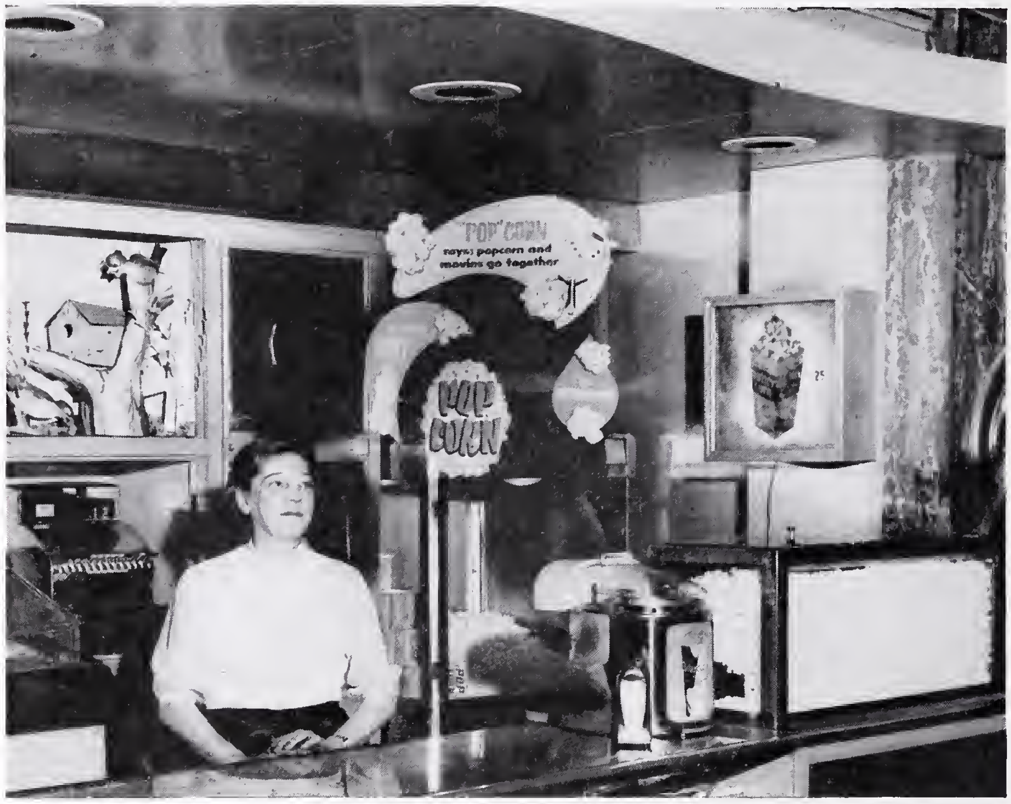
Called the "IPA Popcorn Mobile," the display consists of four elements, all in full-color, presenting these selling messages: *"Popcorn and Movies Go Together"*; *"It's Delicious"*; *"POPCORN"*; and *"Served Hot."* The material is equipped with a hook so that it may be quickly and easily hung from a fixture or light over the stand. The lightweight displays are kept in constant motion by natural air currents, air flow from the entrance and exit doors, the air-conditioning system, and heat waves rising from the popcorn stand.

As a part of the promotion, handout cards boosting popcorn to be distributed to patrons as they enter the theatre are provided by the Association. Copy on the cards reads: "STOP at the popcorn stand. Popcorn and Movies go together!"

It is pointed out that the overhead mobile doesn't require "one inch of premium counter or floor space and delivers continuous motion without the use of costly motors."

The mobile represents concentrated work of the IPA's concession merchandising committee in its efforts to develop "a real popcorn sales builder," according to J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, Ontario, and IPA president. "We sought the counsel of one of the country's leading design and point-of-purchase display organizations, Berger-Amour," he said, "and the idea for an IPA Mobile was born."

"The mobile is more than just another display," in the opinion of IPA vice-president Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y. "It's the newest, most successful display in use at point-of-purchase today, created to help showmen merchandise popcorn in the same aggressive way most other food products are merchandised . . . with a strong, persuasive selling theme, a sales gimmick and display at the snack stand," he said.


POP CORN
says: popcorn and movies go together
POP CORN

The "IPA Mobile," new point-of-sale display material developed to boost popcorn sales in theatres by the International Popcorn Association, Chicago, is hung from the ceiling at the refreshment stand of the Oriental theatre in Chicago. The lightweight material is kept in constant motion by natural air currents. The counter manager is Mae Robinson.

The new material constitutes a "dramatic, low-cost merchandising program combining all the necessary ingredients to help theatre operators sell more popcorn," according to Lee Koken, RKO Theatres' concession chief, New York City. Those ingredients, he explained are "a sound selling theme, a tried and proven display, an overhead mobile that's kept in constant motion by natural air currents; and an intriguing sales gimmick . . . colorful handout cards to draw your patron's attention to the concession stands as they enter the theatre."

To extend the effectiveness of the coordinated program IPA has arranged with Irving Mack of Filmack Trailer Company, Chicago and New York, to make available a full-color refreshment trailer featuring the mobile display and the selling theme, "Popcorn and Movies Go Together," if there is a sufficient demand.

Exhibitors desiring more details and prices of the mobiles and handout cards should write the Association at 110 North Franklin Street, Chicago 6, Ill.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 123 attractions, 5,592 playdates.

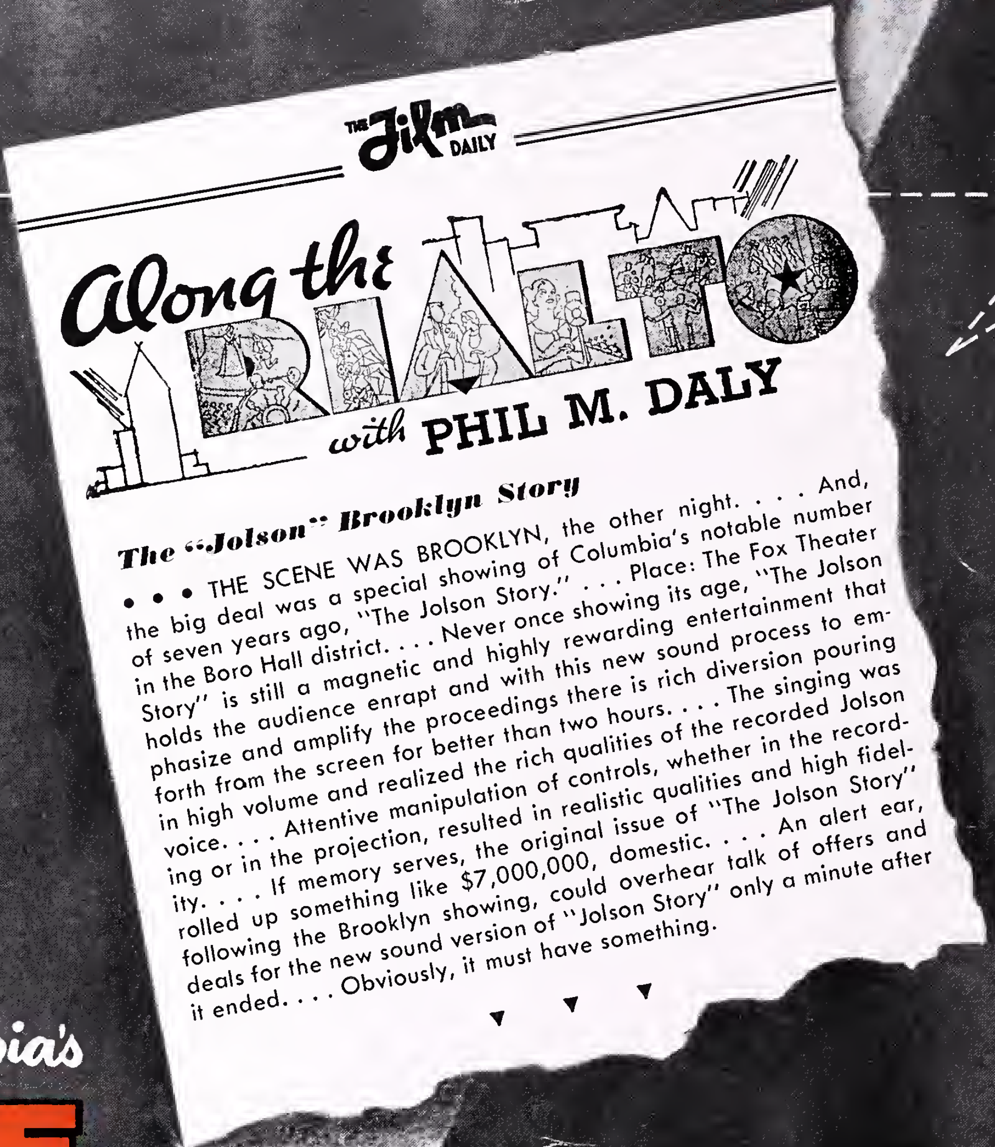
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
†Alaska Seas (Para.)	–	–	3	1	5
All-American (Univ.)	–	14	29	14	14
All the Brothers Were Valiant (MGM)	–	17	55	37	4
Appointment in Honduras (RKO)	–	6	22	9	9
Back to God's Country (Univ.)	1	23	43	17	5
Bad for Each Other (Col.)	–	–	2	7	5
Beachhead (UA)	–	4	7	2	–
Beat the Devil (UA)	18	–	2	2	9
Beneath the 12-Mile Reef (20th-Fox)	24	1	6	2	–
†Best Year of Our Lives (RKO) (Reissue)	1	–	1	1	3
Big Heat (Col.)	1	21	31	16	5
Bigamist, The (Filmakers)	–	1	7	–	5
Blowing Wild (WB)	8	19	37	36	6
*Blueprint for Murder, A (20th-Fox)	–	–	11	6	1
Border River (Univ.)	–	11	25	10	1
Botany Bay (Para.)	–	1	34	35	7
Boy from Oklahoma (WB)	18	12	13	9	5
*Caddy, The (Para.)	11	60	40	10	1
Calamity Jane (WB)	4	68	37	8	1
Captain's Paradise (UA)	7	2	1	–	1
Cease Fire! (Para.)	–	5	8	12	5
*City of Bad Men (20th-Fox)	1	8	53	28	4
Command, The (WB)	14	4	10	4	1
Crazylegs—All-American (Rep.)	–	2	7	5	3
Creature from the Black Lagoon (Univ.)	–	6	3	1	–
Crime Wave (WB)	–	–	4	2	2
Decameron Nights (RKO)	–	–	–	4	6
Diamond Queen, The (WB)	–	–	6	6	6
East of Sumatra (Univ.)	–	18	29	19	5
Easy to Love (MGM)	20	24	32	10	13
Eddie Cantor Story (WB)	3	37	13	2	6
El Alamein (Col.)	–	1	5	–	–
Escape from Fort Bravo (MGM)	–	5	34	40	13
Fighter Attack (AA)	–	7	7	–	3
Flight Nurse (Rep.)	1	7	15	8	4
Flight to Tangier (Para.)	–	1	12	22	9
Forbidden (Univ.)	–	–	15	17	4
Forever Female (Para.)	6	2	8	10	22
From Here to Eternity (Col.)	58	34	4	2	5
Give a Girl a Break (MGM)	–	6	18	23	13
Glass Web, The (Univ.)	–	1	4	6	9
Glenn Miller Story (Univ.)	33	17	2	1	–
Go, Man, Go (UA)	8	15	4	1	1
Great Diamond Robbery (MGM)	–	3	11	15	5
Gun Fury (Col.)	–	4	9	7	2
*Half a Hero (MGM)	–	8	23	22	20
Hell and High Water (20th-Fox)	21	9	1	–	–
Here Come the Girls (Para.)	2	8	29	46	26
His Majesty O'Keefe (WB)	1	22	22	28	6
Hondo (WB)	74	21	4	1	2
How to Marry a Millionaire (20th-Fox)	53	7	–	2	–
It Should Happen to You (Col.)	–	2	3	–	3
Jesse James vs. the Daltons (Col.)	3	9	8	6	–
Jivaro (Para.)	–	4	2	10	3
*Joe Louis Story, The (UA)	–	1	2	7	–
Jubilee Trail (Rep.)	–	3	5	5	1
Julius Caesar (MGM)	6	2	2	–	–
King of the Khyber Rifles (20th-Fox)	24	6	3	–	3
Kiss Me Kate (MGM)	5	21	26	32	19
Knights of the Round Table (MGM)	13	7	4	3	2
Lion Is in the Streets, A (WB)	–	1	16	33	35
Little Boy Lost (Para.)	20	53	28	4	2
Little Caesar (WB) (Reissue)	7	1	2	8	–
Little Fugitive (Burstyn)	4	1	4	1	1
†Living Desert, The (Disney)	3	–	1	–	1
Long, Long Trailer, The (MGM)	57	34	7	1	–
†Ma and Pa Kettle at Home (Univ.)	–	6	2	–	–
Man Between, The (UA)	–	2	–	3	–
Man in the Attic (20th-Fox)	–	–	10	3	4
Marry Me Again (RKO)	–	2	12	16	9
Martin Luther (de Rochemont)	21	16	4	–	–
†Miss Robin Crusoe (20th-Fox)	–	–	2	2	5
Miss Sadie Thompson (Col.)	8	14	7	7	–
Mogambo (MGM)	43	69	24	3	1
Money from Home (Para.)	–	11	6	2	–
*Moonlighter, The (WB)	–	3	12	20	19
Nebraskan, The (Col.)	–	2	4	3	2
†New Faces (20th-Fox)	7	–	–	1	–
*99 River Street (UA)	1	2	13	13	2
Paratrooper (Col.)	1	19	19	13	3
Paris Model (Col.)	–	–	2	3	1
†Phantom of the Rue Morgue (WB)	1	2	–	1	1
Prisoners of the Casbah (Col.)	–	–	–	8	5
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	2	3	7	–
Quo Vadis (MGM) (Reissue)	7	12	7	7	3
Red Garters (Para.)	1	2	2	6	10
†Rhapsody (MGM)	–	5	–	–	–
Ride Clear of Diablo (Univ.)	3	9	9	–	–
Riders to the Stars (UA)	–	1	2	7	3
Riot in Cell Block 11 (AA)	–	5	11	2	1
Rob Roy (Disney-RKO)	–	1	10	3	1
Robe, The (20th-Fox)	68	7	2	–	–
Roman Holiday (Para.)	6	18	41	39	8
†Rose Marie (MGM)	1	3	2	–	–
Saadia (MGM)	–	1	2	11	12
Sabre Jet (UA)	2	25	37	18	5
Saskatchewan (Univ.)	3	28	11	1	2
Sea of Lost Ships (Rep.)	–	1	5	9	4
Shane (Para.)	62	48	7	2	–
Shark River (UA)	–	17	13	1	4
She Couldn't Say No (RKO)	–	1	5	1	2
Sins of Jezebel (Lippert)	–	2	8	6	2
Sky Command (Col.)	–	4	10	–	1
Slaves of Babylon (Col.)	–	1	3	4	2
So Big (WB)	1	19	68	22	5
*Steel Lady, The (UA)	–	–	9	11	–
Take the High Ground (MGM)	11	44	48	9	3
Taza, Son of Cochise (Univ.)	2	2	6	3	2
Those Redheads from Seattle (Para.)	–	7	19	21	4
Three Sailors and a Girl (WB)	1	7	41	17	7
Three Young Texans (20th-Fox)	–	3	4	10	4
Thunder over the Plains (WB)	1	18	21	25	7
Top Banana (UA)	–	–	4	3	1
Torch Song (MGM)	–	9	20	14	31
Tumbleweed (Univ.)	3	21	28	8	4
Veils of Bagdad (Univ.)	–	1	4	18	11
Vicki (20th-Fox)	1	1	5	16	11
Walking My Baby Back Home (Univ.)	–	33	43	27	3
War Arrow (Univ.)	–	25	25	10	2
War of the Worlds (Para.)	2	7	20	39	21
Wild One (Col.)	–	15	10	3	3
*Wings of the Hawk (Univ.)	–	6	20	25	34

They're all saying that

THE BRAND *NEW* SOUND GIVES IT A BRAND *NEW* LOOK!



THE Film DAILY

Along the RIALTO

with PHIL M. DALY

The "Jolson" Brooklyn Story

• • • THE SCENE WAS BROOKLYN, the other night. . . . And, the big deal was a special showing of Columbia's notable number of seven years ago, "The Jolson Story." . . . Place: The Fox Theater in the Boro Hall district. . . . Never once showing its age, "The Jolson Story" is still a magnetic and highly rewarding entertainment that holds the audience enrapt and with this new sound process to emphasize and amplify the proceedings there is rich diversion pouring forth from the screen for better than two hours. . . . The singing was in high volume and realized the rich qualities of the recorded Jolson voice. . . . Attentive manipulation of controls, whether in the recording or in the projection, resulted in realistic qualities and high fidelity. . . . If memory serves, the original issue of "The Jolson Story" rolled up something like $7,000,000, domestic. . . . An alert ear, following the Brooklyn showing, could overhear talk of offers and deals for the new sound version of "Jolson Story" only a minute after it ended. . . . Obviously, it must have something.

▼ ▼ ▼

Columbia's

THE JOLSON STORY

ON WIDE SCREEN WITH FULL DIRECTIONAL SOUND!

COLOR BY *Technicolor*

Dating For May... and Destined For New Greatness!

APRIL 24, 1954

MOTION PICTURE HERALD

The Winners Circle

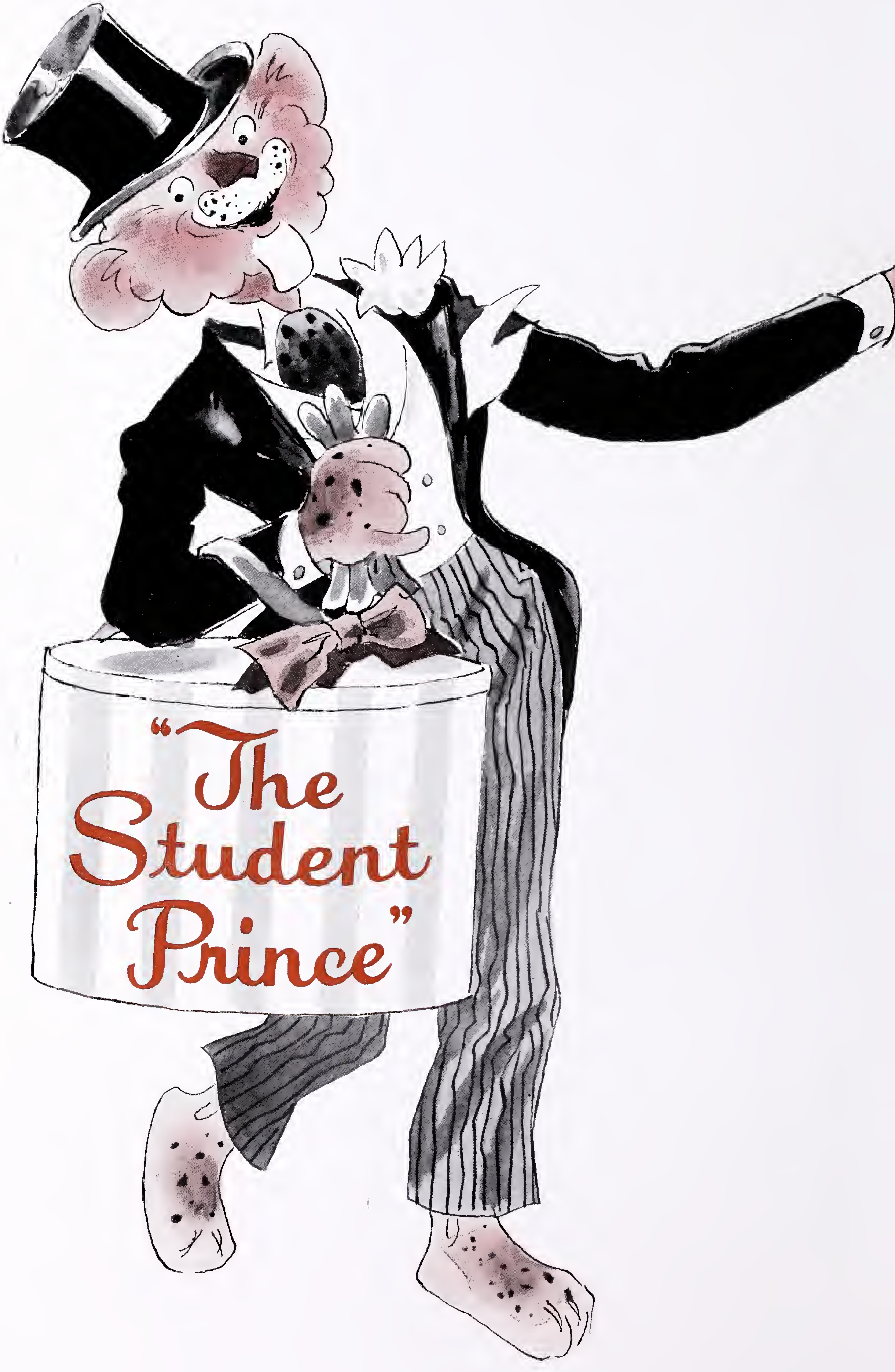
WEEKLY BUSINESS INDEX

A NEW HERALD SERVICE

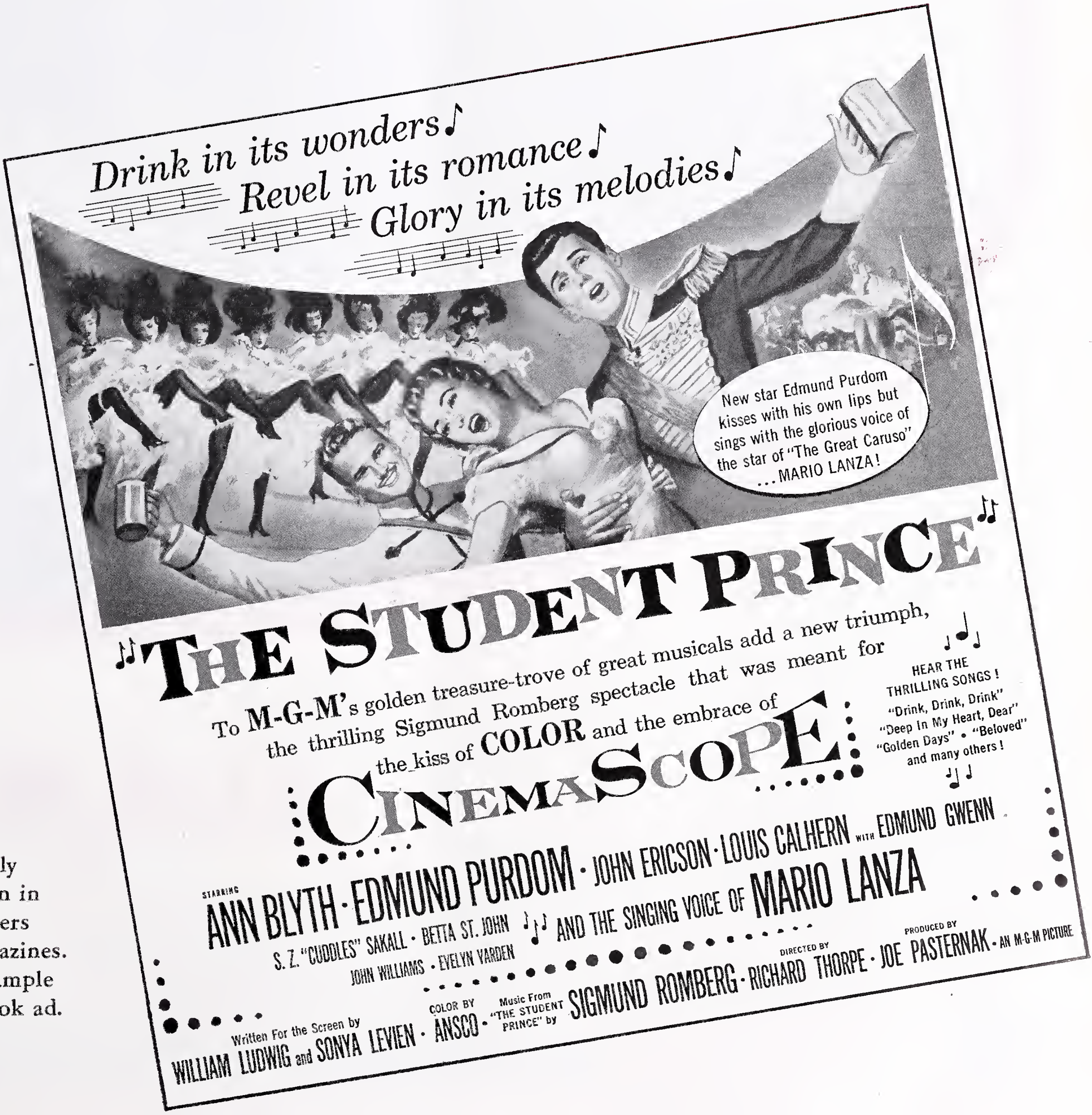
Page 15

REVIEWS (In Product Digest): RIVER OF NO RETURN, PLAYGIRL, ARROW IN THE DUST, OUT OF THIS WORLD, UNTAMED HEIRESS, FIREMAN SAVE MY CHILD, BLACKOUT, INDISCRETION OF AN AMERICAN WIFE, MELODY OF LOVE

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*


"The Student Prince"

"What I've got in the box is good for your box-office."



Drink in its wonders♪ Revel in its romance♪ Glory in its melodies♪

New star Edmund Purdom kisses with his own lips but sings with the glorious voice of the star of "The Great Caruso" . . . MARIO LANZA!

"THE STUDENT PRINCE"

To **M-G-M's** golden treasure-trove of great musicals add a new triumph, the thrilling Sigmund Romberg spectacle that was meant for the kiss of **COLOR** and the embrace of

CINEMASCOPE

HEAR THE THRILLING SONGS!
"Drink, Drink, Drink"
"Deep In My Heart, Dear"
"Golden Days" • "Beloved"
and many others!

STARRING
ANN BLYTH · EDMUND PURDOM · JOHN ERICSON · LOUIS CALHERN WITH EDMUND GWENN
AND THE SINGING VOICE OF **MARIO LANZA**
S. Z. "CUDDLES" SAKALL · BETTA ST. JOHN
JOHN WILLIAMS · EVELYN VARDEN

Written For the Screen by WILLIAM LUDWIG and SONYA LEVIEN · COLOR BY ANSCO · Music From "THE STUDENT PRINCE" by SIGMUND ROMBERG · DIRECTED BY RICHARD THORPE · PRODUCED BY JOE PASTERNAK · AN M-G-M PICTURE

A princely campaign in newspapers and magazines. *Right:* Sample press-book ad.

"dial M" for

... So call

PERFECT
3 DIMENSION
IN THE
HITCHCOCK
MANNER!

WARNERCOLOR

Is this the man she was waiting for-- or the man who was waiting for her..?

STARRING
RAY MILLAND
☆
GRACE KELLY
☆
ROBERT CUMMINGS

WITH JOHN WILLIAMS
ANTHONY DAWSON

WRITTEN BY
FREDERICK KNOTT
who wrote the
International
Stage Success

DIRECTED BY
ALFRED HITCHCOCK

MUSIC COMPOSED
AND CONDUCTED
BY DIMITRI TIOMKIN

Money!

WARNER BROS. for Memorial Day showings!

For audiences that want REAL EXCITEMENT!

He's in the aisles!
He's in the balcony!
He's EVERYWHERE...
in 3-D!

LEONARD GOLDSTEIN
presents

GORILLA AT LARGE

color by
TECHNICOLOR

starring
Cameron MITCHELL · Anne BANCROFT with Lee J. Cobb
Raymond Burr · Charlotte Austin · Peter Whitney · Lee Marvin · Warren Stevens · John G. Kellogg
Produced by ROBERT L. JACKS · Directed by HARMON JONES · Written by LEONARD PRASKINS and BARNEY SLATER
A PANORAMIC PRODUCTION Released by 20th CENTURY-FOX

SEE this great exploitation natural now at your 20th exchange. GET the pressbook! DATE IT NOW FOR TOP GROSSES IN MAY!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 195, No. 4

April 24, 1954

The Human Touch

HOLLYWOOD, which for a quarter of a century relegated researchers and scientists to obscure back rooms and took little interest in their work, has for eighteen months now been obsessed with things technical. Attention to the technological side of motion pictures was long overdue, as has been repeatedly pointed out in The HERALD and elsewhere. At the present time, however, there are signs that the pendulum may have swung too far. The basic craftsmen of the motion picture art—writers, directors and performers—do not seem to be receiving sufficient encouragment to do their best.

While the new techniques have represented a freeing of the screen from its traditional limitations, that liberation has been in the physical order. Screens, lenses, sound horns and related appurtenances have been too much on the mind of all, from producer to distributor to exhibitor.

The human touch is of fundamental importance. The industry must not be carried away by the beam of light, the electron or some gadget or other.

The techniques are tools; not ends in themselves. Patrons may come once or twice to see a technique—the example of 3-D showed that—but lasting patronage can only be built on solid entertainment. That means, in the final analysis, story values. Production can do just so much. Without a good story the best acting and directing are quite wasted.

It would seem that in the current technological evolution in Hollywood the screen writer has become the forgotten man. Perhaps it was partly his fault. Yet the blame rests on both the studios and the writers . . . on the one for being entranced with systems; on the other for not being qualified to use fully the new techniques in the art of storytelling. After all, the motion picture is a narrative art. It can tell a romantic, historical, comic, or musical story—but a worthwhile story is always needed.

Since the screen has become so much larger and multi-voiced, there has been a tendency to seek bigness for its own sake. That surely is all right for a certain proportion of Hollywood output. The spectacle of one kind or another has always been a box office attraction. A steady diet of big spectacles might turn out to be satiating.

A glance at a list of the box office champion pictures of the past decade and at the names of the Money Making Stars of the same period shows that there should be a balance between "big pictures" and other types of features. Size alone sometimes makes "the light touch" difficult or impossible to attain.

The very considerable assets—of themselves and for promotional purposes—in all the new screen techniques need to be harnessed and put to work more effectively in the cause of screen entertainment than has been the case up to now. Let them be slaves; not masters of production policy. The guiding hand should be the writer's, the director's, the actor's and not the slide rule, the light meter or the electrical gauge. Let's keep the human touch.

■ ■ ■

Disney's Two Masters

BY far the most important "marriage" to date between motion picture and television interests is the alliance announced recently by Walt Disney Productions and the American Broadcasting Company. This means that henceforth Walt Disney will be serving two masters: motion picture theatres and home television. If any one can do the job successfully, he is the one. Up to now efforts of important film producers to make TV programs have not been conspicuously successful. TV series films made by Paramount and Universal have been released to theatres for want of broadcast sponsors willing to pay a sufficient price.

It is certain that the extensive Disney TV programs—a minimum of 26 hour-long shows—will be planned with full knowledge of television's competitive position with respect to theatres. After all, the Disney company is at work on a big program of features for theatres in addition to the usual number of cartoon shorts. Disney has in production the three highest budget films in the studio's history, one a live-action subject and the other two feature cartoons. Altogether Disney plans to make 26 features within the next five years. That certainly is an expression of faith in the future of exhibition.

Television, and theatres, will await with keen anticipation Walt Disney's debut as a regular TV producer next October.

■ ■ ■

¶ Well-deserved tribute will be paid William J. German at the First Annual Heart Award Dinner of the Variety Club of New York on May 6. Mr. German, a former chief barker, is the president of the Variety Club Foundation to Combat Epilepsy. He has had much to do with the establishment of the club in New York and has been a leader in its charity undertakings. Variety Club sponsorship of the campaign against epilepsy has helped gain support not only within the industry but by making the work better known to the public. Bill German is as essential to the New York Variety Club and its Foundation as the film he distributes is to the industry. His drive and energy and consideration of others belie his forty-eight years of service. It is to be hoped that he will be active as an inspiration to others for many more years.

—*Martin Quigley, Jr.*

Letters to the Herald

Proper Product

To the Editor:

3-D! CinemaScope! Stereophonic Sound! Vista-Vision! Ratios! Anamorphic lenses! Miracle Mirror screens! etc! etc! All nice things to have around, but give us movies women will enjoy and we'll do business in any medium. "The Glenn Miller Story" proves this.

Help us, please, Mr. Producer, get our lost audiences back, our women patrons who used to trade with us on the matinees, bring their husbands to the movies at night.

You're not going to do it with soldiers and Indians, the clash of swords, the sight of blood, brutality, scientific travels, murder, regardless of the medium these themes are filmed in.

TV or no TV the exhibitors of this country can get folks back to the movies, in small towns and big provided we have the pictures that are appealing to the women.

We want to progress. We want new mediums, better sound, better projection. Movie fans are entitled to these things, but with all these unless we have the proper product to back them, the whole business is whipped.

It's up to you, Mr. Producer. Is the American motion picture industry to fall or go forward?—*Georgia Exhibitor.*

Don't "Let George do it"

To the Editor:

I note your editorial in The Herald, April 10th, which you have headed "Keep COMPO Alive".

I am all in favor of your headline but I have some criticism of the contents of your editorial. I have been noting this kind of material not only in The Herald but in quite a number of publications which appear to take the position that COMPO, which as you state, has done a fine job on the national tax campaign should undertake the job of (quoting from your own editorial) "Discriminatory taxation at the national, state and community levels." Do you realize what that job might entail and how much money it might cost? There are forty-eight states in these United States and there are probably several thousand municipalities. I dread to think of poor Bob Coyne getting on his white charger and riding off in all directions to take care of this kind of trouble in every one of them.

I am getting very tired of exhibitors, exhibitor leaders and exhibitor organizations who constantly come up with the attitude of "Let George do it." The job within a state is the job of the exhibitors within that state and if they are not properly organized and properly financed to do it, let them get organized and financed! From the national viewpoint, the national COMPO office should be prepared to advise and furnish material for use in each state because the job is the same in each state, more or less; but, otherwise, I should object strenuously to having national COMPO undertake (for example) the imminent job in Mississippi where I see a legislator has come out with a statement that he is going to reintroduce the 10% state tax. We have done that job here in Texas ourselves; spending our own money and our own efforts without running to national COMPO to attend to it and I do not see why other states and municipalities cannot do the same thing.

I am going to get myself damned unpopular in exhibitor circles by preaching that doctrine and by preaching the doctrine of "money"! For years and years and years the exhibitors have been spoiled by volunteer leaders who have done a fine job *personally* but have failed, for the most part, in bringing home to the exhibitors that it is their job to finance and man the necessary work which has been handed to them on a silver platter. I must confess that I am rabid along these lines and the rank and file of exhibitors, in my opinion, will dislike me intensely if I live long enough to preach this gospel.

By the way, down here in Texas we have had a state COMPO for the past two or three years. That organization, without getting a nickel in either money or individual assistance from national COMPO, undertook the job a year ago of getting off our state tax books a provision taxing theatres 10 per cent on all admissions over 50 cents. While the national campaign was on, our state unit tackled the state tax legislation and got the exemption raised to 80 cents. We try to take care of our own and refuse to lean on any national group for Texas problems.—*COLONEL H. A. COLE, Allied Theatre Owners of Texas, Dallas, Texas.*

[*Editor's Note: The* Herald *editorial referred to by Col. Cole did not imply that COMPO should assume the entire burden of fighting taxes on all fronts. The present and threatened state and local taxes on theatre admissions, however, are so many that some assistance from a national organization is imperative. COMPO is the logical organization to help wherever help is needed.*]

Personal Appearance

To the Editor:

Recently, I had the great pleasure of having one of Hollywood's best western stars in person. If other stars would take lessons from this cowboy star, they would go far. The star is Tim Holt. He is certainly Hollywood's ambassador of good will.—*JAMES BALKCOM, Gray Theatre, Gray, Ga.*

MOTION PICTURE HERALD

April 24, 1954

WARNERS close deal to make feature film in Cinerama Page 14

ALLIED of Michigan holds annual meeting in Detroit Page 14

ARBITRATION meeting is scheduled in New York for May 17 Page 14

GROSSES, like flowers, are a-blooming this Easter-tide Page 15

THE WINNERS CIRCLE—The box score on box office leaders Page 15

NEW Denver theatre marks faith in future of the industry Page 18

CINEMASCOPE likes the fresh air of the drive-in theatre Page 19

PERSPECTA sound is well received at demonstration in the East Page 19

CEA lauds Warners for conducting sound tests in England Page 22

20TH-FOX and Allied Artists in deal on film distribution Page 22

REMBUSCH asks all-out aid for sponsored production plan Page 23

EXHIBITOR on coast attacks decrees as a heavy "burden" Page 23

CINEMASCOPE reported going very well in Australian houses Page 26

SUBSCRIBER TV called boon to medium by Zenith official Page 27

AB-PARAMOUNT reports net for first quarter of $1,110,000 Page 27

FAME awards for 1953 are presented to winners in Hollywood Page 32

PARAMOUNT plans sixty one-reelers for season Page 34

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 35

SERVICE DEPARTMENTS

Refreshment Merchandising Page 46

Film Buyers' Rating Page 39

Hollywood Scene Page 30

Managers' Round Table Page 41

People in the News Page 34

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2269

Advance Synopses Page 2270

Short Subjects Page 2271

The Release Chart Page 2272

On the Horizon

AN INCREASE of more than 50 per cent in its net profit for the first quarter of 1954 is reported by Loew's, Inc. The net for the 28 weeks ended March 18, 1954, subject to year end audit, is reported by the company to be $3,199,166 after all charges and taxes. This is the equivalent of 62 cents per share on the outstanding stock, compared with $2,171,729, or 42 cents per share, for the corresponding period of 1953.

▶ Mrs. F. Allen Burt, chairman of the motion picture committee of the Daughters of the American Revolution, told delegates to the annual DAR convention in Washington this week that "through the years the Production Code has proved a much more important contribution to high standards of entertainment than any political censorship."

▶ Motion picture equipment is included on a list of "non-essential" imports banned by the Government of Chile this week.

▶ Edward Lachman, president of Lorraine Carbons, Inc., after a trip through the south and west reports that many exhibitors are setting aside the money saved by the tax cut to purchase new equipment.

▶ Small theatres use CinemaScope, 20th-Fox has been insisting; and it now has some impressive figures to prove it. For instance, the company said this week there now are more than 500 installations in theatres of 750 or fewer seats. Some of these are: the Lake Theatre, Powers Lake, North Dakota, 150 seats; El Rancho, Ringling, Oklahoma, 208 seats; Bandbox, Philadelphia, 220 seats; Strand, Angola, Indiana, 208 seats; and the Karolyn, New London, Ohio, 280 seats.

▶ Congress is getting ready to swing at the "filth" business, which exists not only in pornographic literature, but in films. Three Republican Senators, led by Robert D. Hendrickson, New Jersey, are sponsoring legislation which would provide jail for at least one year on the second offense; and authorize courts to permit the public prosecutor to confiscate cameras, presses and other equipment.

REPORT FEATURES CODE DECLARATION

The annual financial report of Twentieth Century-Fox, sent this week to stockholders, features a full page devoted to a reprint of the declaration by the members of the Motion Picture Association reaffirming their adherence to the Production Code as "a living instrument for our guidance." The declaration, issued three months ago, is headed "Decent Entertainment Is the Best Entertainment," and affirms that "the fundamental principles of the Code are not subject to change with the passage of time."

▶ Not only were national legislators so impressed by the industry's pleas and plight, that they voted to reduce its taxes; local legislators seem also impressed. In Martinsville, and Harrisonburg, Va., local taxes have been reduced from ten to five per cent. At Newport News, in the same state, the City Council last week lowered license taxes $14,000 worth. In Philadelphia, Councilman Thomas Guerin is pressing for exemption from the 10 per cent city amusement tax, of tickets of 50 cents or less. In Canada, the province of Manitoba reduced its ticket excise from 17½ to 15 per cent.

▶ A Hollywood union got tough last week with a television producer. The Screen Actors Guild cancelled its contract with Tableau Television, Ltd., producers of the "China Smith" series, allegedly because of failure to pay royalties to performers who were in some 20 of the films. The union forbade its members to deal with the television producer.

▶ Leaders of the Council of Motion Picture Organizations are expected to confer in New York next week the first time since the conclusion of the tax fight, the successful outcome of which the industry generally concedes to them. The men are Sam Pinanski, New England circuit owner; Al Lichtman, 20th-Fox distribution director; Wilbur Snaper, National Allied leader; and Robert Coyne, COMPO special counsel.

▶ The industry will get its opportunity in June to try fiberglass containers. So said Harry Greenman, a director of U.S. Fiberglass and Industrial Plastics, Inc., manufacturers of the new product. Speaking in New York, he said a testing company now is putting the containers through their paces. The three-reel containers weigh five and one-half pounds. The metal ones weigh 16. The new containers also are buoyant, and resist heat, cold, and fire; and they will not stretch, shrink, or absorb moisture. They also are weatherproof, shatterproof, and rustproof and waterproof. Mr. Greenman also promised his company would make advertising letters, marquee signs, and concession carts.

▶ The free competition is spreading. Prints of the kinescope recording of Maurice Evans' production of Shakespeare's "King Richard II" will be made available for showing in schools starting next month, according to a release from Carl Byoir for Hallmark Cards. Hallmark sponsored the original two-hour show over the NBC television network early this year and is now financing the processing and distribution of 16mm prints at no cost to schools and colleges.

▶ Theatres have obtained another exclusive sports telecast. It's the Rocky Marciano-Ezzard Charles bout June 17 at the Yankee Stadium, New York. The deal is between Theatre Network Television and the International Boxing Club. New England and New York areas, from which the "live" patrons are expected to attend the bout, will not have the telecasts.

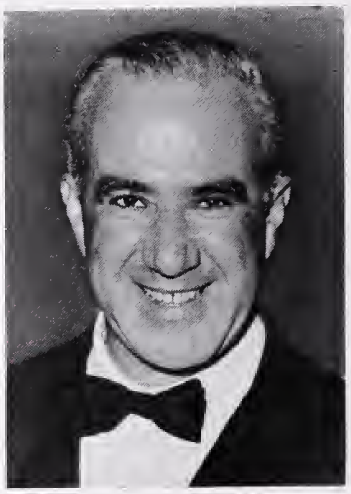
MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Martin Starr, manager, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in principal capitals. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published 13 times a year as Section Two of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

This week in pictures

ON THE SET of "Mambo", in Rome, Paramount executive Jacob Karp, second from right, and Edward Meltzer, right, visit star Silvana Mangano, director Robert Rossen, and star Vittorio Gassman, left.

JOSEPH GINS has been promoted from Universal Washington manager to district manager, with headquarters at Boston. Harold Saltz of New Haven succeeds Mr. Gins.

AT THE OPENING, in the Odeon circuit's Marble Arch Theatre, London, of 20th-Fox's "King of the Khyber Rifles", in CinemaScope: Albert Cornfield, the company's managing director for Europe; Sam Harris; Murray Silverstone, 20th-Fox International president; and F. L. Thomas.



RICHARD W. ALTSCHULER is Republic's world-wide director of sales, a new position.

AS LOEW'S INTERNATIONAL demonstrated Perspecta Sound to New York exhibitors last week: at the right, Perspecta president and inventor C. Robert Fine briefs Jesse Zunser of "Cue" magazine. See page 19.

WARNER home office executives met with district managers in New York last week. The scene above shows, in left to right order, Howard Levinson, legal; Robert Smeltzer, Washington; Norman Ayers, eastern district; Henry Herbel, west coast; Roy Haines, western sales; Ed Hinchy, playdates; Benjamin Kalmenson, vice-president in charge of distribution; John Kirby, southern sales; Jules Lapidus, eastern and Canadian sales; Haskell Masters, Canadian district; William Mansell, central district; Ben Abner, New York; and Art Anderson, north prairie district.

GEORGE BOWSER, National Theatres vice-president, center, at the right, goes to Europe shortly on leave of absence. His successor as general manager is Edwin Zabel, left, shown receiving congratulations from Charles Skouras, president of the circuit.

AT RIGHT, in Glasgow, Sir Alexander King, circuit owner and industry tax campaign leader, receives a plaque for his services to the industry, from MGM. In order: Thomas Kerr, Glasgow Lord Provost; Charles Goldsmith, MGM; Sir Alexander; and Edward Hancock, MGM.

SOL HUROK, seated, left, signs the agreement, in New York, whereby he will sponsor "Aida" in association with IFE Releasing. With him is E. R. Zorgniotti, IFE vice-president.

BELOW, Norman Elson, owner of the Guild, New York, stands with a Tibetan medicine horn being blown by Gene Nicks. The tieup: opening of "Out of This World", color film made by Lowell Thomas.

World Premiere!
World Premiere!
OUT OF THIS WORLD

IN BOSTON, Lester Isaac, right, Stanley Warner Cinerama exhibition director, receives from Motion Picture Operators Union Local 182 president Joseph Nuzzolo a gold honorary membership card.

397-SEAT GREENFIELD, GREENFIELD, CALIF
PARAMOUNT, FAIRFIELD, ME., HAS GONE
PERRY, MICH., HAS GONE CinemaScope
CinemaScope 410-SEAT KANAWHA, BU
Scope 500-SEAT PIX, ONTARIO, ORE., HA
OLATHE, KANS., HAS GONE CinemaScop
GONE CinemaScope 430-SEAT MARTIN
500-SEAT LUEZ, BOLIVAR, TENN., HAS GO
RINGLING, OKLA., HAS GONE CinemaSc
HAS GONE CinemaScope 498-SEAT SP
Scope 278-SEAT STRAND, ANGOLA, IN
KAROLYN, NEW LONDON, O., HAS GONE
PLATTE, LA., HAS GONE CinemaScope 3
GONE CinemaScope 350-SEAT HENRY,
Scope 350-SEAT PALACE, PENACOOK, N
ROSE, AUDUBON, IA., HAS GONE Cinem
S.D., HAS GONE CinemaScope 374-SEAT
CinemaScope 273-SEAT COLONIAL, TA
430-SEAT CAROLINA, SUMTER, S.C., HAS
MORRISVILLE, VT., HAS GONE CinemaSc

TEX., HAS GONE CinemaScope 50
CinemaScope 378-SEAT JOYO, HA

., HAS GONE CINEMASCOPE 400-SEAT

CINEMASCOPE 400-SEAT SILHOUETTE,

410-SEAT GLEN, QUINCY, ILL., HAS GONE

CKHANNON, W. VA., HAS GONE CINEMA-

S GONE CINEMASCOPE 428-SEAT TRAIL,

E 429-SEAT ACME, RIVERTON, WYO., HAS

, MARTIN, KY., HAS GONE CINEMASCOPE

NE CINEMASCOPE 208-SEAT EL RANCHO,

OPE 250-SEAT GRAND, HALLOCH, MINN.,

ARTA, SPARTA, N. J., HAS GONE CINEMA-

D., HAS GONE CINEMASCOPE 280-SEAT

CINEMASCOPE 300-SEAT PLATTE, VILLE

00-SEAT NORWOOD, PHILLIPS, WISC., HAS

HAGERSTOWN, MD., HAS GONE CINEMA-

.H., HAS GONE CINEMASCOPE 350-SEAT

ASCOPE 370-SEAT PLAZA, WATERTOWN,

PRINCESS, BOONEVILLE, MISS., HAS GONE

RBORO, N. C., HAS GONE CINEMASCOPE

GONE CINEMASCOPE 432-SEAT BIJOU,

OPE 454-SEAT MAJESTIC, BROWNSVILLE,

0-SEAT NAPLES, NAPLES, FLA., HAS GONE

VELOCK, NEB., HAS GONE CINEMASCOPE

WARNERS PLAN CINERAMA FILM

S. H. Fabian, Jack Warner Announce Production of "Lewis and Clark"

Warner Brothers this week became the first major studio to enter Cinerama production, with the announcement that the studio has concluded a deal with Stanley Warner Cinerama for shooting "Lewis and Clark," a Warner story property in the big screen, three-projector medium, all rights to which are controlled by the Stanley Warner Corporation.

Call It "Milestone"

In a joint statement issued in New York Monday, S. H. Fabian, president of Stanley Warner and its Cinerama subsidiary, and Jack L. Warner, Warner Brothers vice-president, the deal was hailed as "a milestone." The story, said Mr. Fabian and Mr. Warner, "was selected after a long search by our companies for a major property which would match the magnitude of the Cinerama process and which would, at the same time, contain the elements of high adventure, personal drama and audience participation."

The acquisition of the "Lewis and Clark" property represents the third announced Cinerama production. The second one, now in production under the direction of Louis de Rochemont, "Cinerama Holiday," is due to be completed sometime in June. The first production, "This Is Cinerama," is still playing around the nation and this week opened in Minneapolis.

The closing of the Warner Brothers deal came after months of negotiations with Stanley Warner, the company which last August took over exclusive exhibition and distribution rights to the process. Stanley Warner was known to have been conducting negotiations with other studios in addition to Warner Brothers. The deal also puts Warner Brothers in the unique position among major studios as far as the new techniques are concerned. Warners, one of the first champions of 3-D, also is producing a wide range of CinemaScope and conventional productions.

Number of Films Limited

Whether "Lewis and Clark" will be considered strictly a Warner Brothers feature or a Stanley Warner Cinerama feature could not be ascertained this week. Under the court approved amendment to the Warner Brothers consent decree, Stanley Warner Cinerama is limited to producing a total of 15 films in Cinerama until December 31, 1958, when Stanley Warner's exclusive licensing arrangement with Cinerama, Inc., expires.

The consent decree amendment allows Stanley Warner to make conventional versions of its Cinerama features, if it so desires, but enjoins the company from distribution of these versions. No such restrictions apply to the Cinerama versions.

The joint Fabian-Warner announcement this week said that "'Lewis and Clark' will be budgeted as the greatest production ever conceived by the studio." It covers the exploration of the northwest during the presidency of Thomas Jefferson.

"This Is Cinerama," the initial production, is now in its 83rd week in New York; its 54th week in Detroit; 50th week, Los Angeles; 30th week, Philadelphia; 24th week, Washington; 16th week, Boston; 36th week, Chicago; 18th week, Pittsburgh; 17th week, San Francisco, and 10th week, St. Louis.

Arbitration Meet Set For May 17

Initial steps toward the establishment of an industry arbitration system took form in New York last week when a sub-committee of the sales managers' committee of the Motion Picture Association of America met to discuss an agenda for an arbitration session tentatively set for May 17 at the Hotel Astor. Eric Johnston, MPAA president, is expected to preside at the meeting.

The arbitration subcommittee consists of William Gehring, executive assistant general sales manager of 20th Century-Fox, representing Al Lichtman; A. Montague, Columbia; Charles Feldman, Universal, and A. W. Schwalberg, Paramount Pictures.

Last week a spokesman said that special arrangements were being made for hotel accommodations for the large delegations of exhibitors who are expected to attend. In addition, a detailed agenda necessarily must be worked out for the guidance of both the distributors and the exhibitors, it was stated by a committee spokesman.

In commenting on the desirability of having Allied States Association representatives attend the meeting, the spokesman said, "We shall be glad to have them, although there is no point in extending another invitation." The subcommittee will be holding a series of meetings between now and May 17 to work out details of the meeting.

Stanley Warners' Dividend

Stanley Warner Theatres directors last week in New York, declared a 25 cents per share dividend on common stock, payable May 10 to stockholders of record April 26.

Upturn Keys Allied Meet In Detroit

DETROIT: A pronounced improvement in business during the past six months was noted by Ernest T. Conlon, executive vice-president of Allied Theatres of Michigan, as he welcomed 400 members Monday to the opening of the three-day convention. Improved sound and screens and most important better pictures, he said, have done the trick. "Actually the industry doesn't need gimmicks," he added, "just give us good films. Our business is as good as the product we offer. Many persons will leave their television sets to see a good interesting picture."

Pat McGee of the Council of Motion Pictures Organizations tax committee, declared he "violently" disagreed with some sentiment that COMPO is through now that the tax fight has been resolved. "This is actually the beginning of COMPO," he said. Mr. McGee outlined the history of the tax struggle at the convention.

Equipment and supplies was the main topic of discussion the second day. More information concerning equipment necessary for the new media is needed and wanted, it was stressed. Some voiced a fear of obsolescence of various types of sound, screens and lens. The principal addresses on equipment were given by Clarence Williamson of National Theatre Supply, and Ernie Forbes of the equipment organization bearing his name. Also during the morning session Rube Shor of National Allied spoke on "Guarding Against State and City Admission Taxes."

Principal speaker of the evening was Thomas E. Martin, Congressman from Iowa.

The meeting ended Wednesday after general discussion sessions in the day and evening festivities at the Elmwood Casino.

Universal District Managers Meet Next Week in New York

District sales managers and home office executives of Universal Pictures will convene at the home office in New York Monday, for one week of discussions. Charles J. Feldman, vice-president and general sales manager, will preside. One of the meetings will cover promotion, and in this advertising and publicity executives of the home office will sit in. The whole group will attend the invitational showing Monday night at the Loew's 72nd Street Theatre in that city, of the company's "The Magnificent Obsession."

Pittsburgh "Telethon"

A "telethon" from Syria Mosque, Pittsburgh, Saturday night was to be sponsored by the Variety Club, Tent One. On the talent roster were Perry Como, The Three Suns, Captain Video, and others. Proceeds were to go to a new wing for the Club's Roselia Foundling and Maternity Hospital.

LINES, in New York. At Radio City Music Hall, right, for MGM's "Rose Marie"; at the Capitol, above, for Paramount's "Knock on Wood".

by the Herald

GROSSES, LIKE POSIES, A-BLOOM THIS EASTER

RECORD-BREAKING business was recorded last weekend with "Rose Marie" and "Knock on Wood" leading the Easter parade of grosses in New York. Grosses out of town also registered substantial spurts.

In New York holiday business in most first run situations was hit by the rain on Saturday, but when the skies cleared Sunday and Monday, the box office rolled ahead. At Radio City Music Hall, "Rose Marie" in CinemaScope plus the Hall's Easter stage show, was due for a figure between $195,000 and $200,000 in its third week, an all-time record for any picture at the Hall. At the Capitol "Knock on Wood" broke every Easter record in the history of the house. A $100,000 gross was expected for the week at the big Broadway showcase.

Julius La Rosa on the stage and "Yankee Pasha" on the screen of Loew's State packed the customers in. On the basis of weekend business the house was expected to hit a resounding $95,000 for the first week. A neat $62,000 was seen at the Roxy for the second week of "Prince Valiant."

Among the other features doing well along Broadway were "Lucky Me," at the Paramount; "Carnival Story," at the Criterion; "Beachhead," at the Globe; "This Is Cinerama," at the Warner; "Casanova's Big Night," at the Victoria, and "Naked Jungle," at the Mayfair. Holding up strong among the off-Broadway houses were "Lili," "The Captain Paradise," "Genevieve" and "Pickwick Papers."

In Chicago first run business soared during Easter week. "Pinocchio" did outstanding business at the Loop theatre, heading for an excellent second week of $26,000. At the Oriental, "Prince Valiant" registered a good $45,000.

THE WINNERS CIRCLE

THE BOX SCORE ON BOX OFFICE LEADERS

Pictures doing above average business at first runs in the key cities for the week ending April 17 were:

ATLANTA: Rhapsody (MGM).

BALTIMORE: Lucky Me (WB), Prince Valiant (20th-Fox), Rhapsody (MGM).

BOSTON: Rhapsody (MGM).

BUFFALO: Casanova's Big Night (Par.), It Could Happen to You (Columbia), Lucky Me (WB), Pinocchio (reissue, Disney-RKO), Prince Valiant (20th-Fox).

CHICAGO: Genevieve (U-I) 5th week, Pinocchio (reissue, Disney-RKO).

CINCINNATI: Naked Jungle (Par.) 2nd week, Night People (20th-Fox).

COLUMBUS: Prince Valiant (20th-Fox).

DENVER: Act of Love (UA), Genevieve (U-I), Heidi (UA) 2nd week, Ride Clear of Diablo (U-I), Riding Shotgun (WB) (with reissue Mr. Blandings Builds His Dream House, 20th-Fox).

DETROIT: Glenn Miller Story (U-I) 9th week, Night People (20th-Fox) 2nd week, Rose Marie (MGM) 3rd week.

HARTFORD: Casanova's Big Night (Par.), Prince Valiant (20th-Fox).

INDIANAPOLIS: Julius Caesar (MGM), Ma and Pa Kettle at Home (U-I), Pinocchio (reissue, Disney-RKO) 2nd week, Prince Valiant (20th-Fox).

JACKSONVILLE: Casanova's Big Night (Par.), Heidi (UA), How to Marry a Millionaire (20th-Fox), Naked Jungle (Par.), Rob Roy (Disney-RKO) 2nd week.

KANSAS CITY: Living Desert (Disney-Buena Vista) 4th week, Moon Is Blue (UA) 6th week.

MEMPHIS: Beachhead (UA), Hell's Half Acre (Rep.), Saskatchewan (U-I).

MILWAUKEE: New Faces (20th-Fox), Riot in Cell Block 11 (AA), Rose Marie (MGM) 4th week, Yankee Pasha (U-I).

MIAMI: Rhapsody (MGM) 2nd week.

MINNEAPOLIS: Beachhead (UA), Pinocchio (Disney-RKO, reissue), Stalag 17 and Roman Holiday (Par., double bill) 2nd week.

NEW ORLEANS: French Line (RKO) 5th week.

OKLAHOMA CITY: Elephant Walk (Par.), Casanova's Big Night (Par.) holdover, Living Desert (Disney-Buena Vista) holdover, The Glenn Miller Story (U-I) holdover, How to Marry a Millionaire (20th-Fox) three theatres, The Long Long Trailer (MGM) holdover, The Naked Jungle (Par.).

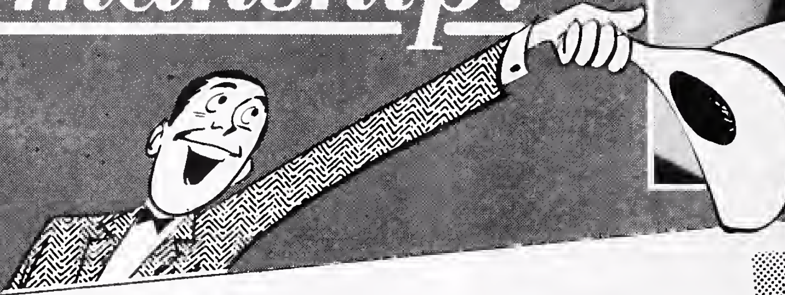
PITTSBURGH: Act of Love (UA).

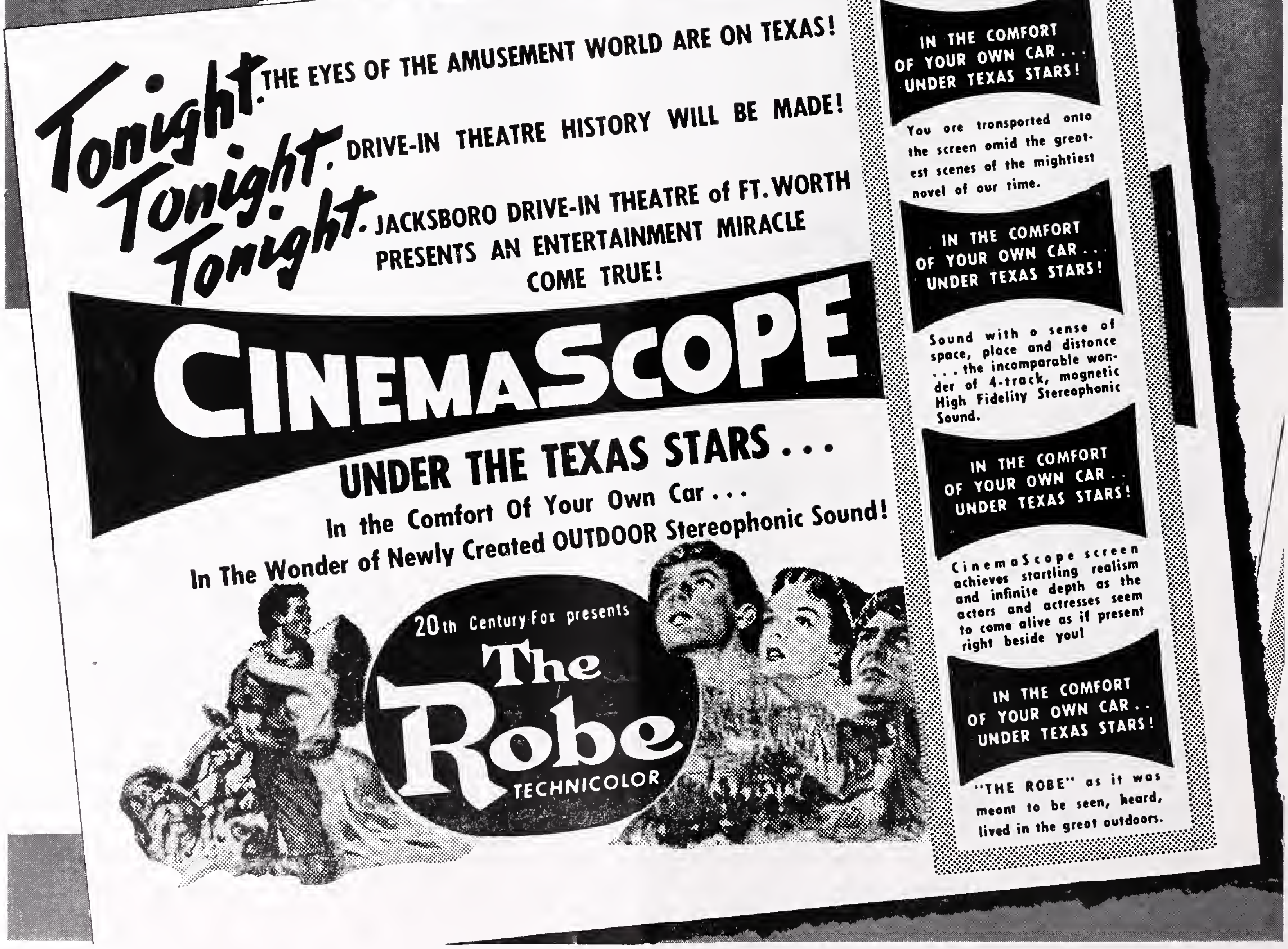
SAN FRANCISCO: Jubilee Trail (Rep.), Julius Caesar (MGM) 16th week, Knock on Wood (Par.), Prince Valiant (20th-Fox), Rose Marie (MGM) 4th week.

VANCOUVER: Beggar's Opera (WB), Little Caesar and Public Enemy (WB, reissues), Naked Jungle (Par.), Quo Vadis (MGM), Stalag 17 and Roman Holiday (Par., double bill).

WASHINGTON: Beat the Devil (UA), Creature from the Black Lagoon (U-I), Rhapsody (MGM), Saskatchewan (U-I) 2nd week.

20th Doffs Its Hat To Real Drive-In Showmanship!





Tonight. THE EYES OF THE AMUSEMENT WORLD ARE ON TEXAS!

Tonight. DRIVE-IN THEATRE HISTORY WILL BE MADE!

Tonight. JACKSBORO DRIVE-IN THEATRE of FT. WORTH PRESENTS AN ENTERTAINMENT MIRACLE COME TRUE!

CINEMASCOPE

UNDER THE TEXAS STARS . . .

In the Comfort Of Your Own Car . . .
In The Wonder of Newly Created OUTDOOR Stereophonic Sound!

20th Century-Fox presents
The Robe
TECHNICOLOR

IN THE COMFORT OF YOUR OWN CAR . . . UNDER TEXAS STARS!

You are transported onto the screen amid the greatest scenes of the mightiest novel of our time.

IN THE COMFORT OF YOUR OWN CAR . . . UNDER TEXAS STARS!

Sound with a sense of space, place and distance . . . the incomparable wonder of 4-track, magnetic High Fidelity Stereophonic Sound.

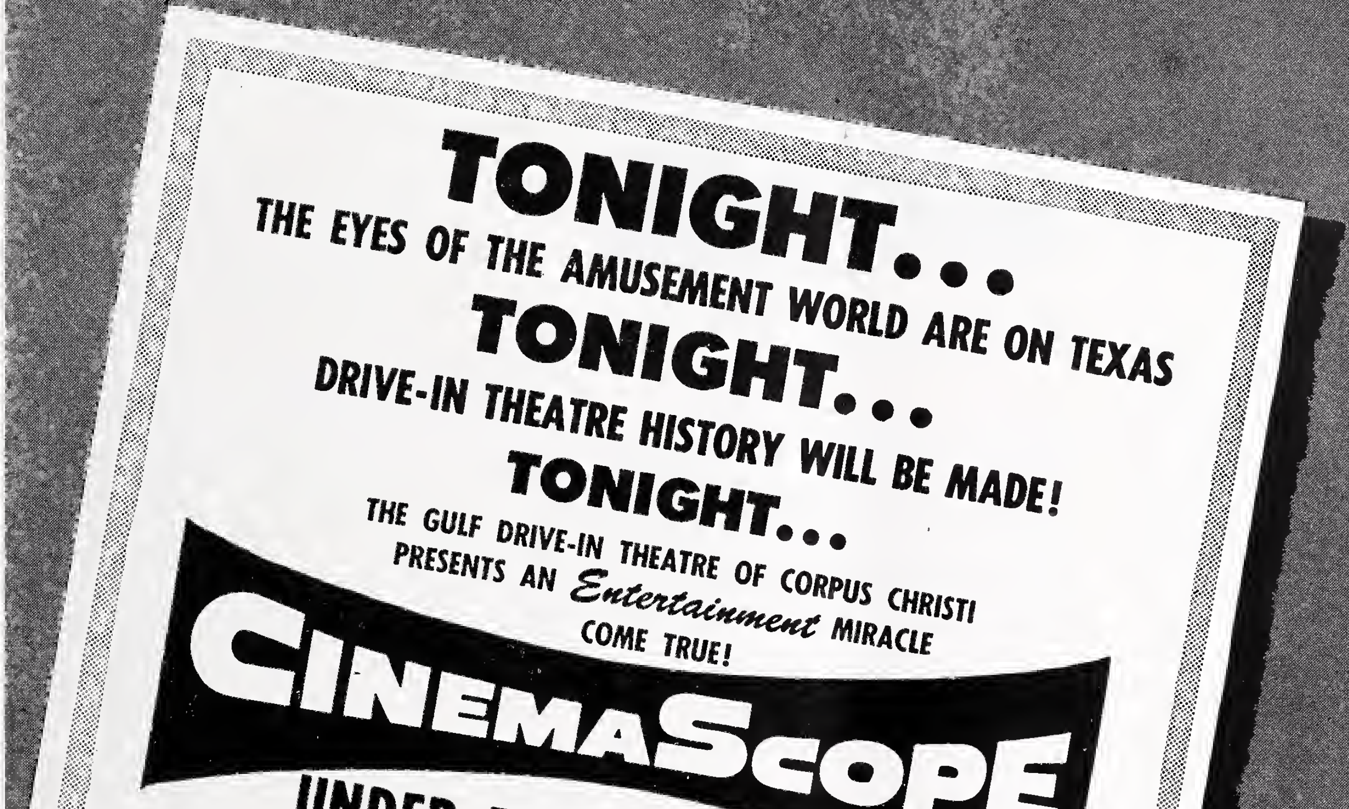
IN THE COMFORT OF YOUR OWN CAR . . UNDER TEXAS STARS!

CinemaScope screen achieves startling realism and infinite depth as the actors and actresses seem to come alive as if present right beside you!

IN THE COMFORT OF YOUR OWN CAR . . UNDER TEXAS STARS!

"THE ROBE" as it was meant to be seen, heard, lived in the great outdoors.

THIS IS HOW PIONEER SHOWMAN AND LEADING DRIVE-IN EXHIBITOR *CLAUDE EZELL* LAUNCHED THE TEXAS PREMIERES OF "THE ROBE" IN THE WONDER OF NEWLY-CREATED OUTDOOR STEREOPHONIC SOUND!



TONIGHT...
THE EYES OF THE AMUSEMENT WORLD ARE ON TEXAS
TONIGHT...
DRIVE-IN THEATRE HISTORY WILL BE MADE!
TONIGHT...
THE GULF DRIVE-IN THEATRE OF CORPUS CHRISTI
PRESENTS AN *Entertainment* MIRACLE
COME TRUE!

CINEMASCOPE

UNDER THE TEXAS STARS...
In The Comfort Of Your Own Car ... In The Wonder of Newly Created OUTDOOR Stereophonic Sound!

20th Century-Fox presents
The Robe
TECHNICOLOR

IN THE COMFORT OF YOUR OWN CAR ... UNDER TEXAS STARS
You are transported onto the screen amid the greatest scenes of the mightiest novel of our time.

IN THE COMFORT OF YOUR OWN CAR ... UNDER TEXAS STARS
Sound with a sense of space, place and distance ... the incomparable wonder of 4-track, magnetic High Fidelity Stereophonic Sound.

IN THE COMFORT OF YOUR OWN CAR ... UNDER TEXAS STARS
CinemaScope screen achieves startling realism and infinite depth as the actors and actresses seem to come alive as if present right beside you!

IN THE COMFORT OF YOUR OWN CAR ... UNDER TEXAS STARS
"THE ROBE" as it was meant to be seen, heard, lived in the great outdoors....

Dear Claude:
Thanks for letting us use your great ads as a model for all drive-ins. We're making
FREE MATS AVAILABLE

from Exploitation Dept.,
20th Century-Fox,
444 West 56th St.
New York, N.Y.

DENVER'S NEW THEATRE THE MARK OF FAITH IN FUTURE

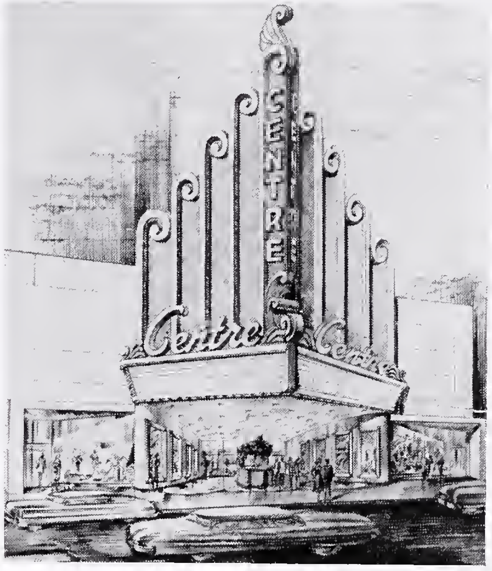
DENVER: One of the most elaborate premieres in the history of the city was anticipated this week as last minute plans were set for the opening Thursday, April 29, of the 1,247-seat Centre theatre, the only house to be built in Denver in 20 years.

Called "the most modern theatre in the world," and constructed at a reported cost of more than $1,000,000, it was built by Fox Inter-Mountain Theatres, of which Frank H. Ricketson, Jr., is president. He said, "The Centre will stand as a symbol of the exhibitor's renewed faith in the future of the film industry."

The premiere, replete with Hollywood stars and industry executives, kleig lights, red carpets, etc., will get under way at 6 P.M. with the presentation of four hours of entertainment. Bleacher seats to accommodate 2,000 spectators will be thrown up during the day.

The Centre has a stadium type auditorium and is built of reinforced concrete and steel, and is completely fireproof. The auditorium is 81 feet wide and 162 feet long and has 1,247 plush loge seats. Although the Centre is not as large as several other Denver houses, it will boast one of the largest CinemaScope screens in the country, 24x60 feet. The house is completely equipped with improved and refined stereophonic sound system.

While it was too early to be sure what stars would be present for the opening, Hollywood studios said they would cooperate fully. Those who accepted invitations were Charles Skouras, National Theatres president; Spyros Skouras, 20th Century-Fox president, and Charles Brackett, president of the Academy of Motion Picture Arts and Sciences.



The front of the new Centre theatre, Denver, as it appears on the architect's drawing board.

Ask Court To Ignore Past Decrees

WASHINGTON: Film distributors Monday asked the Supreme Court to rule that the consent decrees in the Paramount case are not admissible as evidence against them in private anti-trust suits.

They said such a High Court ruling would bring an end to many "untenable" exhibitor suits now pending in lower courts.

The request was made by Loew's and Twentieth Century-Fox in appealing to the High Court a decision of the Tenth Circuit Court of Appeals. The Appeals Court decision upheld a $300,000 damage award against Loew's, Fox and RKO and in favor of Cinema Amusements, Inc., a Denver exhibitor.

RKO also appealed the case to the high court, but did not make the point on the Paramount case since the lower courts had not permitted the Paramount decrees to be used as evidence against RKO. The lower courts did permit the decrees to be introduced as *prima facie* evidence against Loew's and Fox. Cinema Amusements had charged all three distributors with conspiring with each other and with other distributors to deny first-run to its Broadway.

Loew's and Fox argued that the Paramount case decrees involved a general conspiracy and had nothing to do with a specific conspiracy in Denver and therefore should not have been admitted in the Denver case. It pointed out that this was a jury case, and that admission of the Paramount decrees prejudiced the jury to think of the distributors as convicted anti-trust law violators.

"There is a literal welter of private anti-trust cases involving the motion picture industry now pending in and clogging the calendars of the Federal Courts in every section of the country," the court was told. "The number of such pending cases is in excess of 200, and the total amount of damages sought is hundreds of millions of dollars. In substantially all of those cases the complaints indicate that plaintiffs intend to rely upon the Paramount decree to convince a jury that a conspiracy has been established. An adjudication by this Court with respect to the inadmissibility of the Paramount decree would bring to an end much of this litigation which is bottomed upon this untenable premise."

The film companies said the High Court had not reached this issue in the recent Crest case, and that the issue was now squarely before it in the Denver case.

Schine, Lux and Others Cited for Contempt

BUFFALO: Federal Judge John Knight last week ordered J. Meyer Schine, president of Schine Theatres; Elmer F. Lux, president of Elmart Theatres and a former officer of Darnell Theatres—both described as Schine subsidiaries, and four other persons to appear in court May 24 to enter pleas to criminal contempt charges. The contempt charges were lodged by the Government March 10. The defendants are accused of violating a decree handed down by Judge Knight in 1949 in an antitrust action against the Schine interests. The decree ordered the Schine organization to dispose of 39 theatres in three years. According to the Government, Schine has sold only 16 theatres covered by the decree.

Pola-Lite Increases Production Schedule

With exhibitor requests for the Pola-Lite 3-D single-track projection system received from all sections of the country, the Pola-Lite Company has increased its production schedule for the attachment to more than 150 units a week, Miran Aprehamian, director of production, announced. The company's factory in East Orange, N. J., is now equipped so that production can immediately be increased to turn out more than 250 units a week. Dr. Leon W. Wells, inventor of the Pola-Lite 3-D System, has improved the new unit which now offers complete flexibility for exhibitors in showing both 3-D and 2-D programs with the unit remaining on their projection machine in both cases.

Defense Dept. and COMPO To Cite Bookers of Short

The 10 film company branch managers in the exchange territory where the most bookings are obtained for "The Price of Liberty" in proportion to the number of conventional theatres and drive-ins operating in the area, will be honored by the U.S. Department of Defense and the Council of Motion Picture Organizations. The awards, which will be signed by Defense Secretary Wilson, will be presented about October 1 and will be based on bookings from now until September 15, Charles Boasberg, chairman of the general sales managers' committee, said in New York this week. "The Price of Liberty" is a salute to the women in the armed services and the roles they play in our national defense.

National Theatres Elect May

The board of directors of National Theatres this week elected Alan May treasurer, Charles Skouras, president, announced in Hollywood. Mr. May, formerly associated with the Chase National Bank, joined the circuit in 1934 and became assistant to the late Henry C. Cox, whom he now succeeds.

CINEMASCOPE LIKES THE FRESH AIR OF DRIVE-INS

DESPITE EARLIER indications that the nation's drive-in patrons might have to get along without CinemaScope this summer, reports this week indicate that in at least four areas of the country the vehicular trade is offered CinemaScope with *stereophonic sound* and, even more importantly, that they are buying the idea with ready cash.

The reports are from Texas, Salt Lake City, Chicago and Denver, and they are happy news to Spyros Skouras, 20th-Fox president, who has been unflinching in carrying out the company's policy with respect to stereophony, indoors and out. Mr. Skouras, in the annual report to stockholders, also was happy to announce this week that CinemaScope pictures now are grossing roughly 95 per cent higher than comparable conventional films.

Drive-in Debut Reported Very Well Received

The news on CinemaScope's debut at Texas drive-ins came from exhibitor Claude Ezell, who last week opened "The Robe" at his 500-car Jacksboro drive-in, Fort Worth, and his 750-car Gulf drive-in, Corpus Christi. Both openings were said to have been "enthusiastically" received by press, public and other theatre folk. Utilized in both instances were a new in-car stereophonic speaker unit, containing three horns, developed by Mr. Ezell. The unit is encased in a lightweight plastic enclosure attached to the dashboard or mirror.

Preceding both openings were strong advertising, publicity and exploitation campaigns. Response was such that the Ezell circuit is going ahead with CinemaScope installations in its other drive-ins.

MGM CINEMASCOPE SHORT DUE MAY 25

MGM announced this week it will release May 25 its third CinemaScope musical short, titled "The MGM Jubilee Overture," and to be available for exhibition with the company's third CinemaScope film, "The Student Prince." Previously MGM produced "Poet and Peasant" with "Rose Marie" and "Merry Wives of Windsor" with "Knights of the Round Table." The "Jubilee Overture," directed by Johnny Green, will contain 11 selections from top MGM musical films of the past.

The Salt Lake City report was filed by Erick C. Peterson, operator of the Motor Vue drive-in, who announced that his third week gross for "The Robe" rose to $9,000, exceeding the take for the second week. The three-week run also broke the previous playing time record by 11 days.

CinemaScope's Omaha debut was at the 750-car Airport drive-in, owned by J. Robert Hoff, who also is general manager of the Ballantyne Equipment Company. Mr. Hoff reported that despite "near-freezing weather" he had a full "house" for the opening of "Beneath the 12-Mile Reef" and that all comments had been extremely favorable.

Two speakers per car are being used in Mr. Hoff's situation. Four speakers, two gray and two blue, are on one post, with customers instructed to put two speakers of the same color in their cars. Said Mr. Hoff: "Patrons thrilled with giant screen pictures and stereophonic effect. Many patrons commented that drive-in stereophonic sound gives an even better illusion than the conventional indoor theatre." The business was such that Mr. Hoff added, "We discovered that we'll need two cashiers for the concessions in the future."

Two in CinemaScope For Chicago Area

The Chicago area drive-in to show CinemaScope was the Twin Open-Air drive-in on the city's south side, where 20th-Fox's "The Robe" was shown on the south screen and Warner Brothers' "The Command" on the north screen. Cars were equipped with two speakers, one attached to each side of the car.

In Denver, the new 1,250-car Centennial drive-in opened with "The Robe." The operation, a twin-screen affair, was built by Television Theatres, Inc., and is said to be the first to be equipped with Simplex stereophonic sound.

In his remarks to 20th-Fox stockholders, Mr. Skouras also pointed out that approximately 75 pictures in CinemaScope are in release or about to be released in the near future. With the availability of this product, he said, "it is believed that installations will be made at a greatly accelerated rate during the forthcoming year."

Perspecta Is Well Received in East

Perspecta Stereophonic Sound, the single optical track system which is sponsored by Loew's and has been adopted as well by Paramount and Warner Brothers, was given its first public demonstration in New York at Loew's State theatre last week before an enthusiastic audience of exhibitors and other industry folk.

The show, which utilized three speakers behind the screen, consisted of a Perspecta demonstration reel, two MGM symphonic shorts—"Capriccio Italien" and, in CinemaScope, "The Merry Wives of Windsor," and clips from MGM's "Julius Caesar" and the company's first CinemaScope feature, "Knights of the Round Table."

The demonstration reel, which introduced the program, emphasized what is heralded as Perspecta's strongest selling point: that is, it is a "compatible" sound system in that prints equipped with Perspecta tracks can be played conventionally through a single horn or, in conjunction with a Perspecta integrator unit, through two or more horns for directional effects. At the press conference following the theatre showing, Arthur M. Loew, president of Loew's International, said that the price for a Perspecta installation is considerably lower than for magnetic sound, since the Perspecta integrator unit costs between $800 and $900, as compared to the cost of the Penthouse installation for magnetic stereophonic sound.

Mr. Loew said also that within the next two months all Loew theatres abroad will be equipped with Perspecta sound, since MGM has made it mandatory that all its CinemaScope prints for release abroad (which are equipped with Perspecta tracks) must be played "stereophonically".

Asked why Loew's in the domestic market continues to release its CinemaScope pictures only in magnetic stereophonic sound, Mr. Loew answered that there are about 3,200 theatres in the U. S. equipped for magnetic sound with only Loew's State equipped for Perspecta. In response to another question, he said that once there are 3,200 U. S. theatres equipped for Perspecta, he would think it "wise" for MGM to switch to Perspecta for its CinemaScope pictures domestically too.

As announced previously, all MGM pictures, other than its CinemaScope productions, will be released with Perspecta sound both in the U. S. and abroad. The same policy holds true of Paramount and Warner Brothers, although the latter's specific policy in regard to CinemaScope has not as yet been clearly defined.

Also attending last week's press conference was C. Robert Fine, president of Fine Sound, Inc., licensor of the system, and Sherman Fairchild, president of Fairchild Recording Equipment Company, the first manufacturer of Perspecta equipment.

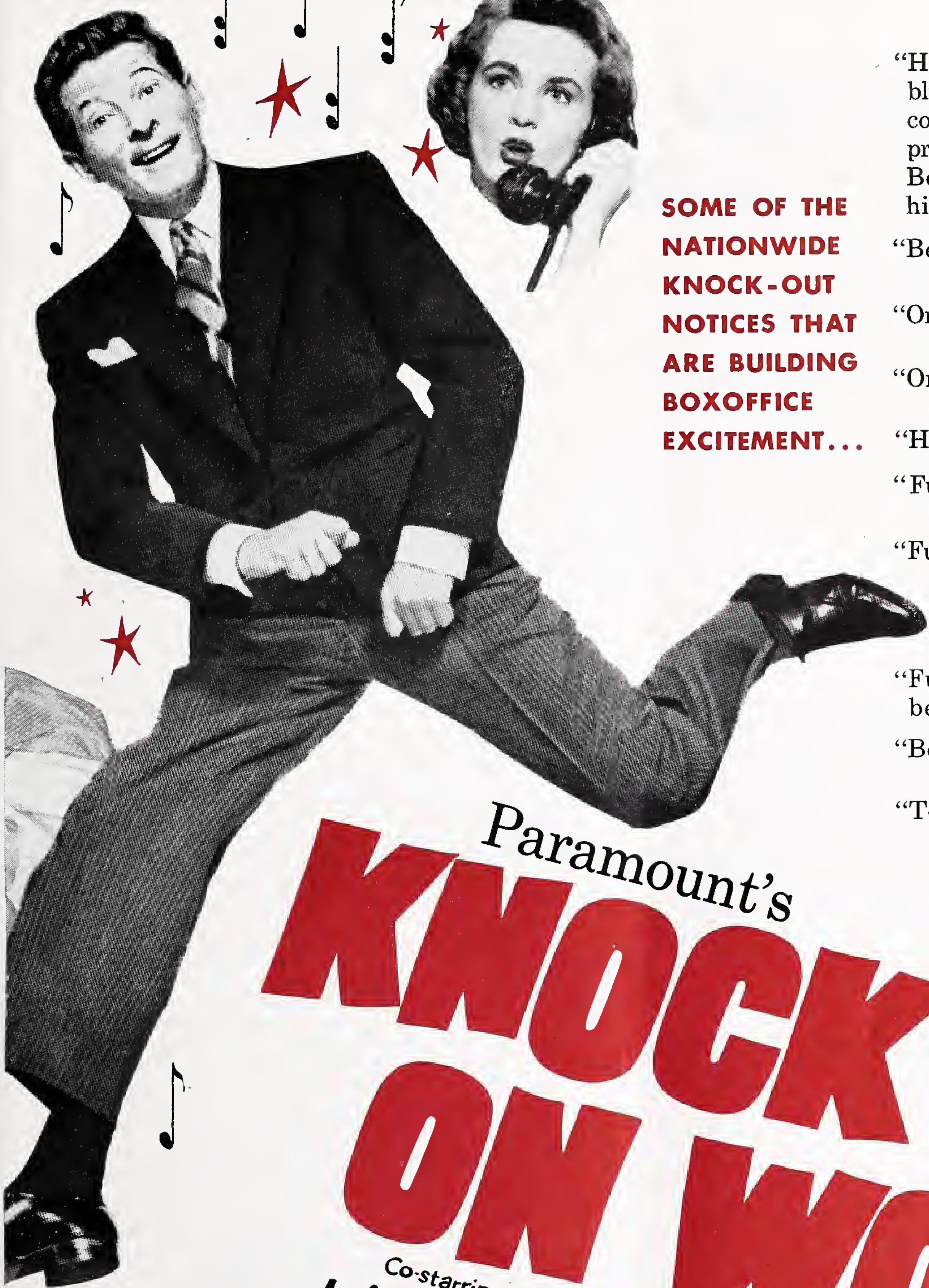
DANNY KAYE'S "BEST AND FUNNIEST"

—*N.Y. Daily News*

IS "SURE-FIRE MONEY-MAKER!"

—*Film Daily*

Across the nation, engagements in New York, Los Angeles, Boston, San Francisco, Philadelphia and Washington, have without exception, topped all previous Paramount grosses or played dollar for dollar with "The Greatest Show On Earth." Word-of-mouth is sweeping the country as these cities add raves to the National magazine and syndicate acclaim that this is Danny's funniest and best—the picture that makes him one of the industry's top mass-appeal stars...



SOME OF THE NATIONWIDE KNOCK-OUT NOTICES THAT ARE BUILDING BOXOFFICE EXCITEMENT...

"Highest rating. Only once in a blue moon does a picture as funny come our way. The laughter it provokes is tonic to body and soul. Bound to be another Capitol film hit." —*N.Y. Daily News*

"Best Kaye ever had." —*Look Magazine*

"Orchidemy Award to Kaye." —*Walter Winchell*

"One of the funniest!" —*Life Magazine*

"Hilarious!" —*Louella Parsons, INS*

"Funniest Kaye ever made." —*Parents' Magazine*

"Funniest comedy in years." —*Los Angeles Herald Express*

"Danny at his madcap best." —*San Francisco News*

"Funniest of the year—Kaye's best!" —*Boston Post*

"Boxoffice bonanza." —*Hollywood Reporter*

"Top grosser in mass market." —*Film Bulletin*

Paramount's

KNOCK ON WOOD

SONGS:
"KNOCK ON WOOD"
"ALL ABOUT YOU"
"MONOHAN O'HAN"

Co-starring
MAI ZETTERLING

Words and Music by
SYLVIA FINE · Written, Produced and Directed by NORMAN PANAMA and MELVIN FRANK

Choreography by
Michael Kidd

Color by **TECHNICOLOR**

Boxoffice Opportunity Knocks With All These Paramount Big Ones:

ELEPHANT WALK
(Technicolor)

CASANOVA'S BIG NIGHT
(Technicolor)

THE NAKED JUNGLE
(Technicolor)

CEA LAUDS WB SOUND TESTS

Resolution Voices Thanks for Recent Experiment; Caution Still Urged

by PETER BURNUP

LONDON: The General Council of the Cinematograph Exhibitors Association meeting here last week adopted a resolution recording the Association's appreciation of the recent tests here, sponsored by Warners, of single optical track versus four magnetic track stereophonic sound.

This came as surprise was evinced here at cable advices from New York that the Rank Organisation had gone in with Warner Brothers, Paramount and MGM for the adoption of Perspecta sound track in the making of future films.

Talks About License

It is understood that the Rank interest in the process to date is that of equipment makers only and not that of film producers. It is known that Thomas A. Law, managing director of Rank's British Optical and Precision Engineers' Ltd., has been discussing with MGM the issue of a license to his company for the manufacture of Perspecta equipment.

The sound process was heard in Europe for the first time at a festival screening of "Knights of the Round Table" at Cannes. High praise was there accorded the sound value of the system.

Leslie Knopp, C.E.A.'s technical adviser, has made a further report to the Association in the light of recent American announcements of new stereophonic or anamorphic systems. Dr. Knopp continues to counsel caution among exhibitors until some measure of standardisation or interchangeability is achieved.

Cites General Opinion

He deals also with the recent Warner test and says, in part: "The consensus of opinion seems to be (a) The stereophonic sound was superior in quality and had a greater "fullness" of tone. (b) The single-track optical sound with a single speaker was adequate both in respect of legibility of speech and general quality of music reproduction. The view has been widely expressed that as far as speech is concerned, there is practically no difference in the two systems between legibility or quality of the sound.

"It was generally thought the improved quality of music reproduction would not be widely appreciated by the public, and that the qualitative superiority of the stereophonic sound system was not commensurate with its high installation and maintenance costs."

Dr. Knopp records that the test was carried out on a strictly fair and impartial basis. Western Electric, he reports, was responsible for the installation, alignment and adjustment of the entire sound equipment.

Reluctance Increasing

In view of the Knopp report and the current confusion of systems in America reluctance grows among exhibitors to install either stereophonic or anamorphic systems.

Some of the Rank Odeons in the London suburban areas will shortly be playing "The Robe." These will be included in the 75 houses which Mr. Rank originally undertook to equip with CinemaScope. No further installations are contemplated by the Rank group.

▽

C.E.A.'s General Council this week formally noted Chancellor Richard Austen Butler's Entertainment Tax concessions and decided to write thanking him for the remission which he has made and "which are accepted in the hopeful expectation of concessions to follow in future years."

General felicitation being the order of the day, the council also recorded its gratitude to Sir Alexander King who had led the tax campaign and to several other allies in the fight, and Robert Clark, president of the producers' association, who had helped. "Realist" exhibitors then got down to consideration of their strategy in the immediate future, particularly on the question of Who Takes What—and How Much—out of the tax windfall.

Meet on Allocations

The standing committee of the Four Trade Associations had a meeting this Wednesday which afforded a convenient and early occasion for decisions in regard to the division of the spoils. The debate was to be a three-cornered affair with producers seeking the assurance of that minimum of £3 millions which they demand from the Eady Pool and distributors (notably the Americans, be it said) hanging on desperately to whatever the tax remissions bring them.

Following their tax triumph, exhibitors are in a peculiarly militant mood. On the face of it, they are in a strong tactical position for at least they—unlike either producers or distributors—have consistently had all their cards face up in their talks with Whitehall.

▽

The report of the committee of investigation into the laboratories' dispute here is now in the hands of the Labour Minister. After his consideration of the committee's recommendations copies of the document will be handed to the parties in the dispute. It was anticipated that the recommendations would be made public at the end of this week.

▽

A representative gathering of trade and local notabilities saw Lord Provost of Glasgow Thomas A. Kerr present Sir Alexander King with the Arthur M. Loew plaque at a luncheon in Glasgow.

Among those present were Charles Goldsmith, MGM's assistant managing director; Mr. Tom Johnston, former Secretary of State for Scotland; Dr. Honeyman, Lord Rector of Glasgow University, and a large number of exhibitors headed by George Singleton, chairman of the Scottish Branch of the C.E.A.

20th-Fox, Allied Artists In Film Deal

A joint production and distribution deal between 20th Century-Fox and Allied Artists involving two pictures in CinemaScope, "The Adventures of Hajji Baba" and "The Black Prince," was announced last week.

Under the partnership arrangement both pictures will be made by Allied Artists. Allied Artists will have sole distribution rights to "The Black Prince" in the Western Hemisphere and 20th-Fox will have the Western Hemisphere rights to "The Adventures of Hajji Baba." Both pictures will be distributed by 20th-Fox in the Eastern Hemisphere.

"Hajji Baba" was scheduled to start production on the coast last week. It is a Walter Wanger picture in color by Technicolor with Elaine Stewart and John Derek heading the cast. "The Black Prince," also Technicolor, will be produced by Walter Mirisch, with filming slated to start in London June 15.

Participating in the contract discussions for 20th-Fox were Spyros Skouras, president, and Al Lichtman, director of distribution; for Allied Artists, Steve Broidy, president, Mr. Mirisch and Mr. Wanger.

Allied Artists Shifts Canadian Distribution

Allied Artists has changed its distribution arrangements in Canada. International Film Distributors, Ltd., will handle its pictures under the name, Allied Artists Productions, Ltd. The firm's products have been handled by J. Arthur Rank Film Distributors, Ltd., using a special sales force headed by Frank Vaughan. The arrangement with International is for five years. It includes 16mm film. The firm's president is Nat Taylor. Other officers are D. V. Rosen, general manager; H. F. Mandell, secretary-treasurer. Negotiators for Allied Artists were George D. Burrows, executive vice-president and treasurer; Ed Morey, vice-president; and Oscar Hanson, representative for the company in Canada.

REMBUSCH ASKS ALL-OUT AID FOR PRODUCT PLAN

Writes TOA's Reade Any Other Plan Will Get the Support of Exhibitors

INDIANAPOLIS: A call for joint exhibition support of Allied States' or the Theatre Owners of America plans to boost motion picture production was sounded in an open letter by Trueman T. Rembusch, president of Allied Theatre Owners of Indiana, last weekend.

Mr. Rembusch's open letter, addressed to Walter Reade, Jr., TOA president, expressed appreciation of the latter's support of the Allied-Makelim plan. "If TOA," the letter declared, "comes out with a plan that will increase production there will be substantial and tangible Allied support for the plan by playoff of the pictures."

Sees "Substantial Support" Of Plan by TOA Members

"I believe too," Mr. Rembusch added, "that due to the emergency created by the product shortage, and due to your example, there will be substantial and tangible support of the Allied-Makelim plan by TOA members." Mr. Rembusch prefaced these remarks by stating that he could not speak officially for National Allied, but could speak for Indiana Allied, adding that he also could "echo the sentiments of many Allied exhibitors across the land."

Copies of the letter, dated April 16, were addressed to Leonard Goldenson, president of American Broadcasting - Paramount Theatres; Abram F. Myers, Allied general counsel, and Ben Marcus, Allied president, among others. Copies also went to the trade press. Mr. Rembusch expressed thanks in his letter for Mr. Goldenson's laudatory comments regarding the Makelim plan. He opened his letter with comments on a story in a trade publication, indicating that TOA plans to vie with Allied in production projects.

Calling the article "distributor inspired," Mr. Rembusch declared, "Families fight, yes, but when the house is burning down all join in to carry water to put the fire out. I believe," he continued, "the exhibitors in Allied and TOA realize that their house is burning down due to the artificial product shortage."

Hits "Inflated" Costs and "Pork Barrel" Technique

The Indiana Allied president then hit what he called "pork barrel" techniques of the majors, referring to "inflated" costs of pictures, "freezing out" of independent producers by the majors, and the control by the major companies of the distribution outlets. He also expressed his conviction that not nearly enough pictures are being produced in Hollywood.

Mr. Rembusch then referred to TOA's projected board meeting this June. "Please convey to your board," he told Mr. Reade, "my expression of deep interest in any plan that they may formulate to increase production of motion pictures. For with the exhibitor's house burning down, unless all exhibitors join together to carry 'buckets of production water' the exhibitor's house and exhibitor will be consumed," Mr. Rembusch said in conclusion.

COAST EXHIBITOR ATTACKS DECREES AS "IMPOSITIONS"

A strongly-worded letter to Andrew F. Schoeppel, chairman of the Monopoly Sub-Committee of the Senate Select Committee on Small Business, has been sent to Albert Hanson, chairman of the Trade Relations Committee of the Southern California Theatre Owners Association, seeking relief "from the burdens and impositions thrust upon us by the so-called Paramount decrees negotiated by the Department of Justice."

In his letter Mr. Hanson pointed out that he was in favor of self-regulation in business. However, he declared, "when the entertainment of 160,000,000 people is turned over to eight companies by the courts, with the approval of the Justice Department, and 12,000 or 15,000 small business men are put at the mercy of that group, I feel that the Justice Department should take some action and if they are remiss then the Senate Select Committee on Small Business should recommend to the Congress that a Government commission be placed over this business to regulate same."

The letter, mailed March 23 and released this week, was prompted by a letter forwarded to Sen. Schoeppel by Assistant Attorney General Stanley N. Barnes, dated March 5, which was in answer to a previous letter to the Senator from Mr. Hanson.

Stating that he has read many pages of opinions handed down by the Anti-Trust Division of the Justice Department, Mr. Hanson declared, "Everything I have read goes to prove that the Paramount consent decree took care of the major distributors and, with the exception of a few independent theatre operators who were able to obtain first run pictures by threats of suit, the decrees have worked out to the disadvantage of the small circuit and independent theatre owners. We are the victims of a market of scarcity and the creation of a monopoly by these decrees through which the buying power, which we formerly had, has been taken away from us and we are now in a position where we cannot trade in the ordinary business sense on a buyer and seller basis which is fair to us."

He said it was true, "as stated in Mr. Barnes' letter, that television is competitive to the industry." However, he said, "it is not the answer to the closing of all the theatres that have been forced to close. A great proportion lies with the distributors," he asserted.

Mr. Hanson, concluding his letter, suggested that the Senate Small Business Committee and Justice Department observers sit in at the arbitration meeting called for May in New York by the Motion Picture Association of America "so they will be able to get the feel of what is actually transpiring in our business."

Ad Cites Film Benefits To Retail Businesses

The power of the film theatre to lure people out of their homes and into shopping neighborhoods is linked to the newspapers' advertising power in the ninth ad of the Council of Motion Picture Organizations to be published in *Editor and Publisher* this week. Headed by "Movies Get 'Em Out of the House," the ad states that every time the family goes to its favorite movie theatre the other retail establishments in the area benefit—if not from direct purchases then from the display of goods and their names. For the movie theatre, it adds, shares its customers; indeed, after luring the family out of the house, the film theatre probably gets for itself less of the shopping dollar than the family spends elsewhere.

Donohue Quits Paramount

James J. Donohue, Paramount central division sales manager, has resigned, effective May 15, it was announced in New York Wednesday. At that time, no successor had yet been named.

THE "MAGNIFICENT" CAMPAIGN IS LAUNCHED
HOLLYWOOD PRESS PREVIEW APRIL 20
NEW YORK PRESS AND EXHIBITOR PREVIEW APRIL 26
SCHEDULED FOR RELEASE IN AUGUST

From the company that gave you
"The Glenn Miller Story" comes a dramatic achievement
that reaches new heights of greatness...
The Universal-International production
of Lloyd C. Douglas'

"MAGNIFICENT OBSESSION"

superb in color by TECHNICOLOR

starring **JANE WYMAN • ROCK HUDSON**

BARBARA RUSH with Agnes Moorehead, Otto Kruger and Gregg Palmer

Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter

FOX SCOPE BIG IN AUSTRALIA

by FRANK O'CONNELL
in Sydney

CinemaScope has definitely clicked in Australia.

"The Robe" has run upward of 11 weeks in Sydney, 10 in Melbourne and eight each in Brisbane, Adelaide and Perth. These figures, particularly for Brisbane, Adelaide and Perth, are almost unbelievable. There have been no runs to approach these in the post-war period. More than 1,000,000 people in Australia have now seen "The Robe." This is approximately one person out of every nine.

Neither 3-D nor any kind of so-called wide-screen presentations received a response comparable to that for "The Robe." Nevertheless, outside of the Hoyts organization, there appears to be no great hurry among the exhibitors to install the new medium.

While CinemaScope pictures ("The Robe," "How to Marry a Millionaire" and "Beneath the 12-Mile Reef") continue to get the lion's share of the box office, there are some standard dimension films doing remarkable business, the most outstanding by far being "The Moon Is Blue" with upwards of 10 weeks at the Sydney Century. An interesting point about this picture is that the advertising campaign has been nothing unusual, and there has been no outcry by any moralist group against the picture.

Another picture which has astounded circuit chiefs is "The Malta Story," which went into the Sydney Capitol on a new policy. The Capitol previously had been a weekly change house, showing mostly revivals and second runs. "The Malta Story," however, was booked to coincide with the Royal visit and advertised for a long run. Little hope was felt that it would last more than a couple of weeks, but response was such that a six-week run was indicated.

▽

Australia's first drive-in theatre opened recently in Melbourne. This is the operation in which Hoyt has substantial interest. Reports are that it is an unequalified success. Operators of conventional cinemas are watching the experiment closely and with a certain amount of trepidation, wondering just what kind of competition the open-air theatre will offer.

▽

Victoria has decided to reimpose price controls on theatre admissions. It has been announced officially that a new scale of charges and the date of operation will be fixed after a conference between Government officials. Labor Premier Cain said that recontrol would lead to lower charges at some theatres. He also reported that all but one of the theatre owners had answered the Government request as to why admission prices had been raised after the abolition of the entertainment tax, but, he added, these replies were considered unsatisfactory.

Jack Graham, secretary of the Cinematograph Exhibitors' Association, has said that reimposition of controls is unjustified. Since 1939, he said, admission prices have risen an average of 68 per cent, against Melbourne's cost-of-living increase of 201 per cent. It is believed that top level industry representation may be made at the last minute to halt recontrol.

▽

Nearly a quarter of a million dollars worth of valuble film property was destroyed when the Film Centre in Stanley Street, Brisbane, was gutted by fire recently. Damage was conservatively estimated at £100,000, and among the loss was theatre equipment, films, records and cash. The Centre was the old Cremorne theatre, recently renovated and converted into offices and occupied by most of Brisbane's film exchanges.

SWEDEN

by LARS ERIC SVENSSON
in Stockholm

Twentieth Century-Fox's second CinemaScope production, "How to Marry a Millionaire,"played a number of weeks at the Rigoletto here, the same theatre where "The Robe" opened a few days before Christmas. Public response has been somewhat better in both instances than the critical reception. Outside of Stockholm, exhibitors are going very slowly in equipping for CinemaScope, remembering as they do some unhappy experiences with 3-D. It is reported, however, that Stockholm's second run Park theatre soon will equip for the anamorphic process and become a first run house. The Rival will show "The Robe" second run.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Life insurance for patrons, similar to that in force for transportation companies' passengers, but to be paid for by the exhibitors, is advocated for theatres throughout Mexico by the powerful National Cinematographic Industry Workers Union (STIC). The action, STIC explains, was prompted by the recent fire that destroyed the 1,600-seat Cine Granat, local subsequent run theatre, and, though nobody was hurt, did spell a close brush with disaster. Exhibitors say that there must be some other way than having them bear all the cost of providing the insurance.

Sale for a reported $700,000 of their leases to the Cines Florida, Opera, Ermita, Colonial and Coloso, local subsequent run theatres with a total seatage of 25,000, was made by the brothers Samuel and Oscar Granat to Manuel and Ernesto Espinosa Iglesias, Gabriel Alarcon and Luis Castro Vazquez, important exhibitors here. Sale of the theatres, which have an estimated value of $3,000,000, was the most important deal of its kind here in recent years.

The Florida and Ermita will be run by Messrs. Espinosa Iglesias and Castro Vazquez along with their Operadora de Teatros circuit. Mr. Alarcon will run the Opera, Colonial and Coloso with his Cadena de Oro circuit. The Granats have said that the sale does not mean that they are retiring from exhibition and intimate that they have plans afoot to build one or more new theatres here.

▽

Manuel Espinosa Iglesias, a top distributor and exhibitor, has been refused an official permit to organize a company to distribute 40 films in the United States. In denying the permission, the Ministry of the Interior indicated that Exportmex is capable of all Mexican film distribution abroad.

▽

The local Exhibitors Union has asked the City Government and President Adolfo Ruiz Cortines to reject all permits for the building of new cinemas. The Union contends that there already are too many cinemas in Mexico City, 150, and that although the local population is more than 3,500,000, the theatre-going public makes competition between theatres too difficult for the good of all. Theatre operating costs have increased 400 per cent in recent years; business is not good for all exhibitors, and the admission price ceiling of 34 and 46 cents make things tough for most, the Union said.

▽

"Limelight" was the top grossing picture here in 1953, bringing in $232,000 in a six-week run at the select Cine Roble at a 46-cent top and in the eight-week move-over at the Cine Palacio at a 34-cent top. CinemaScope's debut here continues to be most lucrative. 20th-Fox's "The Robe" still is doing fine business at the Cine Mexico after grossing a record $86,255 in 28 days at 46-cent top.

ITALY

by DR. ARGEO SANTUCCI
in Rome

The Levant Film Company has been established here for the dubbing of Italian pictures into Greek, Turkish, Arabian and Egyptian versions, the bulletin of Italian Films Export announces. The move is designed to aid Italian films to penetrate Near Eastern countries where showings in original-language versions or with subtitles have been rather less than satisfactory.

About 1,500 permits for export of Italian films were granted by the State Department for Foreign Trade during 1953, it has been announced. Portugal was first on the list, having imported 75 features in the year, followed by Egypt with 67, Switzerland 55, Venezuela 51, Uruguay 45, France 43 and West Germany 39. The United States was 15th on the list with 28 films and Britain 20th with 17 films. Profits from the exports last year are estimated at $6,500,000, an increase of 70 per cent over 1952.

Subscriber TV Called Media Boon

Subscription television will take nothing away from present TV and will increase the number of stations as well as the usefulness of the media as an advertising medium, Dr. Millard C. Faught, economic consultant to the Zenith Radio Corp., stated in New York Monday before the New York Society of Security Analysts.

Characterizing subscription TV as an "electronic distribution service for the delivery of a product such as pictures, legitimate shows, sports events, etc., from a seller to a buyer for a fee," Mr. Faught declared that the public has clearly shown that it would like such a service permanently.

The pay-as-you-see-it television will create new bonanzas for the motion picture industry that would tax the industry's own superlatives, Dr. Faught asserted. Phonevision, which has been studied since 1931 by Zenith engineers, would become the basis for a whole new industry, he said.

Dr. Faught declared he was certain approval would be given by the FCC to Zenith and WOR-TV, New York, to conduct field tests beginning May 31. Authorization was applied for last Friday. Dr. Alexander Ellett, Zenith research vice-president, said if authorization is granted the Phonevision system would be operated in New York without the use of telephone lines and the decoding signal would be broadcast over the air instead of conducted to the television receiver by wire.

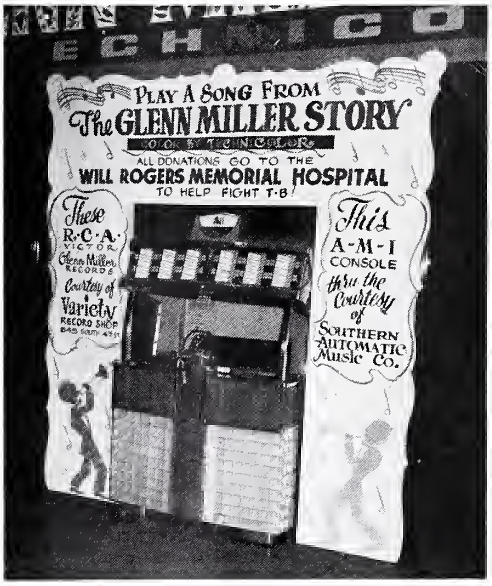
Conduct COMPO Study Of Group Insurance

Sam Pinanski, a member of the Council of Motion Picture Organizations triumvirate, who also is a director of the John Hancock Life Insurance Company, is conducting for COMPO a study of group and liability insurance for industry members. He is expected to report the results of his study at the next COMPO triumvirate meeting shortly. Robert W. Coyne, COMPO special counsel, explained the study was undertaken in response to numerous requests COMPO had received for information on the subject.

Myers, Makelim to Address Rocky Mountain Allied Unit

Abram F. Myers, National Allied general counsel, and Hal R. Makelim, independent producer, will be two of the speakers at the annual convention, May 3, of the Allied Rocky Mountain Independent Theatres. The meeting will be at the Park Hill Country Club. Ben Marcus, National Allied president, and Benny Berger, of Minneapolis, also may attend. Mr. Makelim is expected to explain further the plan for Allied-sponsored features.

LOBBY DISPLAY FOR WILL ROGERS HOSPITAL


ECHNICO
PLAY A SONG FROM
The GLENN MILLER STORY
COLOR BY TECHNICOLOR
ALL DONATIONS GO TO THE
WILL ROGERS MEMORIAL HOSPITAL
TO HELP FIGHT T-B!
These R·C·A· VICTOR Glenn Miller RECORDS Courtesy of Variety RECORD SHOP
This A-M-I CONSOLE thru the Courtesy of SOUTHERN AUTOMATIC Music Co.

SWEET MUSIC for the industry's own charity, the Will Rogers Memorial Hospital. The lobby display is at the Kentucky Theatre, Louisville, owned by Sam Switow, a member of the hospital's board of directors. It features a juke box donated by the Southern Automatic Music Company and records contributed by the Variety Record Shop. It went into action for the Kentucky's run of Universal's "Glenn Miller Story."

Canadian Exhibitors Ask Inquiry Into Shortage

TORONTO: The product shortage resulting from the advent of new screen techniques such as CinemaScope has prompted the Alberta Theatres Association to ask its regional members to have the matter brought to the attention of the Motion Picture Industry Council of Canada. In its letter to member exhibitors, the Association points out that many independent theatres "in this province have been playing product from some of the major companies for 25 years and over and now are in the position of not being able to secure product from them on account of not having the necessary equipment."

Philadelphia Tent Honors U.A. and Mary Pickford

Mary Pickford, one of the founders and co-owner of United Artists, will be guest of honor at the gala United Artists 35th anniversary testimonial dinner to be sponsored by the Variety Club, Tent 13, in Philadelphia May 5, it was announced in Philadelphia this week by Jay Emanuel, chairman of the dinner committee. Honoring Miss Pickford and UA at the Bellevue-Stratford Hotel dinner will be distribution, production and exhibition leaders. Miss Pickford, now a member of the company's board of trustees, formed the company in 1919 with Douglas Fairbanks, Charles Chaplin and D. W. Griffith.

AB-Para. Net $1,110,000 in 1st Quarter

In a report mailed this week to stockholders of American Broadcasting-Paramount Theatres, Inc., Leonard H. Goldenson, president, announced that estimated consolidated earnings for the first quarter of 1954 amounted to $1,110,000, including $1,039,000 from operations, and $71,000 from capital gains. Earnings per share after preferred dividends of $133.393 were 23 cents from operations and 25 cents including operations and capital gains.

These earnings compare with the 1953 first quarter earnings of $5,732,000 including $1,480,000 from operations and $4,252,000 from capital gains. Earnings per share, after preferred dividends, were 35 cents from operations and $1.42 including operations and capital gains.

The 1953 figures include the earnings through February 9, 1953, of station WBKB in the amount of $103,000 (after taxes). This station was sold at the time of the merger and the 1953 capital gains arose principally from this sale.

Mr. Goldenson reported that theatre grosses for the first quarter were close to 1953 levels for the same period. He said that theatre earnings, however, were off due to continued high film rental costs, an increase of $325,000 in depreciation charges over the first quarter of 1953 and the effects of television for the first time in many of the smaller towns, particularly in the south and midwest.

Stockholders Support Rackmil Decca Records Management

Milton R. Rackmil, president of Decca Records as well as of Universal Pictures, last week won support for his policies in the first named company, from its stockholders. Mr. Rackmil's management had been under heavy and well publicized fire for several previous weeks. The vote was 937,000 to 147,850. Mr. Rackmil commented: "Our stockholders seemed cognizant of the character of the opposition and the weakness of their charges. We would like to assure them that their confidence will be rewarded." The group opposing Mr. Rackmil was led by ousted director George Lloyd. Elected directors in addition to Mr. Rackmil were Leonard W. Schneider, executive vice-president of Decca; Robert W. Leo, Harold L. Thorpe, and Samuel H. Vallance. Stockholders approved management's proposal to increase authorized capital stock from 1,500,000 shares to 2,500,000.

Reade Opens in Trenton

Walter Reade Theatres opened its second drive-in theatre in the Trenton area Saturday evening. It is the Trenton Drive-In, one-half mile south of Robbinsville. It holds 800 cars, has a 40 by 60-foot screen.

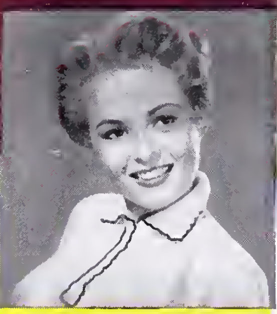
ONLY A GANGSTER KILLER KNEW THE SECRET

HERBERT J. YATES

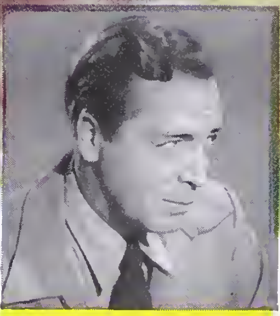
DOROTHY
STEPHEN
in

DOROTHY McGUIRE
as Chris...beautiful, fear-ridden, in a mental fog, terrified by a man out of her past.

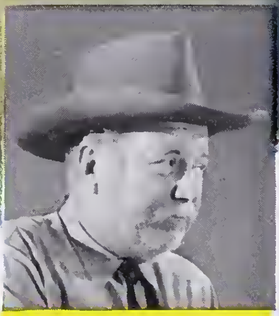
STEPHEN McNALLY
as Steve...a gangster killer, more deadly because he can be charming.



MARY MURPHY
as Randy...lovable, wholesome, in love with love and a wonderful world.



JOHN HOWARD
as Josh...a young archaeologist, his love for Chris has come too late to help her.



EDGAR BUCHANAN
as Sheriff Lafe...last of the old Western breed.

with

MARY MURPHY · **EDGAR BUCHANAN**

Screen Play by **WARREN DUFF** · Based on the Novel by **THE GORDONS**

Associate Producer-Director **WILLIAM SEITER**

A REPUBLIC PICTURE

RON HAGERTHY

as Hack...an engaging young Westerner, overwhelmingly in love with Randy.

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

JULES LEVY, Arthur Gardner and Arnold Laven, currently engaged in making "Case File F. B. I." for Edward Small, produced "Without Warning" for $85,000 back in 1951, a feat of economic magic even then, and sold a half-interest in it to the seasoned and successful Sol Lesser for $150,000, a feat of still greater stature by most standards.

That was their first picture. Their second, "Vice Squad," produced on an undisclosed but assuredly not seven-figure budget, is expected to gross about $1,700,000, worldwide, at the rate it's going now.

Latest Undertaking Also Has Important Names

It's much too early to hazard guesses about the present undertaking, but it's to be noted that this one has names as well as a title to bill with. These include Broderick Crawford, Ruth Roman, Martha Hyer, Casey Adams, Ken Tobey and Marisa Pavan. The Messrs. Levy, Gardner and Lavan are moving ahead in their chosen careers.

These are young men. They are young veterans, continuing in civilian life the intimate association they experienced in World War II. They got along well together then. They are getting along well now. They decided while in service, as so many do, on the work they would do and the way they would do it when the war would be over; and they are activating, as so many do not, their decision. It was not an overnight matter. They spent five years, separately, preparing for the joint venture that turned out to be "Without Warning."

Young Levy prepared himself for the responsibilities of producing by hiring out as assistant to Edward L. Alperson, one of the few truly all-around motion picture men (distribution, exhibition, production—see p. 4, Quigley Publications' *Motion Picture and Television Almanac,* 1953-54) in this great and difficult industry. Anybody who wouldn't have learned Show Business in that job couldn't have been listening. Young Levy listened, looked, learned.

Gardner Learned Technique In the Realism School

Young Gardner studied in a different school. His mentors were the Brothers King—Maurice, Franklin and Herman, in chronological order—who came to pictures from the vending machine business in consequence of that flurry of interest in slot-machine cinema back there around 1940 or so (they manufactured the mechanisms, known as Talkitone Soundie Projectors) and whose special forte adown their production years has been the melodrama of realism: "Dillinger," "Suspense," "The Gangster," etc. The melodrama of realism was and is the Levy-Gardner-Laven forte also. The Kings were and are its past masters.

Young Laven was to be the director of the organization's films. You learn directing by working with and for as many of the great directors (their roster changes but slightly over the decades) as intimately and earnestly as you may. A way to do this is by working on scripts, which young Laven did in the beginning, and by serving as dialogue director, which he did anon.

Separately the three young veterans of their country's service learned a great many things, not all of them coming into their joint operation with precisely identical convictions about each and all of the policies and procedures they were to observe when they began using their own money or equivalent in production, but in solid agreement, nevertheless, on certain fundamentals.

Agreed on Value of Using Handy Locales for Films

They held in common the opinion that there's no point in dashing off to a far place to shoot a background, or in building a costly set to fit a persnikity script, if the scene can be shot as well in Los Angeles (as their's are) and a standing building can be used (as the Subway Terminal Building, Orbach's Department Store and the Bank of America, for quick instance, have been used). It is due to this kind of reasoning on the part of these and other young men, such as Jack Webb and Stanley Meyer of "Dragnet," that Los Angeles lately has displaced New York, Chicago, London and other older metropoli as the setting favored by melodramatists the world around. (Chamber of Commerce approves heartily of the whole thing, too.)

These young men may or may not be first to reach the market with a film based on the F. B. I., which has become a most popular topic for fictionists these days for reasons of headline prominence, but they will be trying their best. On the basis of their past performances, their chances of making it, and of making it pay off, for exhibitors as well as for themselves, look bright.

◆

PRODUCTION companies started four pictures and finished five others to wind up the week with 29 facing the lenses.

Harry Joe Brown began producing "Violent Men," starring Top Ten-er Randolph Scott, for Columbia release. It's in color by Technicolor, under direction of Bruce Humberstone, and has Jocelyn Brando, Richard Boone, Leo Gordon and others in the supporting cast.

Nicholas Nayfack began shooting "Rogue Cop," MGM, which has Robert Taylor, Janet Leigh, Anne Francis, Steve Forrest Olive Carey and others in the cast directed by reliable Roy Rowland.

Benedict Bogeaus started "Where the Wind Dies," independent, for RKO release, with Allan Dwan directing Cornel Wilde, Yvonne DeCarlo, John Dierkes and a large cast. It is in production in SuperScope and color by Technicolor.

William F. Broidy went to work on "Wanted by the F. B. I.," for Allied Artists, with Dorothy Malone and Keith Larsen topping a cast which is directed by Harold Schuster.

THIS WEEK IN PRODUCTION:

STARTED (4)

A.A.
Wanted by the F.B.I.

COLUMBIA
Violent Men (Technicolor)

MGM
Rogue Cop

RKO
Where the Wind Dies (Bogeaus; SuperScope; Technicolor)

COMPLETED (5)

A.A.
Sons of the Navy

LIPPERT
Big Chase

20TH-FOX
Broken Lance (CinemaScope; Technicolor)

U-I
Nevada Gold (Technicolor)
Francis Joins the Wacs

SHOOTING (25)

A.A.
Adventures of Haaji Baba (CinemaScope; Technicolor)

COLUMBIA
Bandits (CinemaScope; Technicolor)
Long Gray Line (CinemaScope; Technicolor)
Joseph and His Brethren (CinemaScope; Technicolor)
Three for the Show (CinemaScope; Technicolor)

INDEPENDENT
Bandit (Shaftel; CinemaScope; Technicolor)
Night Music (Dowling; Eastman color)
Turmoil (Haas)
Case File F.B.I. (Eclipse)

LIPPERT
Race for Life (Hammer)

MGM
Green Fire (Eastman color)
Last Time I Saw Paris (Technicolor)
Athena (Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)
Mambo (Ponti-De Laurentis)

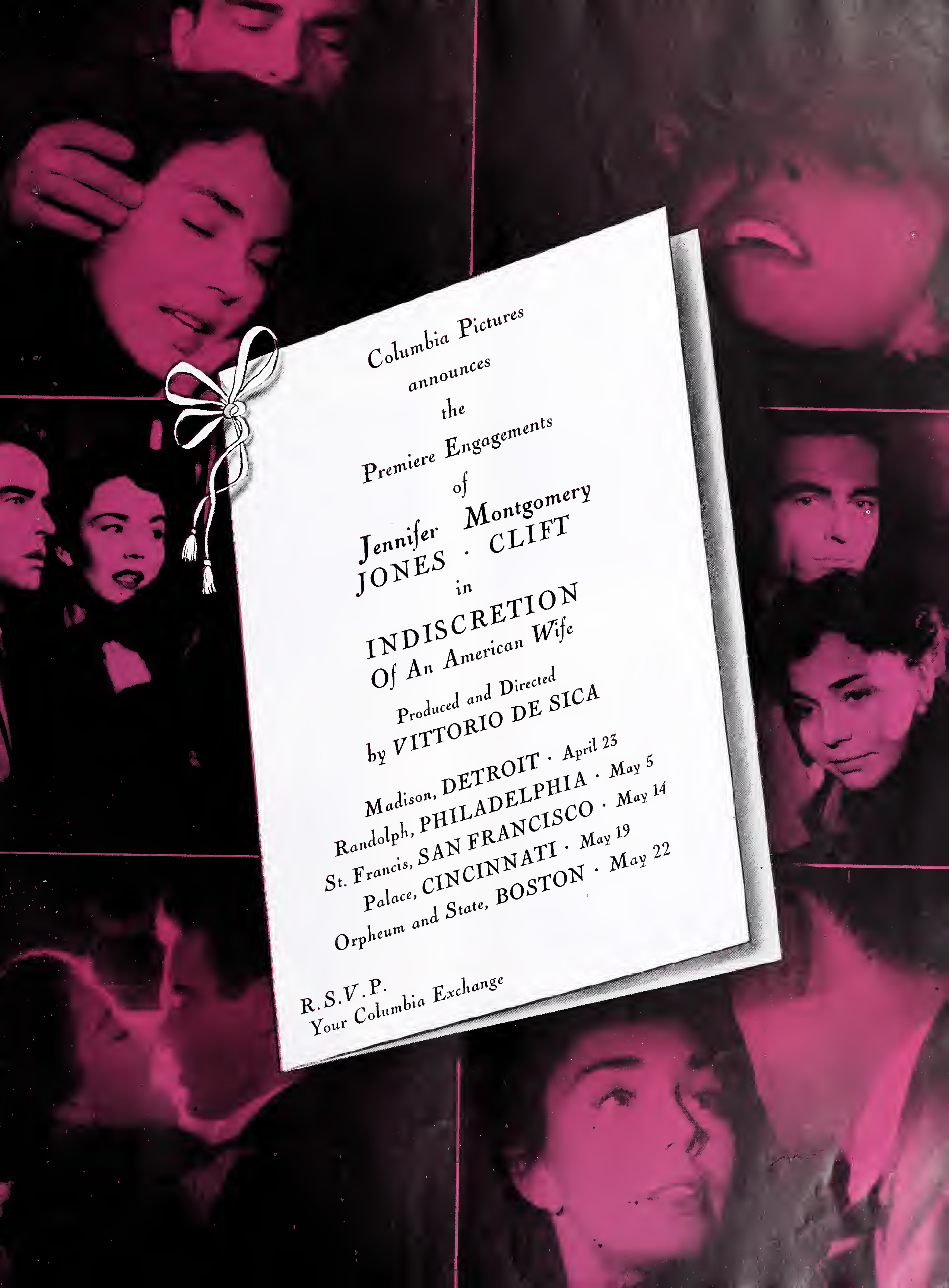
RKO
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Untamed (CinemaScope; Technicolor)
Egyptian (CinemaScope; Technicolor)

U.A.
Suddenly
Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

U-I
Shadow Valley (Technicolor)
So This Is Paris (Technicolor)

WARNER
Battle Cry (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharoahs (CinemaScope; WarnerColor)



Columbia Pictures
announces
the
Premiere Engagements
of
Jennifer Montgomery
JONES · CLIFT
in

INDISCRETION
Of An American Wife

Produced and Directed
by VITTORIO DE SICA

Madison, DETROIT · April 23
Randolph, PHILADELPHIA · May 5
St. Francis, SAN FRANCISCO · May 14
Palace, CINCINNATI · May 19
Orpheum and State, BOSTON · May 22

R. S. V. P.
Your Columbia Exchange

Fame Awards In Hollywood

HERALDING each Spring, the creative men and women of screen, radio and television received formal notification of their elevation to a particular measure of fame. It is their recognition, by exhibitors and also by radio and television editors, as best in their fields. The HERALD, in association with "Fame," the annual, and the "Motion Picture Daily", which polls the editors, are responsible. To each individual goes an AWARD OF ACHIEVEMENT. Some of the winners are seen here.

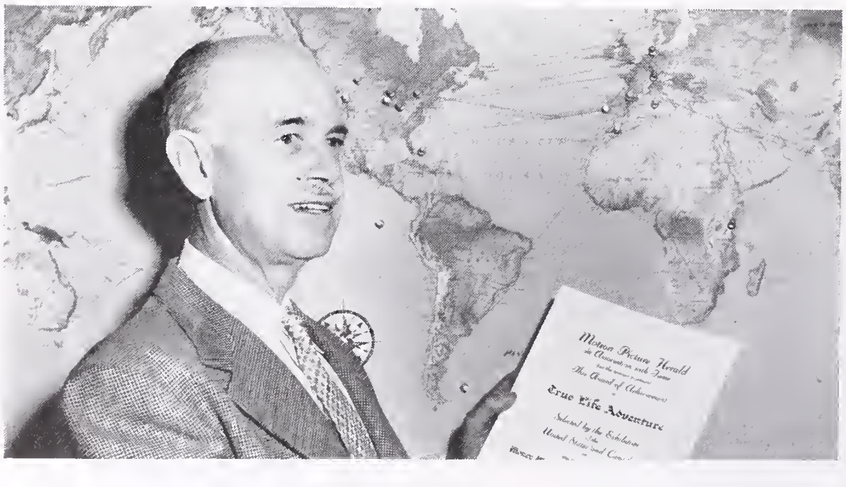
Motion Picture Herald
"Bugs Bunny" Specials
Money Making Short Subject Series
Motion Picture Herald
Merrie Melodies & Looney Tunes
Money Making Short Subject Series

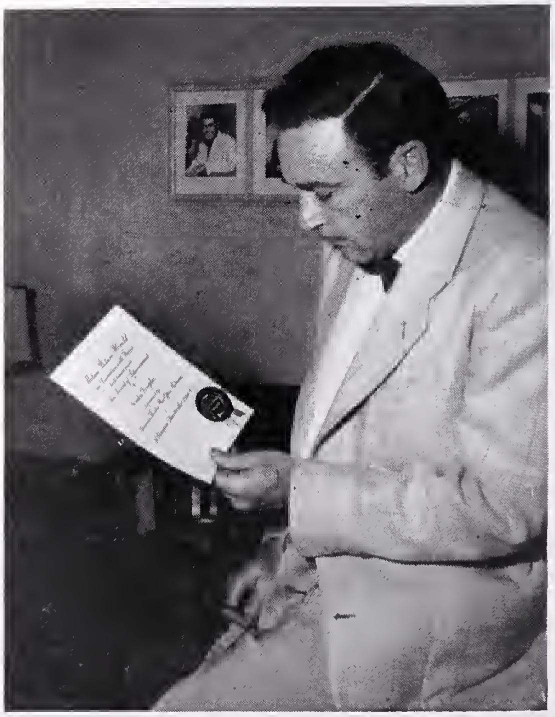
EDWARD SELZER, Warner Cartoons head, with his awards for Bugs Bunny, Merrie Melodies, and Looney Tunes.

HENRY KOSTER, a Champion Director.

JAMES STEWART, Money Making Star.

BEN SHARPSTEEN, below, who produces Walt Disney's True Life Adventures, Money Making Short Subjects.

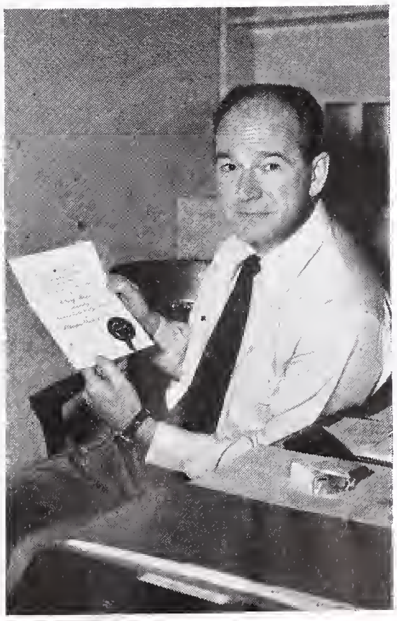


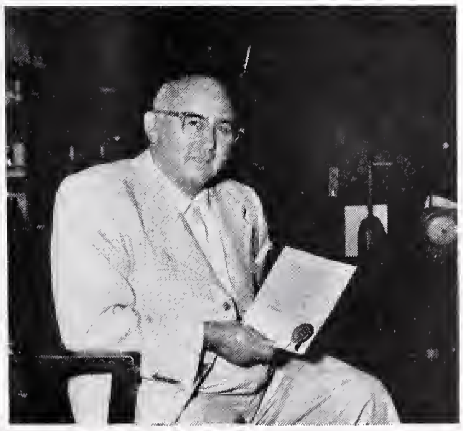


GORDON DOUGLAS, a Champion Director.

CHARLES BRACKETT, a Money Making Producer, holds his award, above. At the left, another Champion Producer, TED RICHMOND. And, at the right, GALE STORM, whom critics in "Fame's" poll chose the most promising female star on radio.

FIBBER McGEE AND MOLLY, also named in the annual poll of television and radio editors, hold their award for being the best radio comedy team. At right, MICHAEL CURTIZ, a Champion of Champion Producers. Below, left, Top Money Making Star GARY COOPER, Champion Director NORMAN TAUROG; and, right, Champion Director ANTHONY MANN.





People in The News

Eric Johnston and **Kenneth W. Clark**, president and vice-president of Motion Picture Association of America, respectively, left Washington for Hollywood last week. They were expected to return this weekend.

Leonard Erikson has resigned effective April 30 as head of the Government's "Voice of America" overseas radio program. He will rejoin McCann-Erickson, advertising agency.

Sam Shain, a member of the staff of the Council of Motion Picture Organizations since September, 1952, has resigned to devote his time to "Space and Time," a trade information service.

Ned Clarke, Walt Disney Productions foreign sales manager, sailed from New York Wednesday for a tour of the company's European office and RKO branches in England and on the Continent.

Gus A. Metzger was tendered a luncheon in his honor in Hollywood Tuesday by the Southern California Theatre Owners Association in recognition of his 10 years of service as board chairman and in tribute to his 40-year record in exhibition.

Harry K. McWilliams, advertising and public relations director for Screen Gems, Inc., has announced his resignation.

Leo Weiss has tendered his resignation as secretary of Cinema Stamp Collectors and **Seymour Glassner** has been elected to fill the unexpired term.

Hold Easter Services At Midwest Drive-Ins

KANSAS CITY: The Highway 40 Drive-in at Kansas City, where C. O. Kirby, manager, initiated the idea of Easter sunrise services nine years ago, under the sponsorship of the Lutheran Mission Association, was the place for the ninth sunrise service at that drive-in April 18. More than 1,500 persons attended, including several score walk-ins seated in the breezeway. Sunrise Easter services also were held this year at two other drive-ins in Johnson County, Kansas, and one in the new Claco Drive-in near Liberty, Mo.

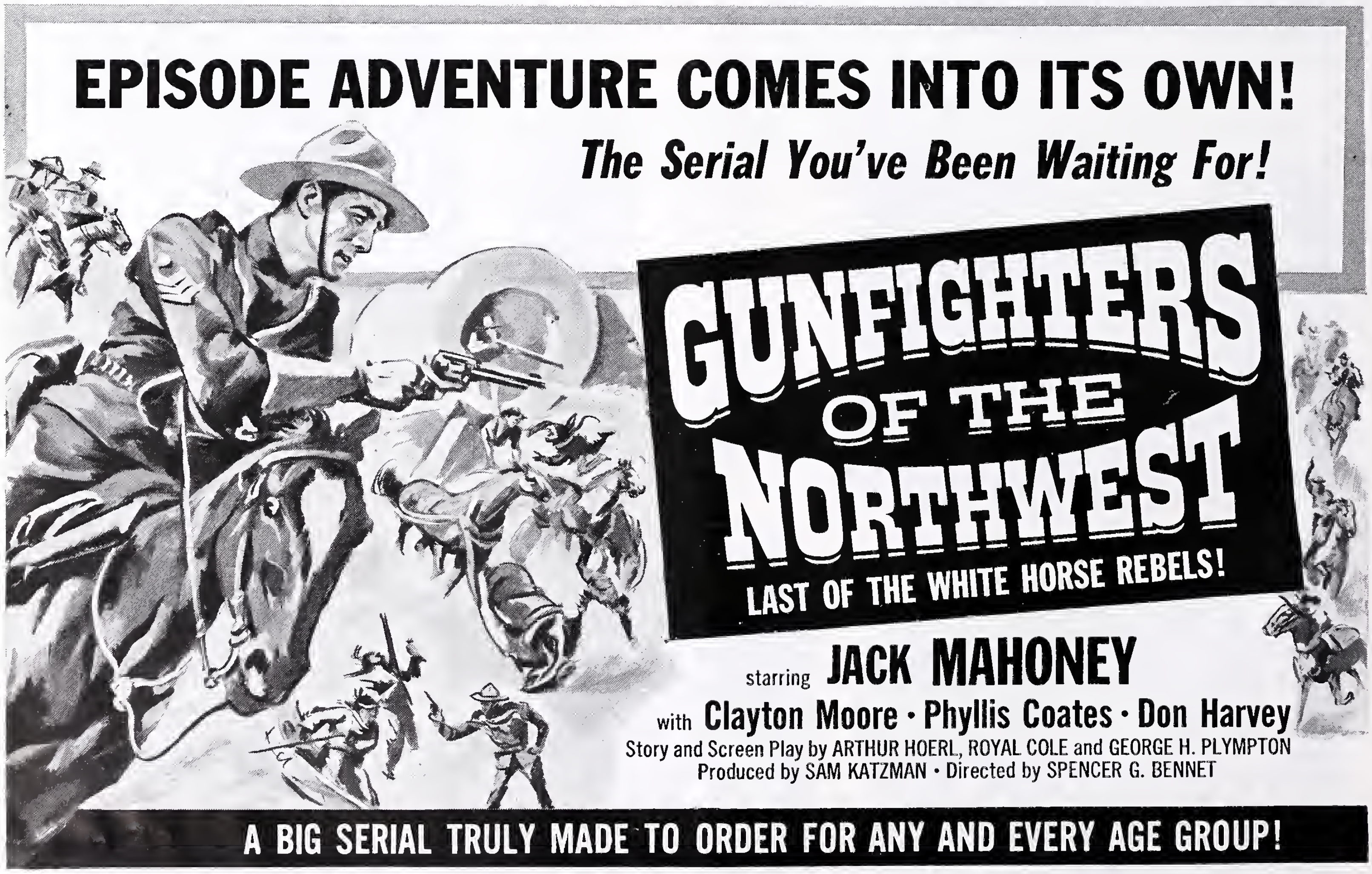
Paramount's Year Shorts To Total 60

Sixty one-reel short subjects will be released by Paramount during the year beginning October 1, Oscar A. Morgan, short subjects and newsreel sales manager, announced this week. This same number is being released during the current 12-month period. The 1954-55 period will bring release also of the usual 104 semi-weekly issues of Paramount News, he said.

All Paramount shorts are produced in the 1.66 to 1 aspect ratio which suits them to projection in aspect ratios ranging from 1.33 to 1.85-1 Mr. Morgan said. Meanwhile, he added, Paramount is making an exhaustive study with a view to producing short subjects in VistaVision to accompany showings of features produced in the company's new photographic process.

The 1954-55 lineup includes these Technicolor cartoons: eight Popeyes, six Noveltoons, six Cartoon Champions, four Herman and Katnip, six Casper the Friendly Ghost. The series in black-and-white will be: six Headliner Champions, six Paramount Pacemakers, 12 Grantland Rice Sportlights, six Paramount Toppers.

Mr. Morgan cited the increased favor shorts and newsreels are enjoying.


EPISODE ADVENTURE COMES INTO ITS OWN!
The Serial You've Been Waiting For!
GUNFIGHTERS OF THE NORTHWEST
LAST OF THE WHITE HORSE REBELS!
starring JACK MAHONEY
with Clayton Moore · Phyllis Coates · Don Harvey
Story and Screen Play by ARTHUR HOERL, ROYAL COLE and GEORGE H. PLYMPTON
Produced by SAM KATZMAN · Directed by SPENCER G. BENNET
A BIG SERIAL TRULY MADE TO ORDER FOR ANY AND EVERY AGE GROUP!

The National Spotlight

ALBANY

Drive-in operators hoped that the Easter season marked the start of better business. Inclement weather made the early spring financially dubious for them. . . . The Rustic, West Sand Lake, was the latest of the immediate area outdoor theatres to reopen. . . . Fabian's Plaza, Albany; Fabian's Plaza, Schenectady, and Stanley Warner's Stanley, Utica, increased the children's price from 25 to 35 cents for "Pinocchio." . . . The Variety Club presented honorary memberships in Variety International to Ben M. Becker and Charles W. Ryan, who staged a two-night amateur boxing tournament in January for Camp Thatcher. Chief Barker Jules Perlmutter made the awards at a dinner, toastmastered by Crewman Lewis A. Sumberg. . . . Tent 9 has two other benefit events in the works: a sponsorship of a carnival for a week in July, and of an all-star wrestling show at Hawkins Stadium in early September, for Camp Thatcher. . . . Harold Strassman spotlighted a scale of 40 cents for adults and 16 cents for kids at the Eagle, Albany subsequent-run.

ATLANTA

Mr. and Mrs. Robert Dockery, 10th Street theatre, West Point, Ga., were in buying and booking. . . . J. F. Frew, U-I southern district manager, back at his Atlanta office from Florida. . . . Miss Hilda Knight, accounting department, Allied Artists Southern Exchanges, is back home after a spell at the hospital. . . . Don Coursey, manager of 20th Century-Fox, is back at his office after a trip to Tennessee. . . . Leo Adler, special representative, U.A., has left Atlanta for Dallas after spending several weeks here. . . . Joe Dumas, office manager, Republic Pictures, is back in his office after a spell of illness. . . . Harvey Garland has been appointed buyer and head booker for Florida State Theatres in Jacksonville. . . . The Largo, Largo, Fla., will install CinemaScope equipment soon. . . . Mack Jackson is the new owner of the Bama theatre, Alexander City, Ala.

BALTIMORE

Thomas H. Burke, 86, pioneer exhibitor in Cumberland passed away after a lengthy illness. . . . Abel Caplan, operator of the Westway, has taken over the closed Astor theatre and is re-opening as a Negro theatre. . . . Jack Fruchtman, chief barker of the Washington Variety Club, was a recent visitor. . . . Sam Galanty, Columbia district manager, is visiting local exhibitors. . . . MGM screened "Julius Caesar" for the English teachers of the Board of Education. . . . Fred Perry, Cameo theatre, is screening "The Secret Conclave" for the nuns and priests of Baltimore and has the full cooperation of the parochial schools. . . . Joe Brecheen, RKO branch manager, in town visiting accounts. . . . Sam Mellits is installing Cinemascope in his Dentonio, Denton, Md. . . . Clark Connellee, New Theatre, Aberdeen, on a motor trip to Maine.

BOSTON

Al Glaubinger has been brought in from Cincinnati to be the city salesman of United Artists, replacing Irving Mendelson, who was promoted to branch manager in the New Haven exchange. Glaubinger has been with Universal but more recently with Eagle Lion in the Ohio city. . . . Leonard Francoeur of Fall River, a former projectionist and manager in the Yamins circuit, has taken over the lease on the Island theatre, Portsmouth, R. I. . . . At the annual election of officers of Middlesex Amusement Company, Lloyd Clark was named president and Winthrop Knox, Jr., vice-president. Irving Green was re-elected treasurer and his brother Maurice Green was re-elected clerk. . . . Bill Cuddy, RKO, was elected president of the Cinema Club of Boston at the annual meeting, with George Roberts, first vice-president; Dick Owens, second vice-president; Bill Romanoff, treasurer, and Cyril McGerigle, secretary. These men and Charles Wilson and Harry Smith make up the executive committee. . . . Max Selver, former district manager for Smith Management Company, has opened a new gift shop in Winchester Square.

BUFFALO

Menno Dykstra put on several special shows Easter week in his Glen theatre in Williamsville and "packed the house." . . . Charlie McKernan at the Seneca and Bill Colson at the Niagara both offered special Kiddie Holiday Matinees Wednesday of this week. . . . In connection with his annual Easter Cartoon show at Loew's in Rochester, Lester Pollock put on the stage pupils of the Beatrice Krievans Dancing School in an "Easter Parade" ballet. . . . Buffalo's own Ted O'Shea, vice-president of Paramount Film Distributing Corp., has become a grandfather for the fourth time with the birth of a daughter to his son and daughter-in-law, Mr. and Mrs. E. K. O'Shea, Jr. . . . East Aurora's 26th annual Good Friday noonday service of Lutherans was held in the Aurora theatre in the late Fra Elbertus' town. . . . The Old Vienna theatre re-opened last Friday night with its new "Weekend Jubilee" vaudeville policy.

WHEN AND WHERE

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention, North-Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

CHICAGO

Albert Dezel reports that the Coronet theatre, Detroit, has just completed a precedent-shattering run for a neighborhood theatre in that city, running "Lili" for ten weeks. . . . The government of India has granted exclusive distribution rights for its documentary films to Ideal Pictures, a subsidiary of "Coronet Magazine." . . . Attorney Thomas C. McConnell, well known in the industry for his successful anti-trust suits on behalf of the Jackson Park, Chicago, and the Towne, Milwaukee, is one of the leading candidates for the job of legal counsel to the Big Nine, official group investigating crime in Chicago. . . . William Fried has been appointed manager of the newly reopened Bugg theatre, which is being operated by a group of business men with stores in the vicinity of the theatre. . . . Kay Simmons, formerly night manager of the Astor theatre, has been appointed manager of the Gold Coast by owner Jerry Gottleib.

CINCINNATI

The Twin Drive-in, unit of the local S & S Amusement Co., only outdoor theatre in the city, normally committed to subsequent runs, currently is playing two first run releases, Columbia's "Battle of Rouge River" and "Walk a Crooked Road." . . . The suburban Guild theatre was closed to regular patrons for one day recently to permit the local Fine Arts organization to use the house for a special meeting. . . . On the vacation list are William Onie, circuit operator, in Hot Springs, Ark., and William Blum, Columbus, Ohio, salesman for Universal-International, is in Florida. . . . Mrs. Mary Semmelroth, who operates the Federation theatre, in Dayton, Ohio, among other houses there, has switched from a weekend to a full week policy following the installation of wide screen equipment. . . . Vandals, firing shots, caused considerable damage to the screen, speakers, junction boxes and other property at the Melody Cruise-in, near Springfield, Ohio, resulting in some delay in opening for the season. . . . Springfield theatres, for the fifth consecutive year, again helped sponsor the Easter egg hunt, in which suitable prizes were awarded to children finding eggs hidden in various places in the city park.

CLEVELAND

"Pinocchio" was the big box office attraction of the week, aided by public school

(*Continued on following page*)

(*Continued from preceding page*)

vacation period. . . . S. P. Gorrel of General Films circuit, and Mrs. Gorrel are enjoying a spring vacation in Florida. . . . Joe Rembrandt is installing new air-conditioning system in his Center-Mayfield theatre. . . . Horace Adams, president of the Independent Theatre Owners of Ohio, held a meeting of a committee appointed to study the Allied-Makelim co-operative production program. The committee, consisting of Henry Greenberger, Jack Shulman, Milton A. Mooney and Bernard Rubin, discussed skeleton plans in anticipation of a general territorial meeting to be held in Columbus May 17. . . . Elmer DeWitt, city manager of the Mallers theatres in Defiance, O., in recognition of his public and community work, was elected president of the Lions Club of Defiance.

COLUMBUS

Milton Yassenoff turned over to Courage Inc., the Junior Chamber of Commerce and the Young Protestant Churchmen, facilities of the National Auto theatre for an Easter morning service for invalids and shut-ins, first of its kind held here. . . . WTVN television station, owned by the Taft family of Cincinnati, has purchased for $300,000 radio station WHKC. . . . Southeast corner of Town and Third streets was recommended as site for the city's second parking garage by James N. Dixon, parking superintendent. Site is within a block of the Hartman, Grand and Ohio theatres. Bids for construction of the city's first parking garage on E. Long Street will be opened April 30. . . . RKO Palace will play host to the annual Dispatch Cooking School May 6, 7 and 8. . . . Mayor M. E. Sensenbrenner has dropped a proposal to institute daylight saving time here. He said the majority of those citizens who answered his public appeal several weeks ago opposed the switch to daylight time.

DENVER

Mrs. Irene Fitzgerald, 64, mother of Wm. Fitzgerald, publicity director of the Denham, died last week. . . . The mother of Pauline Hall, manager's secretary at Paramount, was operated on three times in Phoenix, Ariz., as the result of a fall in which she broke a hip. . . . Chilton (Kilt) Robinett, formerly a salesman for 20th-Fox here, was in town last week as a special representative for J. Arthur Rank. Robinett covers the territory from Chicago west to the coast. . . . Mr. and Mrs. Sam Langwith are moving back to Denver after living for several years in Idaho Springs, 40 miles out. Langwith is president of Western Service and Supply. . . . Mrs. Ruth McNeill, inspectress at Allied Artists, died last week. She is survived by her husband and a daughter. . . . Service clubs at Yuma, Colo., filled the Yuma, Yuma, Colo., managed by Lyle Myers, twice in one evening at $1 a seat for the benefit of the hospital. . . . Mr. and Mrs. Gene Gerbase went to Albuquerque, N. M., to spend Easter. He is Republic branch manager. . . . Wm. Jones has been added as bookkeeper at Knox Theatres.

DES MOINES

For the first time in many years, Charles City will have only one theatre during the summer. The Gem theatre, operated by Royce Winkelman, has closed until fall. Meanwhile, the Highway 218 drive-in will serve as host to Charles City theatre fans. . . . Paul Strennen of Cedar Rapids has taken over the management of the drive-in theatre near Oskaloosa on Pella road. . . . The Cozy at Morning Sun has increased its show time to six nights a week. . . . Merle Sorum has purchased the Thompson Memorial theatre at Thompson from Robert Johnson and Wayne Bravick. . . . Central States Theatre Corp. of Des Moines has sold the Cresco theatre at Cresco to M. Keith Milnar and Joseph Milnar. The new owners plan an extensive remodeling program. . . . A number of drive-in theatre owners have announced they now are open for the season. These include the Clarinda drive-in; the Oehwein; the Skylark at Creston; the Starlite at Algona; the Airport at Ottumwa and the Chief at Estherville. . . . Extensive remodeling is being carried out at the Universal exchange under the direction of manager Lou Levy. . . . Jim Ricketss, Columbia booker and office manager, has returned from a vacation in Indianapolis, Ind., while Milt Feinberg, NSS manager, spent a "golfing" vacation in Dallas and Houston, Tex.

DETROIT

An Associated Press survey of the theatre situation on Michigan shows an encouraging upswing. First run houses all over the state report that TV, rather than bucking movie attendance, is encouraging it. . . . United Detroit's Michigan theatre will award $100 to the local girl who sends in the best recording of her voice. Tie-in is with the new Doris Day "Lucky Me" booking. . . . The Madison will close out "The Glenn Miller Story" and world premiere "Indiscretion of an American Wife." . . . Conversion to wide screen, CinemaScope or otherwise, is virtually complete all around the town. . . . The Police Censorship Bureau has finally passed "The Moon Is Blue" for Detroit showing without dialog cuts. Bookings have not been arranged yet. Meanwhile it showed at the Huron in Pontiac for the third three-day stay, and is scheduled for the Waterford drive-in.

HARTFORD

Testimonial dinner honoring Barney Pitkin, Connecticut exchange manager for RKO-Radio Pictures, has been postponed from April 27 to May 4 at Waverly Inn, Cheshire, Conn. Pitkin, who has resumed his duties, recently underwent surgery for cancer in New York. . . . William McGrath, assistant city manager in Manchester, Conn., for Stanley Warner Theatres, has been promoted to city manager, replacing William Brown, resigned. . . . Harry Finger has been named manager of the Mansfield (Conn.) drive-in. . . . Roy Wilcox has been appointed manager of the Lockwood & Gordon Webb Playhouse, Wethersfield, Conn., replacing William Daugherty, shifted to the East Windsor (Conn.) drive-in theatre. . . . Sol Karp, formerly with independent interests in Connecticut, has joined the Manchester Drive-In Theatre Corp., Hartford, as manager of the company's Manchester Drive-In Theatre, Bolton Notch, Conn.

INDIANAPOLIS

"The Robe" opened its first subsequent run engagements here simultaneously at the Fountain Square and Arlington, Saturday. . . . Rex Carr, operator of the Ritz, northside neighborhood, experimented with a first run of "Genevieve" starting April 21. . . . William A. Carroll, ATOI secretary, will represent the state unit at the national Allied board meeting in Minneapolis May 8-9. . . . The ATOI board will meet at the Hotel Lincoln here May 4. . . . Marc Wolf, chairman of the entertainment committee for the ATOI spring convention at Lake Wawasee, June 15-16, announces that a dance will cap festivities the second night. . . . Glenn Morris, western sales manager, and Tommy McCleaster, district manager of 20th-Fox, visited the branch here last week.

JACKSONVILLE

The large new Southside drive-in, owned by Joe Ripley and leased to Fred Kent, is expected to open in May under the supervision of Bob Anderson, manager of the Main Street drive-in. . . . J. F. Kirby, Warner's Southern divisional manager from New York, and Ollie Williamson, Atlanta district manager, were here for a conference with Harvey Garland, booking chief of Florida State Theatres. . . . Harry Botwick, FST's South Florida supervisor, was up from Miami making post-Easter plans for his string of theatres along with home office executives. . . . Gil Norton, Paramount executive, left here for his Boston office. . . . A solid month of fine weather has boomed patronage at North Florida drive-ins. . . . Bill Beck, manager of the Five Points, did so well with Disney's "Rob Roy" and "Pecos Bill" that he held them over for Easter. . . . George Krevo, Palace manager, made use of theatre dark time by presenting, under sponsorship of the Children's Museum, a Saturday morning stage show, "Sleeping Princess," acted by the Clare Tree Major players of Pleasantville, N. Y.

KANSAS CITY

CinemaScope pictures have done substantially above average in recent neighborhood runs, at regular prices, and usually on a double bill. . . . J. D. King, recently made western division manager for Commonwealth Theatres, previously was manager at Lawrence, Kas., for several years, and just at the time of his promotion, was named "Man of the Year" by the Lawrence Junior Chamber of Commerce. . . . Recent information from the exchange area is that most theatres have kept admission prices as before. . . . Many exhibitors and managers are preparing to put on series of "vacation movies" for children. . . . Kenneth Winkelmeyer is preparing to reopen, in May, his theatre at Boonville, Mo., damaged by fire several months ago.

LOS ANGELES

After vacationing in Mexico, Mel Brown, of Twin Vue drive-ins, is back at work. . . . The Fillmore theatre, Fillmore, operated by Gordon West, is in the process of face-lifting. . . . A gala re-opening of the long-shuttered Century theatre was attended by Rochester, Louise Beavers and many others. Tim Tate is the new operator of the house. . . . Off for a business jaunt through his territory was Francis Bateman, Republic's western sales manager. . . . Former Paramount exchange booker Larry Bristol is

(*Continued on opposite page*)

(*Continued from opposite page*)

pinch-hitting for ailing salesman Henry Balk of Allied Artists. . . . The Puente theatre, Puente, has been equipped with a new wide screen and a larger stage, the latter for the purpose of handling "youth talent" shows, which owner Steve Chorak is introducing in the town. . . . Officers and stewards of the Film Row Club met at the Variety Club rooms to draft final plans for the big dance to be held at the Hollywood Athletic Club June 4. . . . Bob Benton, Sero Enterprises, is back from a business trip to Salt Lake City.

MEMPHIS

A new drive-in, the Ark-Air, opened this week at Clarksville, Ark., booked out of Memphis. . . . Another film, banned in Memphis by the board of censors, is doing a fine business at Sunset drive-in, West Memphis, Ark., just across the Mississippi River. It is "Moon Is Blue." . . . Manager Arthur Groom of Loew's State in Memphis reported twice normal business with United Artists picture, "Beachhead," which led the first run attendance parade. . . . John Goodenough, formerly with Kay Films, has gone with National Screen Service as a salesman. . . . Edith Merritt, clerk, Warner Bros., and Harry Creech of the U.S. Navy were married in Memphis. . . . D. J. Edele, branch manager, United Artists, St. Louis, was a Memphis visitor. . . . Starvue drive-in, Stuttgart, Ark., has under construction a screened-in patio—with a glass front—and it will be opened within the next few weeks. . . . Nathan Reiss, who operates a chain of theatres from his Memphis headquarters, was named a Kentucky colonel.

MIAMI

Tom Rayfield, manager of the Carib, was very pleased with the enthusiastic turnout for the Easter Saturday egg hunt which brought out more than 500 youngsters. . . . The area will miss Bill Watt, manager of the Coral, who has resigned to return to his native Canada. . . . Sonny Shepherd, Wometco executive, and his family spent Easter week at the Charles Bethels, in Nassau. . . . While Mark Chartrand is on a six-week vacation in New England, some of his public relations work will fall on Harry Kronewitz' shoulders. . . . WTVJ's credit manager Ed Rainey handed out cigars recently when his wife, Vivienne, gave birth to their second child, Janet. . . . Another visited by the stork was Dick Gersley, concession manager of the 27th Avenue drive-in, who welcomed a daughter. . . . Wometco again cooperated with the Greater Miami Ministerial Association and allowed the Boulevard and 27th Avenue drive-ins to be used for Easter Sunrise services.

MILWAUKEE

The Cancer Fund Campaign will get a big send off when the Cancer Fund show is presented on the stage of the Fox-Wisconsin theatre here April 27. Bob Hope will be one of the stars. . . . Mr. Bates, office manager at the Republic exchange, was in the hospital for observation recently. . . . The new secretary to Jack Kalmenson, branch manager at the Warner office here, is Jean Reise. . . . Dick Sachel, part owner in the Globe Trotters, was in the Wisconsin Allied office visiting. . . . The Bluemound drive-in here, managed by Dick Grede, will be the first outdoor theatre here to enlarge its screen. Construction will start shortly.

MINNEAPOLIS

Speakers announced for the annual convention of North Central Allied May 10-11 at the Nicollet hotel include Mike Simons, William C. Gehring, Wilbur Snaper, Col. H. A. Cole and Ben Marcus. . . . Drive-in theatres operated by Minnesota Entertainment Enterprises and Al Aved's Navarre Amphi-theatre at Lake Minnetonka have opened for the season. . . . Robert Titus is the new assistant manager of the Gopher. . . . Sandra Daskovsky is the new contract clerk at Allied Artists. . . . Marge Jensen, who left 20th-Fox to work for WDAY-TV in Fargo, N. D., is back at the exchange as bookers' stenographer. . . . "From Here to Eternity" is doing sensational business at suburban and neighborhood houses. . . . J. Sletter has taken over operation of the Mondovi at Mondovi, Wis. He has installed a new screen and snack bar in the house and renovated the exterior. . . . Dick Dynes, RKO city salesman, was in South Dakota on a special assignment.

NEW ORLEANS

Felix Hebert reopened the Grand, Hayes, La., after 40 days closing in observance of Lent. . . . Jack Saunders advised that he has shuttered the Princess, Tullos, La. . . . L. E. Watson scheduled April 21 for the opening of the Carol, Denham Springs, La. . . . Buford Strange, through his buying and booking representative, J. G. Broggi, announced that he has shuttered the Victory, Mansfield, La. His other theatre, the Mansfield, will continue regular operation. . . . The Tivoli, Baton Rouge, La., after temporary closing, was reopened Easter Sunday. . . . Cliff Kiefer, assistant sales manager for Orange Crush, and regional representative Tom McDonald visited with George Y. Harrell and Lin Barker at Manley's. . . . Luke Fontana, co-owner of Arcade, Slidell, La., is back home after several weeks stay at local Mercy hospital because of injuries sustained in an automobile accident. His daughter riding with him came out unscathed.

OKLAHOMA CITY

Pat McGee, Denver, general manager of Cooper Foundation Theatres, spent the weekend in Oklahoma City. . . . First run pictures in Oklahoma City continue on the same price basis as before tax reductions. . . . Oklahoma Tax Commission report for theatres for February, 1954, shows 312 returns and $25,739.01 tax, compared with 295 returns and $28,066.49 tax for February, 1953. Gov. Murray called a meeting of citizens to consider action and public policy regarding the crime problem The meeting was held at the Criterion theatre. . . . The theatre at Colbert, Okla., was completely destroyed by fire April 8. Its owner is B. M. Leecraft. Roy Morgan of Detroit, Okla., was manager. . . . Gilbert Rounsaville, manager of Holdenville's theatres, resigned last month. He is now associated with Ed. Shields in the Shields Sign Service in Holdenville. . . . The Blackwell, Okla., chamber of commerce sponsored Holy Week services each morning at the Rivoli theatre. On Saturday, Gus Hoenscheidt, manager of the Palace and Rivoli, led the service.

OMAHA

The Paramount theatre will be the scene of a telethon, "On Stage for Cerebral Palsy," April 24-25. . . . Jay Higgins, present exhibitor at Ansley, has purchased the Rialto at Arnold from Ulysses A. Brown. He plans to move to Arnold and open May 15. . . . Walt Bradley, owner of the New Moon at Neligh, was elected to another term as mayor. Also re-elected mayor was Millard Rethwisch, who has the Victory at Tilden. . . . Howard Hirz, Plattsmouth Councilman and manager of the Cass, was the only member of the council renamed in the municipal election. . . . Don Cross has been added to the Co-op Theatre Service staff, owner Bill Barker announced. . . . Max McCoy, 20th-Fox salesman, got back into harness after being down with a serious virus infection. . . . Tristates' Omaha theatre was the scene of Holy Week services under direction of Dr. Douglas Horton of New York. . . . David Wallace of Bellevue is now with the Film Depot.

PHILADELPHIA

The center-city World reentered the first-run ranks with "The Naked Jungle" and changed its name to the Trans-Lux World as part of the Brandt chain. . . . Frank Pease, former manager of the World, is now managing the New Broadway. . . . Dave Weinstein returned to manage the Atlantic drive-in, Walter Reade operation at Pleasantville, N. J. . . . Extensive damages estimated at $25,000 resulted from a two-alarm fire at the Walton just as the neighborhood house was being made ready for the evening's double feature offering. . . . The Walker, Mayfield, Pa., was closed. . . . J. Engel, who heads the Engel Theatres in the upstate area, relinquished operation of the Park, Scranton, Pa. . . . Sieg Horowitz, Columbia salesman, resigned from the company. . . . Charles Baron, who has been representing stage and screen productions that have played here for many years, is the new manager of the Boyd Cinerama. . . . Meyer Adelman, head of New Jersey Messenger, film delivery service, announced the appointment of Joseph Farrow as office manager, and the promotion of Joe Rednauer to the post of sales manager. . . . Charles Cohen, manager of the Fairmount, became a grandfather with the birth of a son to his daughter-in-law, Mrs. Joe Cohen.

PITTSBURGH

Ironically, the last feature picture in the Ritz theatre before it is torn down at the end of this month, will probably be "Cease Fire." . . . New product in most of the houses plus the Easter impetus is helping the downtown houses appreciably, especially "Prince Valiant" in the Harris and "Night People" at the Fulton. . . . "Genevieve" has replaced "The Living Desert" at the

(*Continued on following page*)

DIRECTIONAL SIGNS and LIGHTS
for Drive-Ins. Widest selection and most desirable features available. An ideal light or sign for every purpose. Inexpensive! Let us help you plan for better business. Fast service.
First·American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

Squirrel Hill, with the Disney Oscar winner giving that art house its most lucrative run in years. . . . "Elephant Walk" has been added to the Penn booking chart, following "Executive Suite" which is penciled in for a May 1 opening. . . . The end of Lent found "This Is Cinerama" now in its 20th week at the Warner, picking up momentum. . . . "The Man Between" was rushed into the Art Cinema for Easter, replacing the previously scheduled "Forbidden Games" which will now follow the Carol Reed melodrama. . . . Film Row is mourning the passing of Samuel Richman, owner of the Northside Century theatre.

PORTLAND

Lines for first run house admissions have been fairly well drawn. Regular pictures remain at 90c, CinemaScope $1.25, and 3-D $1.00 plus 15c for viewers. . . . George Jessel was here as guest speaker for the Jewish Welfare Fund Drive kickoff. . . . George Montgomery had three days of p.a.'s for premiere of "Battle of the Rogue River." . . . Mrs. J. J. Parker, Portland's foremost lady exhibitor, returned from a speedy trip to the film capital where she saw "The Caine Mutiny" at a special showing. . . . Herbert Rosener and Walter Neubauer, representing a foreign film booking house in San Francisco, are working here with Guild theatre manager, Marty Foster. He just returned from Gotham. . . . Russell McCullough, Walter Bantau and Carl Moeller, CinemaScope engineer, electrical engineer, and architect for National Theatres, respectively, flew up from L.A. to check Fox theatre plans with local builders and Oregon district Evergreen manager, Russ Brown.

PROVIDENCE

The Metropolitan, which after several month's darkness opened for a two-week engagement of the "The Moon Is Blue" last month, has announced that the Broadway version (stage style) of "The Moon Is Blue" will presented for 3 days, April 29-30 and May 1. . . . A wave of 'chiller-dillers' has hit this town recently. The Majestic offered "Crime Wave," and "Duffy of San Quentin"; while "Creature from The Black Lagoon" was at the RKO Albee. Not to be outdone, the Strand offered "Appointment with Danger," and "Dark City." . . . On the lighter side, "Rhapsody" held over at Loew's State; with Martin and Lewis in "Money From Home" simultaneously hitting seven neighborhood houses. . . . A brief spell of real summer weather hiked attendance at surrounding open-air theatres, but the ever-changeable New England weather brought a 37-degree drop in the temperature within six short hours, cutting the near mid-season capacity audiences down to a minimum.

SAN FRANCISCO

Charles M. Pincus, Blumenfeld district manager, Stockton, is the "spark plug" for the United Crusade campaign there. Other community activity for Pincus consists of being a member of the Chamber of Commerce publicity staff and heading the Stockton Safety Drive for the month of April. . . . Clyde Barnett, formerly assistant Downtown Paramount, Los Angeles, is now assistant manager of the local Paramount theatre, replacing John Trigonis, resigned. . . . R. A. Feliziani, for the past 22 years with the Golden State Theatres circuit, currently manager, the Strand, was named "manager of the year" by fellow managers of the circuit. . . . Duane DeWitt, manager, Stockton Motor Movies, announced the drive-in went on full-time operation April 9. . . . Edward Canti, office manager, Paramount Pictures, resigned to work for United-California Theatres. . . . Edward Mix, salesman for MGM for the past 25 years, retired. . . . C. J. Remington took back the Fair Oaks, Fair Oaks. . . . C. N. Spivey has taken over the Porterville drive-in, Porterville; the Palo Alto drive-in, Palo Alto, and the Studio drive-in, San Mateo. . . . A. R. Michael took over the Mariposa at Mariposa, from R. G. Allen.

TORONTO

James Beveridge, who has been London representative for the National Film Board, was here before proceeding to Canada's west coast on holiday. He is going to India to organize a film production unit there, and will be taking a two-year-leave-of-absence from the NFB. . . . The March "Bonanza" winners of the Ontario district exploitation contest conducted by Dan Krendel of Famous Players were Art Cauley and Bob Harvey, in the A section while Jack Bridges and Eddie Landsborough picked up the prizes in Group B. . . . The first week of the Odeon showmanship drive was taken by Jacques Martin of the Mercior, Montreal. Close on Martin's heels was Sam Binder of the Rialto, Edmonton; Nicky Langston of the Odeon, London; Lin Martin, Capitol, Niagara Falls, and Ralph Bartlett, Odeon, Sarnia. Jim Hardiman, contest director, reports one hundred per cent theatre participation and 46 theatres across Canada obtaining more than 50 per cent of the possible maximum showmanship points. . . . Columbia Pictures has purchased for world distribution (other than Canada) two Canadian Cameo short subjects, "Push Back the Edge," in color, and "Canine Crimebusters."

VANCOUVER

Lethbridge City Council is looking over plans, advanced by theatre interests, to build a $250,000 theatre in downtown Lethbridge, Alta. . . . Frank Goddard, of the Vogue, Canada's oldest doorman and a veteran of the South African War, is on the sick list. . . . Pheme Fraser is the new assistant to Cathie Burdick, office manager of Trans-Canada-Films. . . . A second drive-in is being built in the Kootney section of B.C. at Trail by J. Horlick. It will accommodate 250 cars. . . . The old-time Roxy, a local landmark, closed down permanently April 17. It's the second house here to close in the last month. . . . Two Saskatchewan drive-in theatres—the Valley drive-in at Fort Qu 'Appelle and Webb's drive-in, near Prince Albert—will not open this season. . . . Jack Watson, Famous Player supervisor at Regina, Sask., and his wife are here on vacation. . . . Famous Players oldest partner, Alex Entwistle of Edmonton, passed away in his 90th year. He operated the Entwistle circuit.

WASHINGTON

Tony Muto, Washington representative for 20th Century-Fox Film Corp., has been elected vice-president of the White House News Photographers Association. . . . George A. Crouch, Stanley Warner general zone manager, was presented a citation by the Washington Board of Trade, for stimulating business in the Metropolitan theatre neighborhood. . . . Hirsh de La Viez, Variety Club chairman of the entertainment committee, is directing a series of Variety shows for patients at Walter Reed Hospital. . . . Sidney Lust Theatres and the Kiwanis Club of Prince Georges County again sponsored an Easter egg rolling contest at Magruder Park, Hyattsville April 19. This is the 19th year that this has been sponsored by the Lust chain. . . . CinemaScope has been installed at the Westover theatre, Richmond; the Williamsburg theatre, Williamsburg, Va.; the Lee theatre in Roanoke, Va., and the Broadway theatre, in Baltimore, Md. . . . 20th Century-Fox branch manager Ira Sichelman, and exhibition man Hal Marshall spoke before the Denton, Md., Kiwanis Club on CinemaScope and other related matters.

M-G-M TRADE SHOW—MAY 7th

"MEN OF THE FIGHTING LADY"

ALBANY	20th-Fox Screen Room	1052 Broadway	5/7	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/7	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/7	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/7	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/7	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	5/7	2:15 P.M.
CINCINNATI	RKO Palace Theatre Bldg.	16 East Sixth St.	5/7	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	5/7	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/7	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/7	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/7	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/7	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	5/7	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	5/7	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/7	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/7	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/7	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/7	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/7	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/7	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	5/7	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	5/7	2:30 P M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/7	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/7	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	5/7	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/7	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/7	2 P.M.
ST. LOUIS	Paramount Screen Room	2949 Olive Street	5/7	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/7	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/7	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	5/7	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	5/7	2 P.M.
*LAFAYETTE, LA.	Nona Theatre	____________	5/11	10 A.M.

**Except Lafayette, La. which is May 11*

M-G-M presents "MEN OF THE FIGHTING LADY" starring Van Johnson • Walter Pidgeon • Louis Calhern • Dewey Martin Keenan Wynn • Frank Lovejoy • Screen Play by Art Cohn • Based on James A. Michener's "Forgotten Heroes of Korea" and Comdr. Harry A. Burns' "Case of the Blind Pilot • "Photographed in Ansco Color • Print by Technicolor • Directed by Andrew Marton • Produced by Henry Berman

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We Can Sponsor the Industry's TV Program

OUTBID Oldsmobile, that's one way to do it. But remember that NBC has an option on the Academy Awards program for 1955 and has already given that option to Oldsmobile, who are well pleased with their investment. So, we'll have to wait until 1956. And also, please remember that the Academy Awards will then have been industry property for just about thirty years. If we sold the program, it was because there was no buyers in our own field.

There's another little feature that is important in the idea of acquiring the Academy Awards program for our own purposes. It is a practice known in the trade as "Getting the Money Up"—and in all the correspondence from various and sundry, as printed in the trade press, on the subject of why we should have the Academy Awards program for our very own, we've never yet noticed that important phrase, "Please find enclosed check . . ." A lot of Very Important People have written letters with their views, but none with any enclosure.

The Academy of Motion Picture Arts and Sciences, founded in Hollywood in 1927, has had a very tough time paying their bills and has had to depend on a form of industry charity to exist. We certainly can't blame them for welcoming the windfall of $250,000 in cash for the recent "Oscar" program and feeling pleased and happy to know that they are no longer in the red. But where were all the well-wishers and givers of gratuitous advice in all the years the Academy struggled along for funds?

Trueman Rembusch suggests a "Picture of the Month" as a TV feature, which, of course, would cost that much per month instead of annually. We don't particularly like the "Picture of the Month" idea because the industry has better than that quantity of quality product, and the magazines can't agree on any half dozen pictures for the same classification. But there should be industry programs on TV, and there should be industry-relations films in theatres, and that's where we think the two ideas overlap.

SELL COLOR WITH COLOR

Color television is just around the corner, but you'll have a little leeway before it strikes with any impact on your public. Color sets now cost upwards of $1,000, and there are fewer than 250 in use. Five years from now it will be a different story.

In the meantime, sell *your* color—the wonderful color of motion pictures in the new dimensions—and *hammer it home*, for it will be a long time before they see color of theatre quality on any home television receiver. The new color sets have 12½-inch screens, which go all the way back to where television began. You can see why we stand to gain ground, and keep it, with our CinemaScope and other widescreen devices, and the finest color the public has ever seen, or is apt to find in the foreseeable future.

Most of the major companies are supplying sets of color stills for special lobby display—notably MGM and Universal, so if you will play up these color stills, and accent color in your ads—use color to sell color—you'll find the benefit at the box office. It isn't difficult to point out something which is superior to all others. And we have so much of it to offer, right at this time. You can also get transparencies in color, such as the one illustrated on this week's Round Table picture page, with the ingenuity of Erv Clumb to dress it up, at the Riverside theatre, in Milwaukee.

Let's have an industry relations film per month for theatres, and on TV, that tells and sells the story of our new-dimension motion pictures, in color and 'Scope that nobody, but nobody else can match. There may be a tremendous mass effect in the annual Academy Awards program, which won its honors the hard way, but there can also be a series of institutional TV films for joint use.

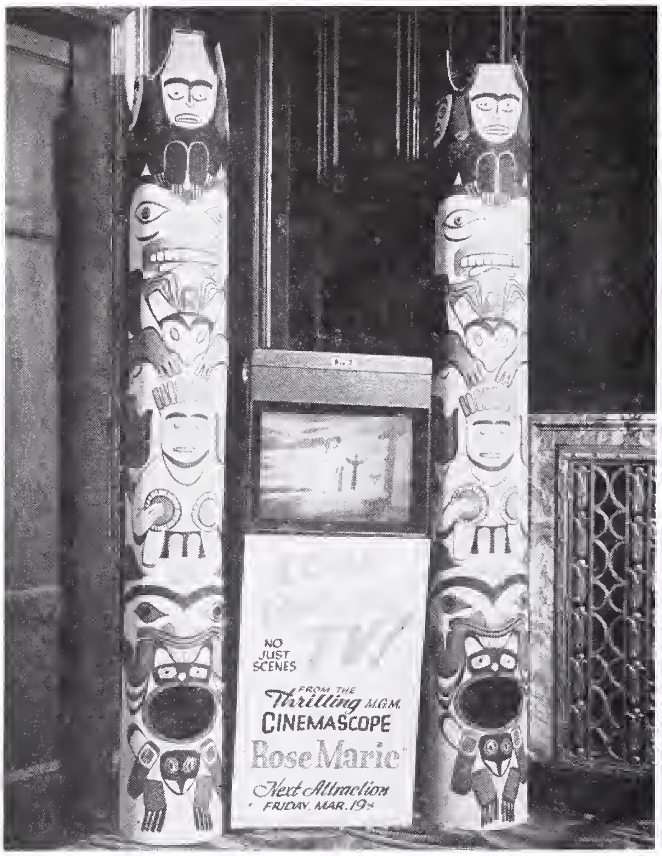
¶ A LETTER to the Editor of The Herald, in the issue of April 3rd, contains this quote: "There are around 30 million television set owners who are looking at a picture of 3 x 4 aspect ratio. Not one of these sets could receive a picture of different shape or altered in any one of the many other precise standards which have been set for their transmission. The U. S. Government has frozen these standards, and rightly so, for the protection of both receiver owners and station operators all over the country."

This is offered as an argument in favor of the "standard" aspect ratio in motion pictures, in opposition to CinemaScope or the other wide screen ratios now gaining so rapidly in public favor. As a matter of fact, the 3 x 4 aspect ratio in television is not any stipulation of Government nor an official standard by any authority. It is a limitation of the television tube, which is actually *round* and thus projects an image in the ratio of 4 x 4, but this has been masked to arrive at the more agreeable proportions of 3 x 4. That's why the picture screen on a television set has round ends—it has been squared off across the top and bottom. Some sets have been made to project a round picture, believe it or not.

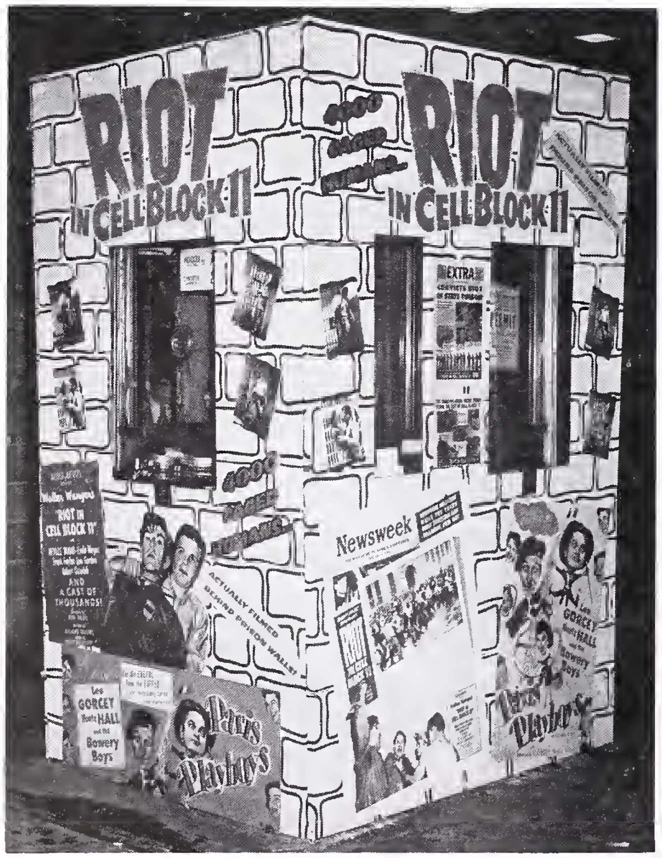
What we should be thankful for is the immutable fact that TV cannot escape the limitation of its tubes, and that motion pictures have a tremendous advantage, which will never be overcome, by Government decree or otherwise. Right now, we can offer something on the theatre screen that can't be had in television.

Curious thing, the old Opera Houses were built with three balconies, so the proscenium was usually very high, to reach the ceiling. But they never raised the curtain more than half-way, so generations of those who sat in the "peanut gallery" learned to recognize the famous actors of their day by watching their feet. You could never see full stage from that elevation, with the curtain cutting the aspect ratio down to stage dimensions. —*Walter Brooks*

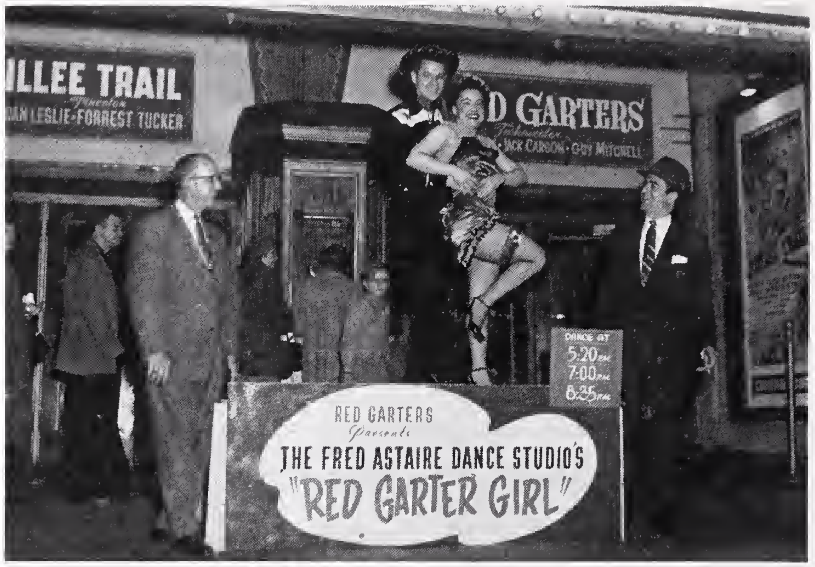
What's New Out Front?



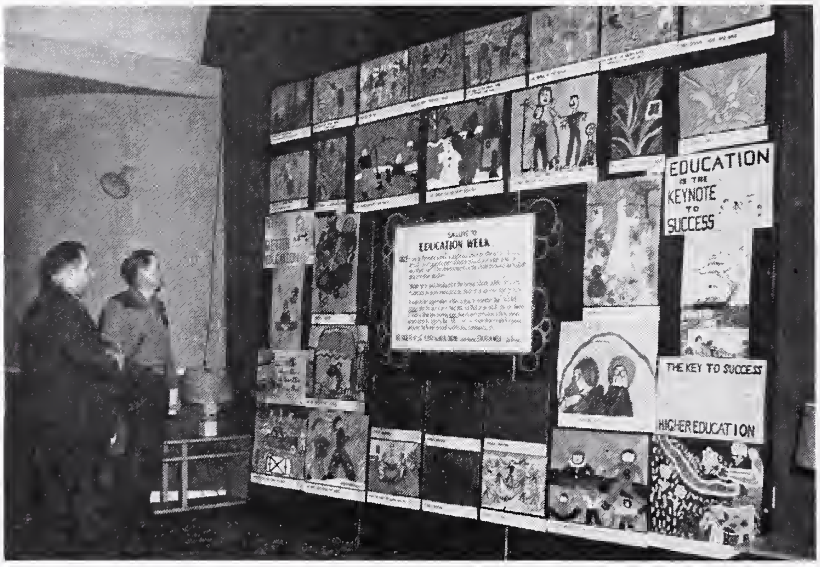
E. J. Clumb, at the Riverside theatre, Milwaukee, used this clever idea for the display of color stills.



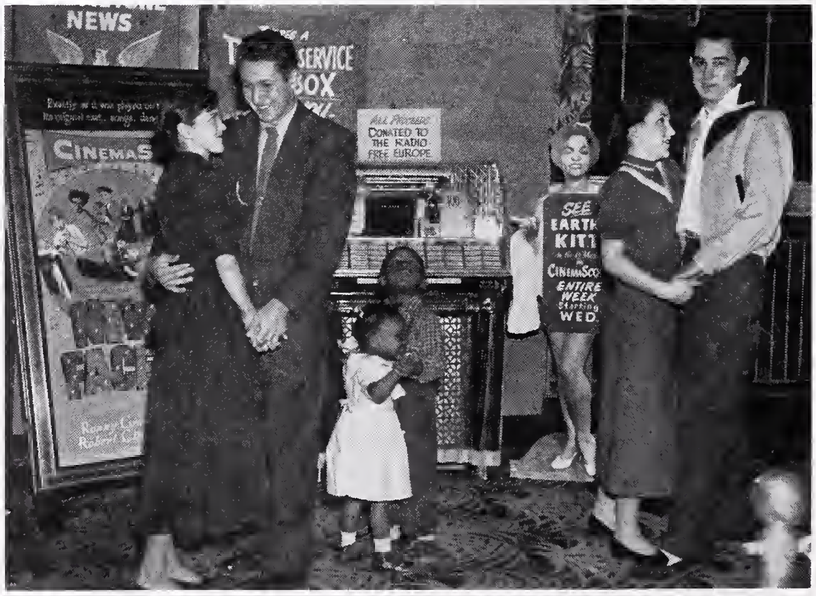
Sol Sorkin decorated his cashier's booth at the RKO Keith's theatre, Syracuse, to get the patrons IN.


JUBILEE TRAIL
D GARTERS
DANCE AT 5:20 PM 7:00 PM 8:35 PM
RED GARTERS Presents
THE FRED ASTAIRE DANCE STUDIO'S
"RED GARTER GIRL"

Dale Schuler, manager of the Circle theatre, Indianapolis, and Dave Friedman, Paramount field man, enjoy the performance of the Fred Astaire Dancers, as ballyhoo for the opening of "Red Garters."



Jim Cameron, Famous Players Lakehead supervisor at the Capitol theatre, Fort William, Ontario, had a "Salute to Education" exhibit in the interest of community-school relations.



Evan Thompson, manager of Skouras Fox theatre, Hackensack, N. J., had dancing to juke-box tunes for "New Faces" in the lobby, with a sub-junior couple jitterbugging in the foreground.

It's Odeon's "Big Show" In Canada

David Griesdorf, general manager for Odeon Theatres (Canada) Limited, has launched the annual Odeon Showmanship Contest across the Dominion for 1954, with a circus motif and the slogan—"The Greatest Showmanship on Earth." The drive includes a concentrated 13-week effort, from March 29th to June 26th, with $3,300.00 in cash prizes, for competing managers, together with extra vacations with pay, plus trophies and certificates. Jim Hardiman, assistant director of advertising in the Toronto headquarters, has been appointed "Circus Boss" by Wannie Tyers, director of advertising and publicity for the circuit. An added feature is the inclusion of refreshment merchandising as a factor in winning major prizes and acquiring points. Another novelty has been added in the form of merchandise prizes for wives and mothers which can be won by Odeon managers.

Over the past several years Odeon has conducted other drives that have been acclaimed in the Round Table, and which have brought glory to many who are well known in our showmanship meetings, including the Messrs. Tyers and Hardiman, and eighty-one other Odeon managers who are members of the Round Table and frequent contenders for the Quigley Awards. The current contest is so new that we can only report the first week's standings, with Jacques Martin, manager of the Mercier theatre, Montreal, leading (he won last year's David Griesdorf race)—and with Sam Binder, Rialto, Edmonton; Nicky Langston, Odeon, London; Lin Martyn, Capitol, Niagara Falls; Ralph Bartlett, Odeon, Sarnia; Al Miner, Cremazie, Montreal; John McKim, Odeon, Ladysmith; Marcel Desjardins, Rex, St. Jerome; Joseph Gaboury, Villeray, Montreal and Roy McLeod, Hastings, Vancouver, runners-up.

Mel Jolley Has Radio Working for Theatre

Mel Jolley, manager of the Century theatre, Hamilton, Ontario, sends in a campaign book on Bob Hope in "Here Come the Girls" which is unique in that it was prepared by the radio station for Jello, as a cooperative deal, with all parties interested in the transaction. We like the notion of getting the radio station to cooperate to the extent that they contend for the Quigley Awards in the name of the theatre manager. It's a twist, and after all these years, we're looking for something new and different. Mel knows that it's twice as effective to get somebody else so very much interested that they will go out and sell your stuff. Most good salesmen know that the sale is completed when the customer starts selling your own deal back to you. There are some photos in this book that will appear on the Round Table picture page.

SHOWMEN IN ACTION

George M. Landers, Hartford division manager for E. M. Loew's theatres, anticipated the full force of the Academy Awards for "From Here to Eternity"—making his prediction that the picture would win, and capitalizing the fact.

▼

George Krevo, manager of the Palace theatre, Jacksonville, made good use of Florida jungle plants for the opening of "Naked Jungle" which was filmed on location only fifty miles south of the city. He brought in a ton of moss and foliage to create a complete jungle front.

▼

Erv Clumb, who always works with Milwaukee newspapers along cooperative lines, had a wonderful full-page for "Pinocchio" at the Riverside theatre, sponsored by eight local merchants and featuring a cartoon character 15 inches high.

▼

For "The Glenn Miller Story" manager Jack Mitchell of Schine's Auburn theatre, Auburn, Ind., obtained fifty free plugs from the local radio station, 20 from a cooperative music store and five from the Air Force Recruiting Office, a grand total of 75 free radio plugs, all disc jockeys cooperating.

▼

New drive-in ads in Connecticut newspapers include the Mansfield, designed by Morris Keppner and Lou Lipman, of West Hartford, and the Plainville, designed by Sperie Perakos, general manager, of New Britain.

▼

Joe McCann, manager of Schine's Wicomico theatre, Salisbury, Md., got an interesting yarn planted in his local paper, and it made darn good reading. Joe has a nice personal friendship with Jimmy Stewart, and printed the star's favorite recipe for barbecued spareribs.

Jack Bridges, manager of the Victory theatre, Timmins, Ont., posted signs printed in lipstick in ladies' rest rooms all around town, to advertise "Man Crazy" to an interested audience.

▼

Irving Hillman, manager of the Stanley-Warner Roger Sherman theatre, downtown first run in New Haven, played "Top Banana" and "Wicked Woman" on a carefully matched double bill.

▼

Bob Sampson and Len Spodick gave them another double dose at the first-run Empress theatre in Norwalk, Conn., offering "When Worlds Collide" and "War of the Worlds" for those who can take science fiction in both quantity and quality.

▼

Lewis Thompson, manager of Schine's Holland theatre, Bellfontaine, Ohio, had the permission of local news dealers to paste advertising stickers on all magazines which carried stories about "The Glenn Miller Story" while it was playing locally.

▼

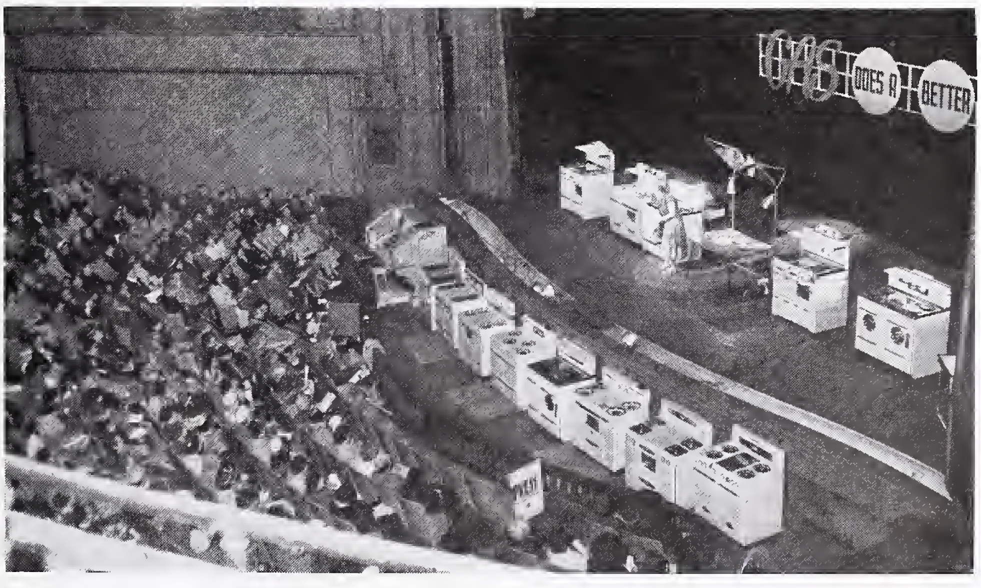
Ray McNamara, manager of the Allyn theatre, Hartford, arranged a number of important downtown book store and record shop windows for "Jubilee Trail"—accenting the popular book and the music tieups for the Republic picture.

▼

Jack Sanson, manager of the Stanley-Warner Strand theatre, Hartford, had Al Bertino, Walt Disney staff artist, in town for two days, doing typical Disney sketches and drawings in schools for the re-release of "Pinocchio."

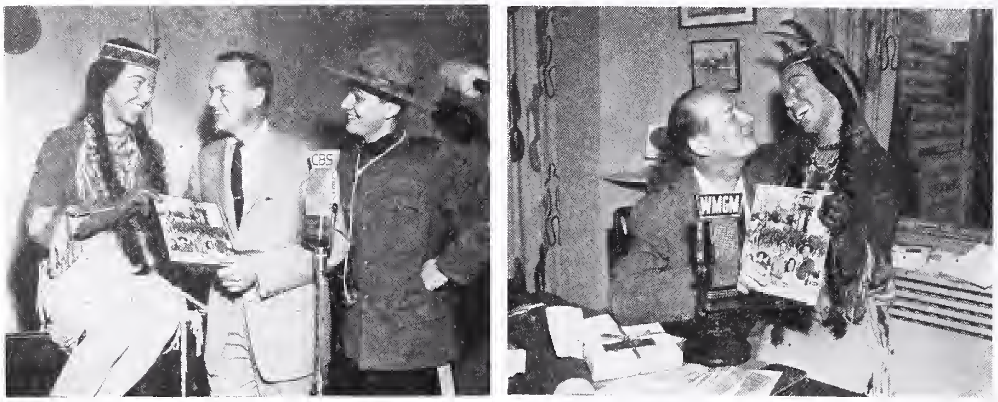
▼

Morris Rosenthal cut a colossal cake in the lobby of Loew's Poli theatre, New Haven, to celebrate MGM's 30th Anniversary, and patrons got a piece of cake with their coupons.



Cooking schools are also showmanship, combined with promotion, and here's one of the best pictures we've ever seen of what happens, on stage, at the RKO Golden Gate theatre, San Francisco, for sponsored audiences, every morning at 9 o'clock, under the guiding hand of Mark Alling, manager, and Bill Blake, publicist.

Mgm Indians Invade Disc Jockey Camps



You've heard of the Utes and the Cherokees? Well, this last week, a tribe of MGM Indians invaded the disc jockey camps in New York, accompanied by troopers—since they were off the reservation—and sold the songs from "Rose Marie" as they are often sold in the music trades by MGM Records, under the publicity treatment given film material by Sol Handwerger, who dreams up these stunts in New York. Above, "Rose Marie" visits with Bob Haymes, at CBS, and Ted Husing really gives her a greeting at station WMGM.

It's That Gal from The North Again

And welcome to Olga Sharabura, manager of Famous-Players Orpheum theatre in Sault Ste. Marie, Ontario, one of Dan Krendel's best ballyhoo-ers. Olga is the kind that are showmen first and ladies afterwards, if that's not an awkward statement. Not that Olga isn't a lady, but that she is a showman. Makes us wish the Round Table had a Ladies Auxiliary, like the American Legion. For Education Week, she celebrated "Career Day" on behalf of the Catholic Youth Organization, and there could be no better public relations for Saulte Ste. Marie or for the film industry. Guest speakers included Father Lavery, of St. Michael's College, Toronto, who made a picture and news story in the Daily Star.

Bernie Depa, manager of Schine's Strand theatre, in Lexington, Ky., is one who re-establishes the sale of theatre ticket gift books, popular on holidays, for a special drive at Easter time, when the long, hot summer lies just ahead.

▼

Early Bird prices, popular trend during wartime, have been resumed by Nathan Goldstein at the downtown Arcade theatre, Springfield, Mass. Some Broadway theatres are now following suit, on Times Square, in New York City.

▼

Bob Walker, manager of the Uintah theatre, Fruita, Colorado, used "It Happened Every Thursday" as a benefit for the Junior Class of the Fruita High School, with the *Fruita Times* cooperating, and students congregating at newspaper office and theatre to conduct their campaign.

Scoreboard on Lucky Numbers

Mark Alling, manager and Bill Blake, publicist for the RKO Golden Gate theatre, San Francisco, printed a herald for "Phantom of the Rue Morgue" in which the hand of the Phantom contained a printed number. 20,000 of the number were blanks; 500 were good for free admission. 92 turned up at the box office.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

Good News in Kansas Town

Ted Irwin, manager of the Electric theatre, Larned, Kansas, sends a tear sheet of the most interesting small-city newspaper we've seen lately, "The Tiller and Toiler" of Larned, Kans.—but no relative of "The Daily Worker." This is the real grass-roots, and something might be done on these grounds that would make newspaper copy for COMPO, throughout the industry. It's an 18-page paper, and apparently a weekly, published on Thursday, which really represents America. The Electric Theatre dates back to the early days and they hold their place in community relations.

Ted is a good showman, well known in these meetings and for his contributions to "What the Picture Did For Me." He has a car giveaway at his Saturday midnight show (a 1941 Plymouth worth $75) sponsored by six merchants and it gets the teen-agers. Then he gave away a diamond ring, worth $50, for the same potential patronage. He wants us to know that his recent campaign on "All the Brothers Were Valiant" isn't the only string to his bow. Larned has a population of 4,475 and isn't far from Hutchinson, Kansas, where Willis Shaffer is a two-time Quigley Grand Award winner.

The Clooneys Were From Kentucky

The RCA "Glenn Miller" Album was used as a prize in a radio contest which Ben Tureman, manager of Schine's Russel theatre, Maysville, Ky., used for promotion of the picture, but with Nick Clooney, Rosemary's brother as disc jockey, and in Maysville, Rosemary's home town, it couldn't fail. No need to suggest that the movies are better than ever in this Kentucky city! And Colonel Bob Cox, a Kentucky Colonel that is, and confederate of ours, came down from Lexington and did a twosome for Rosemary Clooney current movies, record albums and stuff with Nick Clooney acting as commentator.

John Loew, manager of the Garden theatre, Greenfield, Mass., sends in a "gimmick" which he says worked wonders as a throwaway. It offered a pass to any who could remember when there had been so many really fine pictures in any one month.

SPECIAL TRAILERS
FAMOUS FOR QUALITY
That Get You Best Results And The Speed You Need.
NEW YORK 630 Ninth Ave.
FILMACK
1327 S. Wabash Ave. CHICAGO 5, ILLINOIS

Stranger In 'Best Years'

While we were on vacation, somebody around here used the headline "No Stranger to Showmanship" and they meant Mike Stranger, manager of the Plymouth theatre, Worcester, Mass. We won't admit plagiarism, but around these parts, it is the prerogative of the Director of the Round Table to think up all such heads. In the mail comes a campaign from Mike to show his good work with the reissue of "The Best Years of Our Lives"—and the best we can do is above, which isn't nearly as good as the previous effort.

As a matter of fact, Mike is pretty nearly among strangers in submitting this campaign, for we've been looking for entries, since Mr. Goldwyn is waiting to hand out some special prizes at the end of the second quarter June 30th, and there aren't enough in hand to make a good showing. Mike will win, unless some more of you come in with better stuff, and pronto. Mike's idea of a "Young Reviewer's Group" was good promotion practice, in line with pressbook procedure, and his "Mother's Club" group was just as natural. Lots of excellent radio and TV tieups, with local organizations plugging both the idea of the picture and the playdates. His list of clubs and organizations runs the gamut through all religions, aims and purposes, for one objective.

THE BEST YEARS OF OUR LIVES—Samuel Goldwyn-RKO. special advertising bulletin for the reissue of this most popular picture of our times. The ads shown in the regular pressbook have been withdrawn and you must have the advertising supplement to properly handle the return date. By theatre test in dozens of situations thorughout the country, these ads have pulled wonderful business and are now the only advertising mats available. You'll find both large and small ads in this supplement, but no economy mat for small situations. The assortment does contain both small mats and slugs, and a composite mat could have been provided.

Max Cooper Wins Another Prize

Sid Newman, in the executive offices of the Skouras Theatres in New York, sends us copies of correspondence which passed between Max Cooper, manager of the Skouras Cove theatre, Glen Cove, Long Island, and Armour and Company, Chicago, when the packing firm awarded a $100 prize to Max for the best theatre lobby display in their recent "Name the Star" contest, as sales promotion on Pantry Shelf Meals. We have a photograph of the prize-winning display for an upcoming Round Table picture page, and we echo the compliments we see in the Glen Cove papers, to "Uncle Max" for his good efforts.

Selling Approach

BEACHHEAD—United Artists. In color by Technicolor. The most thrilling story of the U. S. Marines ever filmed! Tony Curtis makes the jungle steam, in his hottest adventure! Frank Lovejoy in an Academy Award calibre performance. Mary Murphy is an untamed, captive beauty in a jungle setting. No posters larger than the 6-sheet, and these are ordinary in the necessities for showmanship. Herald keys the campaign, and with all accessories, has the same fixed pose and style. Newspaper ad mats are similar but with two kinds of pictorial art, for a choice. The advertising department weren't very inspired when they turned out this pressbook. But the exploitation of the picture recently at Miami Beach, almost sets a record for originality (see Round Table picture page for March 27th). The composite ad mat, offering a complete campaign for small situations, and including eight single and double column ad mats and two publicity mats, is especially well selected, and a great bargain at 35c, on standing order from National Screen. There's more variety in this 35c bargain than in the rest of the pressbook, so that should prove how much you need this big economy mat.

ROSE MARIE—MGM. CinemaScope, the first great musical in new dimensions and wonderful Eastman Color. Ann Blyth, Howard Keel, Fernando Lamas, Bert Lahr, Marjorie Main and star cast, with famous songs to thrill you by Otto Harbach, Rudolf Friml and Oscar Hammerstein. Actually filmed in the Canadian Northwest, as big and beautiful as all outdoors. 24-sheet and all posters, crowded with credits, but containing art materials for lobby and marquee display. Special set of six door panels, and 8 x 10 color prints to sell color with color in a special lobby frame. Full line of flourescent satin accessories for lobby and front display. Nine special trailers for every possible use, direct from your MGM exchange. Special jumbo herald that is really a jumbo, in two colors, with every sales approach. Newspaper ad mats in large and generous assortment, from teasers up to oversize, including some thoughtful little things to tie in with your advertising schedule. The complete campaign mat, originated by MGM and now standard for most theatres on standing order at National Screen, gives you ten ad mats in one and two-column width, two publicity mats, and some linotype border, all for 35c—the biggest bargain on Film Row. Music tieups, with MGM Records, for such songs as "Indian Love Call," etc. are made to order for your convenience and benefit with local sponsors. A special group of three mats sells Bert Lahr in a laugh contest, and you'll like the way it works out, as shown in the pressbook. An 8-column story mat, with pictures, across the width of a newspaper page, but not very deep, is an attractive piece of showmanship merchandise. Coloring contest mats, and extra good publicity mats will help sell this famous musical.

TENNESEE CHAMP—MGM. In exciting Ansco Color. If you liked MGM's "Stars In My Crown"—you'll like this off-beat drama of a champ with dynamite in his fists and fervor in his heart. Shelley Winters, Keenan Wynn and Dewey Martin, in a new film based on "The Lord in His Corner" and other stories by Eustace Cockrell. Six sheet is made to order to provide cut-out materials for lobby and marquee display, but sells Shelley in a sweater rather than the fighter with faith in his fists. This picture packs a Sunday punch and you should make that fact known. Newspaper ad mats for all purposes, but the special MGM complete campaign mat, at 35c, contains everything needed in small situations, including ten ad mats and slugs, two publicity mats and a yard of linotype border. Where else can you get a better value along Film Row? A set of 8 x 10 color prints will help you sell color with color, and there's a 2-color herald from Cato Show Print.

From Palm trees to Palm trees—gala openings of Warner's "Lucky Me" at the Beach theatre, Miami Beach, Florida, and Paramount's "Knock on Wood" at the Warner theatre in Hollywood, California—reciprocal and in keeping with the climate on both coasts.

WEEKLY Report

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

AIMING FOR MAXIMUM SALES

Florida Circuit's Bulletin For Managers Spurs Spirit of Competition

In the scheme of theatre operation today the refreshment department occupies a vital place and a great many circuit executives expect from their managers the same kind of merchandising ingenuity they expend in film exploitation. One such circuit is Florida State Theatres, operators of some 80 theatres in that state from headquarters in Jacksonville. Under the direction of Harry Botwick, who is assisted by Bob Harris, the Confection Sales Department is aggressive and enterprising in its efforts to reach the maximum in refreshment stand sales and profits.

To keep that aim continually in each manager's view, the department issues a weekly "Confection Sales Bulletin," devoted to all phases of snack stand operation. Its purposes are as follows: "to give unity to the merchandising program; to provide understanding to each manager regarding the achievements of himself as compared with his fellow managers; to point up the need for the maximum profits consistent with efficient management; to increase the competitive spirit; and to destroy fuzzy thinking on the subject of the place of concessions in theatre management by showing that the circuit's executives consider it equally as important as good booking, good box-office attendance, good maintenance and good exploitation."

The subjects covered in the bulletins are varied and many. For one thing, managers are advised of the latest developments in the manufacture, shipment display and selling of candy, popcorn, etc. Merchandising schemes that have proved particularly successful for one manager are relayed to the others in the bulletin's pages. Special campaigns planned by the circuit to boost sales are described in detail, and the results of completed campaigns are published. In addition, managers who have displayed exceptional selling ability and hard work in increasing snack sales are praised for their efforts.

The importance of cleanliness at the snack stand and a courteous attitude on the part of attendants are emphasized again and again in the pages of the bulletins. In a recent issue the main editorial section was devoted to the latter subject which read, in part, as follows:

"Courtesy is so elemental that we can think of it only in terms of the Golden Rule . . . *'Do unto others as you would have them do unto you.'* It seems odd, doesn't it, that it would be necessary for you to constantly remind your attendants to be *courteous* to patrons?

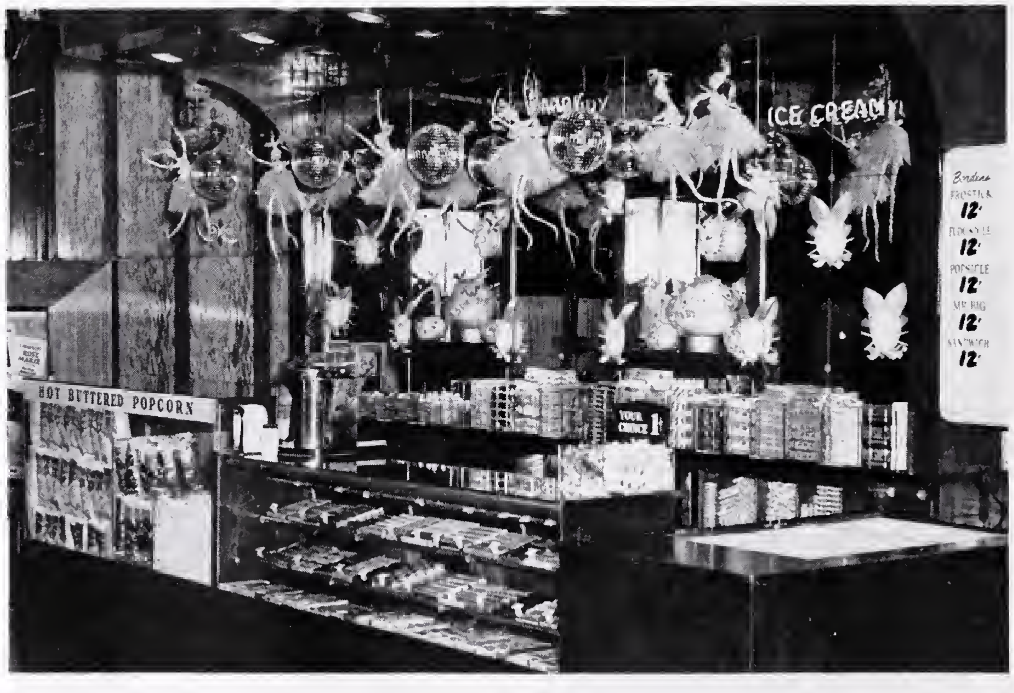
"One of the power and light companies in our state is now engaged in a campaign to promote *courtesy* among its employees. This power company thinks so much of the idea that it is spending thousands of dollars advertising this simple slogan . . . *'Smile!* Courtesy wins friends for Florida and you!'

"Sometimes we get so enmeshed in everyday life that we forget to *smile,* to be *enthusiastic* or even to be *courteous.* In his book, 'How to Win Friends and Influence People,' Dale Carnegie has used all of these basic principles of getting along with people. Each and everyone of us knows these principles; however, Carnegie has made a great success by simply putting them down in book form.

"Why not adopt this slogan for you and your attendants . . . 'Smile! Courtesy wins friends for your theatre . . . and you!' "

The circuit's Confection Sales Department is housed in a Jacksonville warehouse. It has offices; a central popping department which pops and ships corn to nearly half the circuit (the remainder pop their own); warehouse space for equipment, popcorn boxes, salt, seasoning, etc.; and large refrigerated rooms for candy and raw corn.

EASTER SPIRIT FOR THE SNACK STAND



Dolls in ballet costume twirl among spinning globes above the Loew's Rochester, N. Y., refreshment stand while rabbits and brightly-colored eggs convey the Easter spirit. The decorations were devised by manager Lester Pollock. A concealed motor animates the dolls and globes.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 120 attractions, 5,317 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alaska Seas (Para.)	–	–	4	4	5
All-American (Univ.)	–	14	29	14	14
All the Brothers Were Valiant (MGM)	–	17	55	38	4
Appointment in Honduras (RKO)	–	6	26	11	11
Back to God's Country (Univ.)	1	23	43	17	6
Bad for Each Other (Col.)	–	–	2	8	5
Beachhead (UA)	–	4	7	2	–
Beat the Devil (UA)	18	–	2	2	9
Beneath the 12-Mile Reef (20th-Fox)	26	3	6	3	–
Best Years of Our Lives (RKO) (Reissue)	1	–	1	1	3
Big Heat (Col.)	1	21	32	16	5
Bigamist, The (Filmakers)	–	1	7	–	5
Blowing Wild (WB)	8	19	39	36	6
Border River (Univ.)	–	11	25	10	1
Botany Bay (Para.)	–	1	41	36	7
Boy from Oklahoma (WB)	19	13	19	9	6
Calamity Jane (WB)	4	68	38	8	1
Captain's Paradise (UA)	7	2	2	2	1
Cease Fire! (Para.)	–	5	8	12	5
Command, The (WB)	14	4	11	4	1
Crazylegs—All-American (Rep.)	–	2	7	6	3
Creature from the Black Lagoon (Univ.)	–	6	3	2	–
Crime Wave (WB)	–	–	4	2	2
†Dangerous Mission (RKO)	–	1	1	3	–
Decameron Nights (RKO)	–	–	–	4	6
Diamond Queen, The (WB)	–	–	6	9	6
†Dragonfly Squadron (AA)	1	–	4	–	–
*East of Sumatra (Univ.)	–	18	29	19	5
Easy to Love (MGM)	21	25	32	10	14
Eddie Cantor Story (WB)	4	39	16	2	8
El Alamein (Col.)	–	1	5	–	–
Escape from Fort Bravo (MGM)	–	5	40	42	13
Fighter Attack (AA)	–	7	7	–	3
Flight Nurse (Rep.)	1	7	16	9	4
Flight to Tangier (Para.)	–	1	12	24	9
Forbidden (Univ.)	–	–	22	18	4
Forever Female (Para.)	8	2	10	11	22
From Here to Eternity (Col.)	60	36	4	2	5
Give a Girl a Break (MGM)	–	6	19	28	13
Glass Web, The (Univ.)	–	1	4	7	9
Glenn Miller Story (Univ.)	43	23	2	1	–
Go, Man, Go (UA)	8	17	6	2	1
Great Diamond Robbery (MGM)	–	9	12	15	6
Gun Fury (Col.)	–	5	10	7	2
Hell and High Water (20th-Fox)	22	9	1	–	–
Here Come the Girls (Para.)	2	8	29	47	26
His Majesty O'Keefe (WB)	14	22	23	30	6
Hondo (WB)	76	26	6	1	2
How to Marry a Millionaire (20th-Fox)	53	8	–	2	–
It Should Happen to You (Col.)	–	2	3	–	3
Jesse James vs. the Daltons (Col.)	3	9	8	6	–
Jivaro (Para.)	–	4	3	12	3
Jubilee Trail (Rep.)	–	3	6	5	1
Julius Caesar (MGM)	6	2	2	–	–
King of the Khyber Rifles (20th-Fox)	24	7	6	–	3
Kiss Me Kate (MGM)	5	22	26	35	19
Knights of the Round Table (MGM)	13	9	6	3	2
*Lion Is in the Streets, A (WB)	–	1	16	33	40
Little Boy Lost (Para.)	20	54	28	4	2
Little Caesar (WB) (Reissue)	7	1	2	8	–
Little Fugitive (Burstyn)	4	1	4	1	1
Living Desert, The (Disney)	5	1	1	–	1
Long, Long Trailer, The (MGM)	60	46	7	1	–
Ma and Pa Kettle at Home (Univ.)	5	8	3	–	1
Man Between, The (UA)	–	2	–	3	–
†Man Crazy (20th-Fox)	–	1	1	2	1
Man in the Attic (20th-Fox)	–	–	10	4	5
Marry Me Again (RKO)	–	2	12	16	9
Martin Luther (de Rochemont)	21	16	4	1	1
Miss Robin Crusoe (20th-Fox)	–	–	2	2	5
Miss Sadie Thompson (Col.)	11	15	9	7	–
Mogambo (MGM)	43	69	24	3	1
Money from Home (Para.)	1	18	6	2	–
Nebraskan, The (Col.)	–	2	4	3	2
New Faces (20th-Fox)	7	–	–	1	1
†Night People (20th-Fox)	–	3	2	–	–
Paratrooper (Col.)	1	20	21	13	3
Paris Model (Col.)	–	–	2	3	1
Phantom of the Rue Morgue (WB)	1	2	–	3	1
Prisoners of the Casbah (Col.)	–	–	–	8	5
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	2	3	7	–
Quo Vadis (MGM) (Reissue)	7	14	9	7	3
Red Garters (Para.)	1	3	4	6	10
Rhapsody (MGM)	–	5	–	1	–
Ride Clear of Diablo (Univ.)	3	10	11	–	–
Riders to the Stars (UA)	–	1	2	7	3
†Riding Shotgun (WB)	–	–	3	2	–
Riot in Cell Block 11 (AA)	–	5	15	8	1
Rob Roy (Disney-RKO)	–	1	10	3	1
Robe, The (20th-Fox)	72	7	2	–	–
Roman Holiday (Para.)	8	19	42	39	8
Rose Marie (MGM)	1	4	6	–	–
Saadia (MGM)	–	1	2	11	14
*Sabre Jet (UA)	2	25	37	19	5
Saskatchewan (Univ.)	6	33	15	2	2
Sea of Lost Ships (Rep.)	–	1	6	9	4
Shane (Para.)	64	50	7	2	–
Shark River (UA)	–	17	13	2	4
She Couldn't Say No (RKO)	–	1	11	2	2
†Siege of Red River (20th-Fox)	–	1	1	5	–
Sins of Jezebel (Lippert)	–	2	8	6	2
*Sky Commando (Col.)	–	4	10	–	2
Slaves of Babylon (Col.)	–	1	3	4	3
So Big (WB)	1	19	68	22	5
Take the High Ground (MGM)	11	44	48	11	3
Taza, Son of Cochise (Univ.)	2	4	8	4	2
Those Redheads from Seattle (Para.)	–	7	19	21	4
Three Sailors and a Girl (WB)	1	7	44	21	9
Three Young Texans (20th-Fox)	–	4	8	11	4
Thunder Over the Plains (WB)	1	18	22	26	7
Top Banana (UA)	–	–	4	4	1
*Torch Song (MGM)	–	9	20	14	31
Tumbleweed (Univ.)	3	22	29	10	4
Veils of Bagdad (Univ.)	–	1	5	18	11
*Vicki (20th-Fox)	1	1	5	16	11
Walking My Baby Back Home (Univ.)	–	34	44	28	3
War Arrow (Univ.)	–	25	32	10	5
War of the Worlds (Para.)	2	7	20	40	21
Wild One (Col.)	–	16	10	3	3

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES. SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for film production catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

PROJECTORS BY DeVRY REBUILT LIKE NEW by S. O. S. from $895. Send for bulletin. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

KIDDIE MERRY-GO-ROUND, AUTOS, FIRE truck. Very clean. Will deliver. F. SHAFER, Mesker Park, c/o Ferris Wheel, Evansville, Ind.

BIG SAVINGS ON BIG SCREENS AT STAR! Write us! RCA rotary stabilizer Soundheads, rebuilt, $395 pair; DeVry XDC Projectors, heavy bases, Suprex Lamphouses, Rectifiers, rebuilt, $1495 pair; pair Strong 1kw. Lamphouses and Rectifiers, excellent condition, $425; Ashcraft 70 ampere Lamphouses, rebuilt, $489.50 pair; Motiograph Mirrophonic Sound System, dual amplifier, latest type, rebuilt, $1150. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PRICES START AT $1595. COMPLETE DeVRY, Simplex, Century outfits rebuilt like new. (Send for lists.) Time deals arranged. Wide angle Lenses. Immediately available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

HELP WANTED

WEST COAST CIRCUIT LOOKING FOR aggressive, imaginative dynamic advertising and promotional specialist. Opportunity for right party to progress with rapidly expanding part of the country. Send the details of your qualifications, experience, age, marital and family status, etc., in a letter to BOX 2780, MOTION PICTURE HERALD.

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted by West Coast Independent Circuit. Immediate openings, with ample opportunities for advancement, in permanent positions. Send description of past experience, age, family status, with summary of accomplishments and abilities, and photograph to MOTION PICTURE HERALD, BOX 2782. All replies confidential.

POSITIONS WANTED

CAPABLE THEATRE EXECUTIVE, WELL RECOMMENDED, seeks manager's position or will consider operating theatres for absentee owners. BOX 2786, MOTION PICTURE HERALD.

SEATING

VALUE UNSURPASSED! 500 FULL UPHOLstered back, box-spring cushion, excellent condition, only $4.95. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

SAVE ON H. I. CARBONS! 9, 10, 11mm MOTORized Carbon Savers for angle trim arc lamps (Mighty 90, etc.), $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIGGER, BETTER PICTURE IS YOURS WITH Mirro-Claric all purpose Screen, only $1 sq. ft. Seams absolutely invisible! Kollmorgen wide angle lenses, special apertures; immediately available! S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE TIME, SAVE MONEY! PAINT YOUR own attractive advertising signs. Experience not needed. Write for information today. TIMES SQUARE DISTRIBUTING CO., 225 W. 34th St., New York City.

United Nations Names Kaye "Ambassador" for Fund

Before taking off for London this week on the first leg of a 'round-the-world tour, Danny Kaye, star of Paramount's "Knock on Wood," was named Ambassador-at-Large of the United Nations Children's Fund (UNICEF) by Maurice Pate, executive director of the Fund. While in Asia on behalf of the Fund, Mr. Kaye will make a short film on UNICEF's aid to children which he will personally edit and narrate on his return to the United States in July.

DeBra Urges Clevelanders To Support Voluntary Code

Elimination of political film censorship should not lower standards of the present Code Administration, Arthur DeBra, Motion Picture Association of America public relations head, told the Motion Picture Council of Greater Cleveland, last week. He urged the members to build strong public opinion for a voluntary system of regulation. He stressed its advantages over rigid state censorship, and in outlining its provisions paid tribute to publisher Martin Quigley for his part in formulating and making successful the Production Code.

Ohio Editorial Lauds N. Y. Censorship Law

COLUMBUS, O.: A revised Ohio film censor law "might well follow the lead taken by New York" in its new censor legislation, said the Columbus "Dispatch."

"Since state film review still is the law here," continued the editorial, "and has demonstrably substantial public support, the law might as well have all the enforcement teeth necessary to make it effective against what Gov. Dewey rightly classes as 'filth.' "

"As readers of these columns know, we regard censorship of any kind, on principle, with skepticism, and feel it should be invoked, if at all, only in the most special of special cases. The regulation of patently obscene, vulgar, sometimes blasphemous films imported from countries where there are no restraints of producer-responsibility or good taste, and of American-made pictures issued by quick-buck operators to exploit sex and sensation seems to us to be exactly that sort of special case."

Legion Reviews Five New Productions in Week

The National Legion of Decency this week reviewed five new films, putting four in Class A, Section I, morally unobjectionable for general patronage, and one in Class A, Section II, morally unobjectionable for adults. In Section I are "Arrow in the Dust," "Fireman Save My Child," "Riding Shotgun" and "Tales from Whileaway." In Section II is "Hell Below Zero."

Urges Decency Legion Need

"Continued staunch support of the Legion of Decency by Catholics is imperative," writer John McCarthy warns in the May issue of the "Catholic Digest." Mr. McCarthy explains the decrease of major company punitive power against violators of the Code, and recent court decisions weakening state censorship; and outlines Legion activities.

A simple statement of fact...

THE ALMANAC is referred to far more often, by far more people in the motion picture and television industries—and also by more writers for the public press—than any other reference book. There are obvious reasons for that:

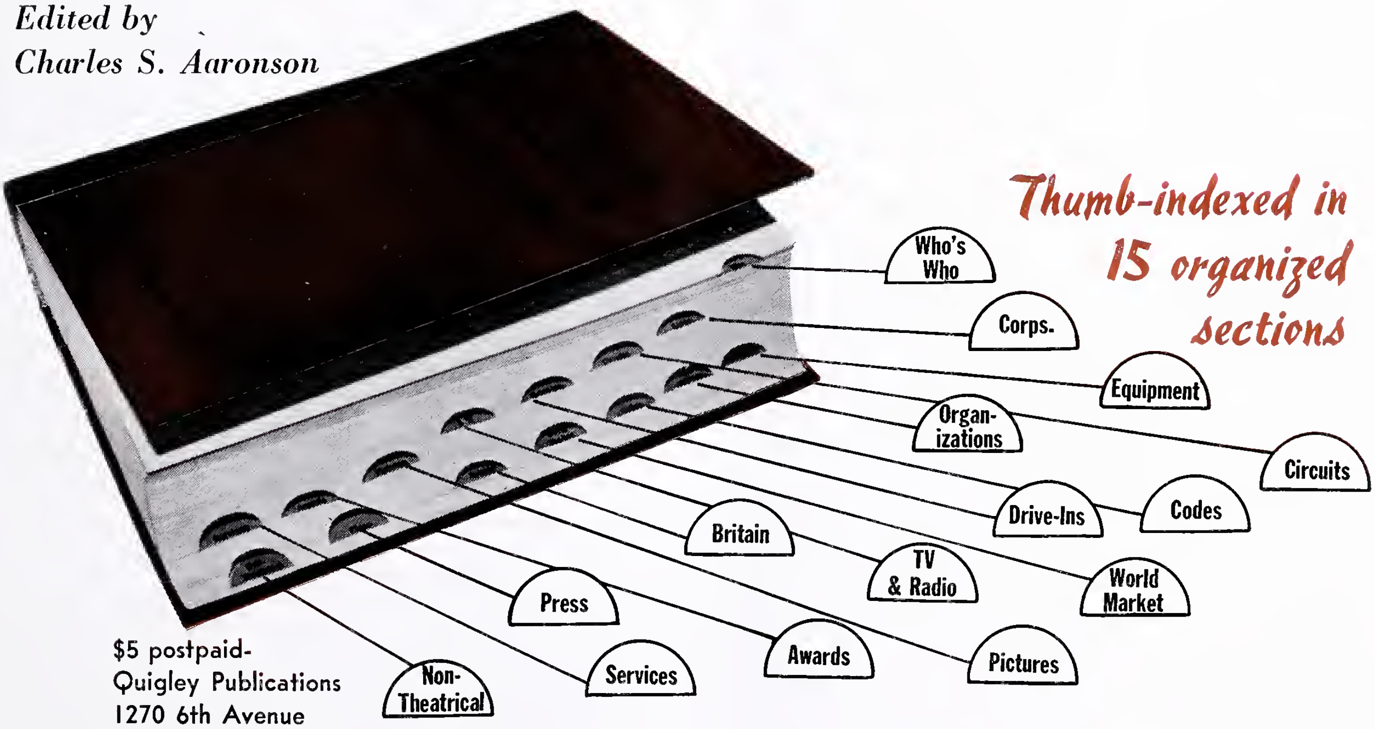
The data in the most-often-used parts of the ALMANAC is not to be found in any other reference book.

THE ALMANAC is the only finger-tip reference volume of its kind—the only thumb-indexed book in these fields. It is correctly described as being "like a library of fifteen volumes in one." No other reference book in these fields can genuinely make that claim.

THE ALMANAC is not given in combination with any other publication. It is purchased for itself alone. Its unique features make it indispensable—worth many times its price—to thousands in the motion picture and television industries.

It is the only accepted "Who's Who and What's What" for the entire field. There just isn't anything like it!

Edited by
Charles S. Aaronson



Thumb-indexed in 15 organized sections

$5 postpaid-
Quigley Publications
1270 6th Avenue
New York 20, N. Y.

QP A QUIGLEY PUBLICATION

Motion Picture and Television ALMANAC

Turn SLOW Business into SHOW Business!

SHOW BUSINESS is a GO business...and the showman who is going to lure patrons to his Box Office...has to be on the GO...every minute of every day...with high-octane SHOWMANSHIP ...souped-up BALLYHOO...and supercharged EXPLOITATION...that TELLS *more* people about your great entertainment...and SELLS them your attractions!

So...turn SLOW business into SHOW Business! Take off the brakes...and let 'er GO!

Sell *Bigger* SHOW BUSINESS with *Bigger* SHOWMANSHIP!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MAY 1, 1954

MOTION PICTURE HERALD

Charting the Future

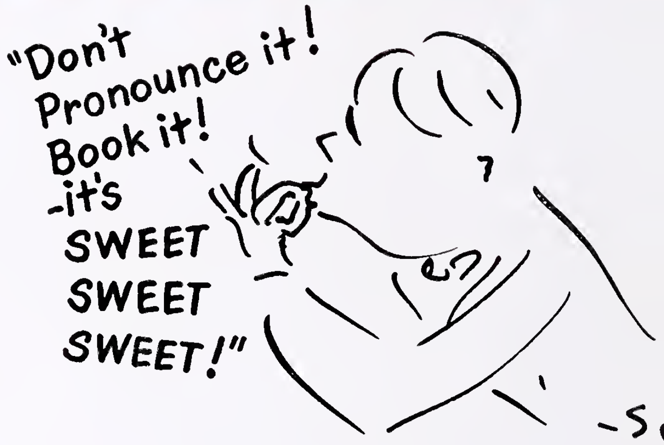
PARAMOUNT SHOWS ITS VISTAVISION TO TRADE

31 KEY CITIES LOOK AT WARNER LINEUP

REVIEWS (In Product Digest): **DIAL M FOR MURDER, LIVING IT UP, FLAME AND THE FLESH, ABOUT MRS. LESLIE, THE LONG WAIT, THE ROCKET MAN.**

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

EXECUTIVE SUITE TALK!


"Don't Pronounce it! Book it! -it's SWEET SWEET SWEET!"

SWEETS TO THE "SUITE"!
EVERY DATE IS GREAT!

M-G-M presents The Picture of the Year With The Cast of the Year!

"EXECUTIVE SUITE"

Starring

WILLIAM HOLDEN · JUNE ALLYSON · BARBARA STANWYCK · FREDRIC MARCH
WALTER PIDGEON · SHELLEY WINTERS · PAUL DOUGLAS · LOUIS CALHERN
with **DEAN JAGGER · NINA FOCH · TIM CONSIDINE**

Screen Play by ERNEST LEHMAN • Based on the Novel by Cameron Hawley • Directed by ROBERT WISE • Produced by JOHN HOUSEMAN

THE NEW BOX-OFFICE "SUITE"-HEART. JUST THE START!

LOS ANGELES!

Top grosser in more than 2 years of all Day-and-Date engagements!

CLEVELAND!

Tops everything except "Knights of the Round Table" and "Mogambo."

OKLAHOMA CITY!

Second only to "Knights" in last 2 years!

DAYTONA!

Tops "Mogambo"!

FORT LAUDERDALE!

Tops "Mogambo"! Record biz!

MIAMI!

Record business!

CORAL GABLES!

Second only to "Knights"!

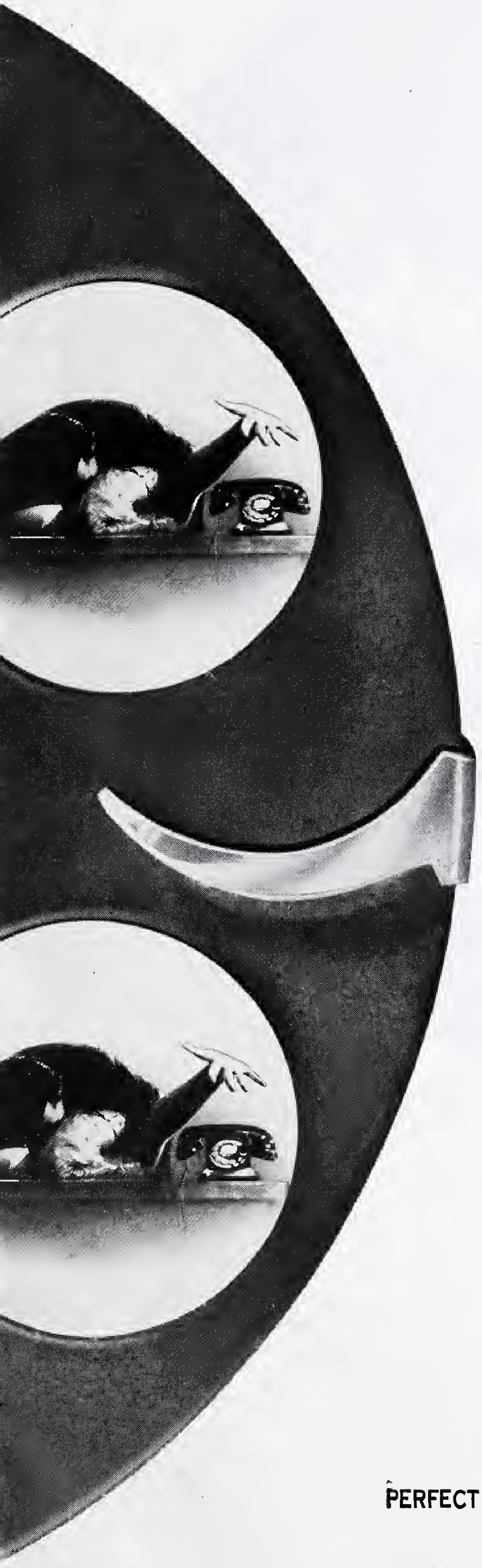
MIAMI BEACH!

Tops "Mogambo"! Record biz!

HOUSTON!

Tops everything except "Knights of the Round Table" and "Mogambo."

ALFRED
HITCHCOCK'S
"dial M for
Murder"



They're all calling
WARNER BROS.
for "Dial **M** for Murder"
for Decoration Day!

PERFECT 3 DIMENSION IN THE HITCHCOCK MANNER, AND **WARNERCOLOR**

STARRING
RAY MILLAND · GRACE KELLY · ROBERT CUMMINGS
WITH JOHN WILLIAMS · ANTHONY DAWSON DIRECTED BY ALFRED HITCHCOCK
WRITTEN BY FREDERICK KNOTT who wrote the International Stage Success
Music Composed and Conducted by Dimitri Tiomkin

20th CENTURY FOX
"THREE COINS IN THE FOUNTAIN"

Wonderful **CINEMASCOPE** picture ... Wonderful song! Sweeping the nation in great recordings by Julius La Rosa, Frank Sinatra, Toni Arden, "Four Aces," Marti Stevens, Dinah Shore!

Start plugging your "Three Coins in the Fountain" date right now. Play the record at candy breaks, intermissions, over your p.a. system. Plant it with local disc jockeys!

As soon as your date is confirmed:
Write, wire, phone for your platter— **RADIO-TV DEP'T.,** *444 W. 56 St., New York 19, N. Y.*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 5
May 1, 1954

Slander by Hecht

THE talented Ben Hecht as a story writer has prospered in and through Hollywood. The bitten hand of Hollywood is again in evidence as the result of a particularly outrageous article which Mr. Hecht has had published in the current issue of "Esquire" magazine.

The Hecht article is a shocking example of a ruthless fouling of one's own nest. The appearance of such an article in an American magazine is an equally shocking example of the standards of ethics and decency which currently color the editorial policies of various magazine publishers.

In this article Mr. Hecht returns to a discussion of the subject of sexual delinquency in its ugliest and most revolting aspects—a subject which has had a long and curious fascination for Mr. Hecht. In the "Esquire" article he purports to offer a report on Hollywood conditions. Actually he turns out a fictional piece which portrays the author's daydreaming rather than any typical condition that exists anywhere except among diseased persons for whom the insane asylum is beckoning.

The Hecht article in "Esquire" magazine is an arrogant and cruel affront to Hollywood and the many thousands of decent Americans who comprise the production colony. The hatchetmen of the Kremlin will be delighted with it as it fits nicely into their design of villifying the American film and its production colony throughout the world.

Mr. Hecht in this article seems to solicit a social and professional ostracism in Hollywood. Hollywood ought not disappoint him.

■ ■ ■

Rights of Film Reviewers

SOME newspaper and magazine film reviewers, and their editors, lately have been forgetting that motion pictures belong to their makers. The producer-distributor has the right to select the time at which its films may be seen for review and also to stipulate that reviews be published on or after a particular date. The courtesy of an invitation to a screening, of course, carries with it no control whatsoever over the review's content.

Nearly fifteen years ago a problem arose in Hollywood because newspaper reviews were published following "sneak previews" without regard to review release dates. Exhibitors pointed out that such pre-judging weeks and months before a picture was released hurt attendance. It was noted that reviews in advance of theatre openings should appear only in the trade press.

The situation became critical in 1941. The late Ed Kuykendall, president of the Motion Picture Theatre Owners of America, demanded that Hollywood previews for the lay press be abolished. The annual convention of the MPTOA that year also passed a resolution condemning general press reviews before pictures were ready to be shown to the public.

Terry Ramsaye commented on those developments on this page as follows:

> *"The trade press audience, the exhibitor, needs to know all that he can get about the product as early as it can be had. It pertains to his plans, decisions, budgets, policies, and his retail selling.*
>
> *"The lay press audience begins to have its larger proper interest when the product becomes available for inspection on the retailer's screens.*
>
> *"The two functions are as far apart as buying time and playdate."*

For many years Hollywood studios have had a rule that lay critics and columnists are invited to advance screenings on the condition that no reviews be published before release. It was also agreed that syndicated columnists would either not review pictures at all or arrange to have their review break following the opening of the film in the area served by each subscribing newspaper. Columnists are confined generally to saying that they have "heard" reports about such and such a picture.

RECENTLY two pictures have been reviewed in Los Angeles newspapers in violation of the exhibitor-studio-press pact. It is to be hoped that both breaches of the rule were unintentional and were made through misunderstanding or ignorance. However, the studios have an obligation to their exhibitor customers everywhere to make sure that box office values are not dissipated by newspaper reviews printed in advance of theatre openings. If necessary, the studios should bar offending reviewers from advance screenings. This is entirely within their legal rights.

Unlike toothpaste, cigarettes and other packaged goods, motion pictures are only available at local outlets—the theatres—on specific dates. Advance newspaper reviews at best make the public believe that certain films are dated before their key runs; at worst certain films are unfairly damned. It is easier for a columnist to be "smart" when condemning than when approving.

Let the exhibitor be served by trade press reviews as early as pictures are ready for selling. Let pictures be reviewed for the public when the public can pay to see them, not before.

■ ■ ■

¶ Quotable Quotes: "A town without a theatre dies at nightfall," Charles Jones, Elma, Iowa. COMPO's seventh advertisement in its series in "Editor & Publisher" summed up the financial contributions of a theatre to its community in the words: "A healthy movie business is good for the economic health of any town."

Letters to the Herald

Public Relations

To the Editor:

Take a look at an article by Ben Hecht entitled "Sex in Hollywood," appearing in the current issue of "Esquire" magazine. The bright red wrapper makes this issue of "Esquire" stand out like a sore thumb on all newsstands.

Frankly, the entire article is rather revolting, and I'm no prude. I'm writing you for some help.

I've talked to several civic groups locally combatting the very poor press that we have been getting. As you know the masses think that Hollywood is an evil den of iniquity—brought about by the many distasteful releases from Hollywood, similar to Hecht's article. I, and my theatre friends, have tried to put the emphasis on the good things that are happening and trying to teach the people that Hollywood is a fine place . . . that the folks are fine folks. Now, here comes "loud-mouth" Hecht.

What's the score? What are the facts? Are we to believe these statements? What's the rebuttal to this type of article? If I have been wrong in thinking that Hollywood people were just average, then I'd like to know the true facts. So, how about some help!—*Virginia Theatre Manager.*

[*See editorial, "Slander by Hecht," Page 7.*]

Less Indians

To the Editor:

We are an action house and have been for years, but the recent rise in Indian pictures made have even disgusted my patrons. They love Westerns but not these Indian pictures! Give us more "super-westerns" as we choose to call them, not Indian against Indian, white against Indian, Cavalry fighting Indian and Cavalry fighting for Indian. Just plain old cowboy pictures in color with a star or two is all we ask.—*JAMES J. HOFFNER, Manager, Shell Theatre, Tacoma, Wash.*

Value of Shorts

To the Editor:

In the issue of the Herald of April 10th, there appeared an article from an exhibitor in Texas, saying that more diversified short subjects are needed to avoid more than one feature on a program.

We don't know who this exhibitor is, but he is probably on our list. We direct your attention to the fact that over the years we have taken various steps to let exhibitors like our friend in Texas know that we have a library of over two hundred and fifty diversified shorts available running anywhere from eight minutes up to forty minutes, all of them selected with a careful eye to satisfy discriminate audiences, where single features are used. Announcements appear in the World Market Section. We wonder how our exhibitor friend in Texas could have ever overlooked us.

It seems that many exhibitors are too much sold on the idea that all the good program fillers belong to major companies and they often overlook the fact that some of us independents come up with unusual and interesting items and short subjects which the major companies don't handle. The trouble with most exhibitors is that they place a very low value on shorts. Their argument is that people cannot be induced to come in to see shorts so they fill up their programs with anything on celluloid. We have had some amazing experiences with exploitable shorts and in many cases we have had unusual shorts running in a theatre for as long as eighteen weeks.—*J. H. HOFFBERG, President, Hoffberg Productions, Inc., New York City.*

To the Editor:

We have been using your magazine for years and find it very beneficial. We especially find useful your Film Buyers Ratings. — WARREN PIRTLE, Pirtle Circuit of Theatres, Jerseyville, Ill.

Thanking the Stars

To the Editor:

In this day and age, it is really great to see a star that will go out of his way to help the exhibitor. Many stars visit Palm Beach but they prefer not to appear, even with their own pictures.

However, Robert Cummings, while visiting in Palm Beach was most cordial and gladly appeared on the stage of the Paramount Theatre without a big buildup while we were showing his latest hit production, "Lucky Me."

I just wanted to publicly express my appreciation to Mr. Cummings, a real star in public relations.—*BILL DUGGAN, Florida Theatre, West Palm Beach, Fla.*

Use TV

To the Editor:

After seeing the business that "The Long, Long Trailer" has done in theatres, I am of the firm opinion that, if the industry would join hands in a television program during regular off nights for theatres, it would be very beneficial to exhibitors in general because people would be generally better acquainted with stars and the new motion pictures. I think that a program of this sort once a week would give the motion picture industry a shot in the arm that is badly needed.—*M. M. GRIMES, Bailey Theatres, Atlanta, Ga.*

MOTION PICTURE HERALD

May 1, 1954

VISTAVISION has impressive introduction to the east Page 12

ALLIED States committee finds VistaVision to its liking Page 12

THE WINNERS CIRCLE—The box office leaders of the week Page 14

PARAMOUNT reports net profit for the year of $6,779,563 Page 14

JACK WARNER details plans in trailer, and has plenty to tell Page 16

CINEMASCOPE finds new field in drive-in installations Page 18

ADDITIONAL drive-in operations are utilizing CinemaScope Page 18

ARTHUR urges trade paper ads to cite need for more product Page 21

PERSPECTA policy in theatres abroad enunciated by Loew official Page 21

GOLDSTEIN and United Artists in deal for ten films a year Page 21

SMPTE ready to open 75th semi-annual technical convention Page 22

INQUIRY group scores ACT, British union, in laboratory dispute Page 22

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 23

TEEN-AGERS like movies, and TV appearances found to help Page 25

OHIO censor faces legal test of its right to existence Page 26

UNITED ARTISTS program is outlined at sales meeting Page 27

GUARANTEES are lowered for coming theatre telecast of fight Page 27

20TH-FOX plans total of 62 short subjects for current year Page 27

SERVICE DEPARTMENTS

Refreshment Merchandising Page 34

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 20

Managers' Round Table Page 29

People in the News Page 27

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2277

Short Subjects Page 2778

What the Picture Did for Me Page 2279

The Release Chart Page 2280

On the Horizon

THE Federal Communications Commission has granted WOR-TV, New York, permission to make a 90-day private experimental test of Zenith's Phonevision system of subscriber television beginning May 15. The test is "to make final determination of Phonevision's operating characteristics from a high-powered transmitter." No telephone lines will be used. Gordon Gray, WOR-TV general manager, said the program material would consist of test patterns, films and some live pick-ups.

▶ Col. H. A. Cole, co-chairman of the COMPO tax repeal committee, will be presented with gold keys to a 1954 coupe-de-ville Cadillac at a testimonial to be tendered him May 11 by Texas exhibitors. The car will bear a gold plate on its instrument panel inscribed "Presented to Colonel H. A. Cole by loyal and devoted Texas theatre owners," a coat of arms bearing his name will be on the door, and a chauffeur attired in a powder blue uniform, the shade of the car, will be at Col. Cole's service for a year. In addition an interior decorator has been commissioned to completely redecorate his office.

▶ The familiar Paramount trademark, a mountain peak with a halo of stars, has a new look. On the cover of the annual report mailed this week to stockholders the emblem has been embellished by a symbolic lightning flash. The report points out that the flash "symbolizes the new electronic era . . . and Paramount's expansion into television and other electronic fields."

▶ First quarter preliminary consolidated sales of $131,800,000 were reported this week by the Eastman Kodak Company. The sales figure for the 12 weeks ending March 21, 1954, compares with sales of $133,800,000 in the corresponding period of last year, but is about 9½ per cent above first quarter sales in 1952 and 1951.

▶ House-approved cuts in funds for the U. S. Information Agency would bear hardest on the overseas film program, according to figures submitted by the agency to the Senate Appropriations Committee this week. Dierctor Theodore C. Streibert urged the Senate group to give USIA the $89,000,000 it asked for the coming fiscal year rather than the $75,814,000 voted by the House. The cut made by the Representatives would mean the film program would get only $2,931,000 as compared with the $6,964,000 requested.

▶ Directors of Allied States Association meeting in Minneapolis next month will study reports on "exploratory discussions" with seven additional independent film producers interested in guaranteed product deals similar to the deal with Hal R. Makelim. Abram F. Myers, Allied general counsel, said this week in Washington that none of the new discussions had reached the negotiating stage.

▶ A commemorative postage stamp honoring George Eastman on the centennial of his birth will be issued in July by the United States Post Office.

▶ A sharp increase in pro-Communist motion pictures in southeast Asia is reported by the U. S. Information Agency which says that such films are being produced in Red China and distributed in growing numbers. In addition Russian-made films with Chinese sub-titles are getting wider distribution in southeast Asia.

▶ "Newsweek" magazine devotes its May 3 cover and a four-page feature story to MGM's "Executive Suite." The story is headed "Hollywood Discovers the U. S. Business Drama."

▶ Charles Boasberg, RKO general sales manager, said this week that Walt Disney's "Pinocchio" in its first 100 re-release dates in metropolitan New York grossed $126,000, exceeding "Snow White," re-released two years ago, by 30 per cent.

▶ Motion picture theatre directory advertising in the Chicago "Tribune" on Friday April 16 reached a new all time peak total of approximately 20 columns.

Assets of VistaVision

Observers at the Radio City Music Hall New York demonstration of Paramount's VistaVision screen process on April 27 were well impressed. The advance claims for the brightest and sharpest pictures ever projected on a large screen from 35mm film were substantiated. It was shown that on the large screen a noticeable improvement in definition was achieved with VistaVision in contrast to standard photography. The demonstration also showed how VistaVision prints, by exhibitor choice, may be projected in any aspect ratio from 1.33 to 1 up to 2 to 1. The advantages of the Paramount-recommended ratio of 1.85 to 1 were illustrated with different scenes.

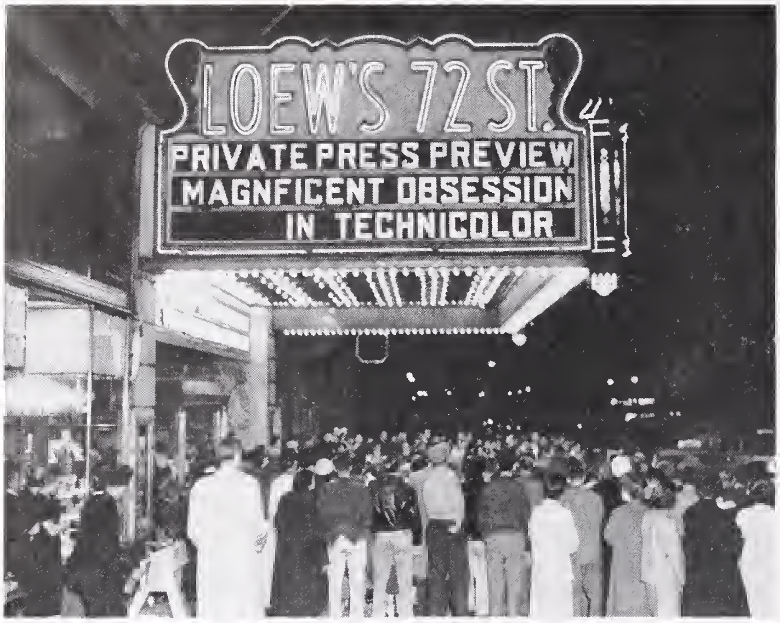
In addition to regular VistaVision prints, Paramount also plans to make available "squeezed" prints in the 1.85 aspect ratio for projection through adjustable prismatic anamorphic lenses. This is expected to result in a further increase in sharpness of images on screens 55 feet and wider.

Paramount is to be congratulated for the progress it has made with VistaVision. Especially in larger theatres and drive-ins the entertainment quality of pictures will be enhanced by the sharper VistaVision prints.—M.Q., Jr.

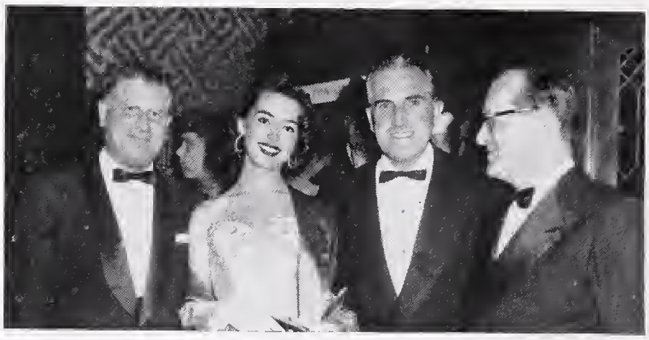
Story and pictures of the New York VistaVision demonstration on pages 12 *and* 13.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



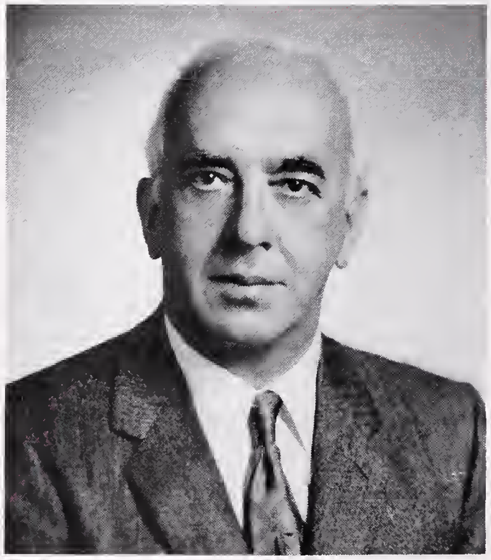
THE MARQUEE tells the story. Some 2,500 from New York's industry, and the press, attended Universal's "Magnificent Obsession" Monday night. Also, Universal district sales managers, in town for a week-long meeting.



Milton R. Rackmil, company president; co-star Barbara Rush; executive vice-president Alfred Daff; vice-president Charles J. Feldman.

Wilbur Snaper, exhibitor; Rita Gam; Ray Moon, Universal.

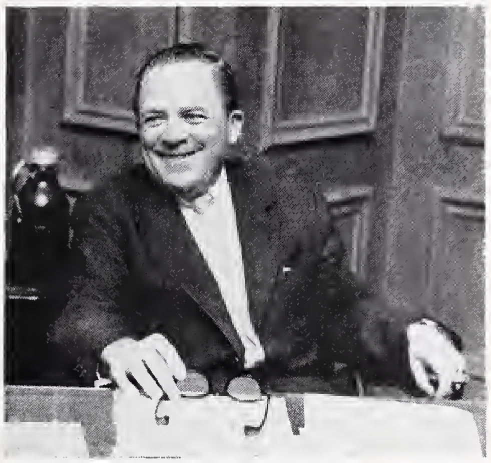
THE SCENE, left, in Rome, as Arthur Krim, United Artists president, at the left, receives from Nicola De Pirro the decoration of Knight of the Italian Republic. The ceremony coincided with UA's 35th anniversary celebration in Rome.



MAXWELL CUMMINGS of Montreal has been elected president of Associated Screen News, of that city and Toronto. He represents control and new management.

JACK L. WARNER, executive producer at Warners, inspects a miniature to be used in "The Silver Chalice" as producer Victor Saville, set designer Rolf Girard, and Steve Trilling look on.

LUNCHING, at the Michigan Allied Detroit convention: at the head table, Inspector Herbert Case, police censor; Secretary of State Owen Cleary; E. T. Conlon, vice-president; Pat McGee, representing COMPO; Alden Smith; John Vlachos, president; Reuben Shor.

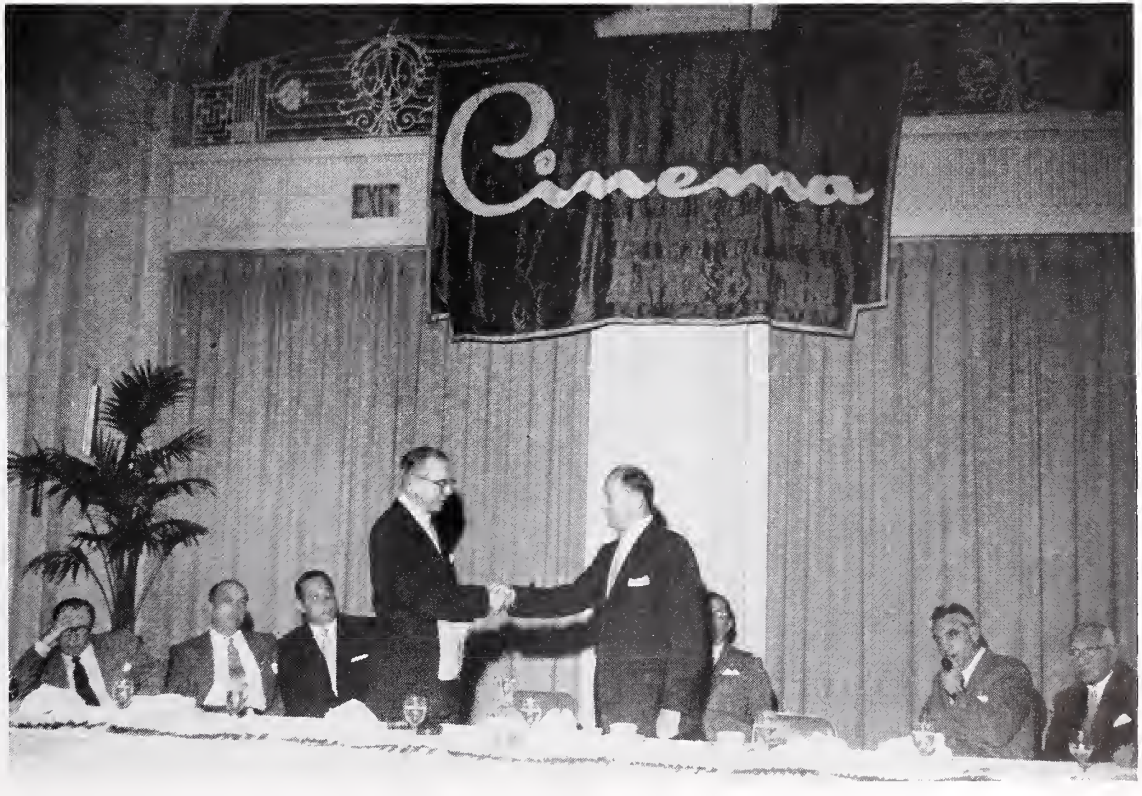


WALTER BRANSON, RKO general manager for foreign operations, predicts company earnings abroad this year will be almost 12 per cent higher. He returned to New York headquarters after five weeks on the Continent and in England. Motion pictures and their stars are still glamorous abroad, he commented.

HAROLD HECHT, producer with Burt Lancaster, spoke in United Artists' New York office last week for "Apache."

THE ANTILLANA TROPHY and scroll, awarded by the Cuban Federation of Critics to Walt Disney's "Nature's Half Acre," is displayed in New York by foreign sales manager Ned Clarke, and world sales manager Lea Samuels.

by the Herald



INSTALLING the New York Cinema Lodge, B'nai B'rith officers. At the luncheon Tuesday: Irving Greenfield, Harry Brandt, Martin Levine, A. W. Schwalberg, Burton Robbins, reelected president; Robert Weitman, and Sam Rinzler. Behind Mr. Robbins is Louis Novins, luncheon guest speaker.

All photos by the Herald

and New York's Industry Finds Bow Impressive

PAT ON BACK FROM ALLIED COMMITTEE

Allied States' Watchdog Committee went, saw and was conquered. Just a matter of hours after Paramount's VistaVision demonstration at Radio City Music Hall Monday, the committee issued a statement saying, "We are agreed that this morning we enjoyed the finest wide screen presentation of motion pictures from the standpoint of definition and clarity that we have thus far seen." The committee also was impressed by "the compatibility of VistaVision with standard projection equipment" and Paramount's lack of insistence on special sound equipment. The committee, consisting of Wilbur Snaper, Sidney Samuelson and Irving Dollinger, attended the showing in the company of Ben Marcus, national president, Abram Myers, general counsel, and Edward W. Lider of Boston.

This Week, as it must to all new screen techniques, the east coast debut came for VistaVision.

Paramount's newly developed photographic and release printing process was unveiled in New York early Monday morning in an impressive show, staged appropriately at Radio City Music Hall and hosted by top Paramount executives led by Barney Balaban, president; Adolph Zukor, chairman of the board; Y. Frank Freeman, vice-president in charge of the studio operations, and Loren L. Ryder, head of research at the studio. VistaVision will be shown in Washington at the Capitol theatre Wednesday.

In the audience were hundreds of exhibitors, who applauded Paramount policy as well as picture, distributors and other interested folk. The latter included such diverse personalities as George Jessel, sometime producer and master of ceremonies extraordinar; actor Charlton Heston, who will star in C. B. DeMille's VistaVision production of "The Ten Commandments"; Sloan Simpson O'Dwyer, wife of a former New York City official and a radio commentator, and Lowell Thomas, also of radio and who has an immediate interest in any possible competition to his Cinerama.

Emphasized throughout the demonstration and in the subsequent press conference were the following points:

Paramount in adopting VistaVision has implemented its policy of "compatibility and flexibility";

VistaVision requires no new expenditures on the part of the exhibitor but, by its nature, "brings to motion pictures a quality and scope never before achieved" for the smallest as well as largest theatre; and that

Films in VistaVision are photographed with the intention of their being screened in the 1:85 to 1 aspect ratio, with cropping at the projector, and that they also can be screened in ratios ranging from 1:33 to 1 up to 2 to 1, with no loss of pertinent action.

Speaking before the demonstration, which included scenes from such coming VistaVision productions as "White Christmas," "Strategic Air Command" and "Three Ring Circus," Mr. Freeman acknowledged Paramount's and the industry's debt to all who have pioneered in the development of new screen techniques, and specifically he cited 20th Century-Fox for CinemaScope.

Paramount, however, said Mr. Freeman, was not to be satisfied with a technique not suitable to all theatres, small, big and outdoor, and thus has finally developed the VistaVision camera, through which the film passes horizontally, exposing the equivalent of two frames at once. This enlarged picture area, when reduced and printed in the conventional manner, affords a degree of definition never before seen, said the production chief. Mr. Ryder even went on record as saying the picture so obtained was better than one on 65mm stock.

Mr. Freeman, as well as the Messrs. Balaban, Zukor and Ryder, urged the retention of the height of the screen as well as the width—"the biggest screen possible for the particular theatre" is the way Mr. Freeman put it. He added, too, that Paramount has

(*Continued on opposite page*)

Paramount's Henry Randel escorts circuit owner Louis Schine.

Warners' Frank Cahill with Texas Consolidated's Bill O'Donnell.

R. J. O'Donnell greets Paramount's Y. Frank Freeman.

(Continued from opposite page)

no sympathy for the exhibitor who doesn't "do his best to get the best equipment available" especially a seamless screen and proper lenses.

Paramount, said Mr. Freeman, recommends a lens such as the variable anamorphic lens developed by the Tushinsky brothers, with which it is possible to project conventional product as well as any anamorphic prints which might be made of VistaVision product. As announced previously, Paramount intends to make available to exhibitors anamorphic prints, in the ratio of 1:85-to-1, as well as conventional prints.

Says VistaVision Camera Details Available to All

At the press conference following the demonstration, Mr. Ryder said in his opinion the light saving by use of the anamorphic prints, as opposed to the projector cropping of conventional prints to achieve the 1:85-to-1 ratio, would only be appreciable in very large theatres, or theatres having screens which measure more than 55 to 60 feet wide.

The question of the availability of VistaVision cameras was handled by Mr. Freeman, who said that contrary to reports from some quarters, any camera manufacturer can get the plans and specifications to build a VistaVision camera. Paramount, he said, will have eight by July and 10 or 12 by August. The name VistaVision, he continued, can be used by any producer "as long as it is VistaVision and as long as the production measures up to the standards set by Paramount."

New Technicolor Process Complements VistaVision

He added, however, that Paramount does not intend to sell the process to the public in a loud or flamboyant manner. The company is primarily interested in telling the exhibitor exactly what he will have in VistaVision and let him do the selling. The quality of the photographic method, coupled with a new Technicolor dye printing process, he said, will do the trick. Despite earlier reports that all VistaVision films would be in color, Mr. Freeman announced that Paramount would start shooting its first black-and-white film in VistaVision this month.

All the Paramount executives were united in their praise of Perspecta sound, the "compatible" single optical sound track equipped with a control so that it can be played through one, two or three horns as the exhibitor desires. It was Mr. Zukor's opinion that some pictures, such as musicals, need "the body" which three horns behind the screen give to sound, whereas other "more intimate dramas" don't gain particularly by directional effects. Most important of all, Mr. Zukor added as an afterthought, is proper volume control and "good theatre operation," no matter what the system.

Mr. Ryder, who has been credited with introducing magnettic sound to Hollywood and who now is backing Paramount's adoption of Perspecta sound, said that if one-quarter of the amount of money had been spent recently on optical sound as on magnetic, optical would now be even better. He predicted great advances in optical sound and cited difficulty in proper maintenance as magnetic sound's biggest disadvantage.

The cost of equipping for Perspecta sound, which also has been adopted by Warner Brothers and MGM, was estimated at approximately $800 for the integrator unit, plus about $500 for installation for theatres already equipped with a three-horn system behind the screen. An additional estimated $2,000 in expenditures was seen for theatres not now equipped with three horns.

Also revealed in the course of the post-demonstration talk was the fact that the conventional screen version of "Oklahoma," to be shot "deluxe" in the Todd-AO 65mm process, will be made in VistaVision. The results will be interesting in light of Mr. Ryder's faith in the Paramount process. Mr. Ryder also told the press the company's first VistaVision cameras were developed from two Stein cameras, built in 1926.

The Music Hall demonstration was carried out on a Vocalite "Hi-Lite" diffusive screen measuring 70 feet by 39 feet. In the booth were Peerless condenser lamps pulling 200 amps.

Answering the questions of the press. The Paramount array of executive talent includes studio technical chief Loren Ryder; studio chief Y. Frank Freeman; board chairman Adolph Zukor; president Barney Balaban, speaking; research director Paul Raibourn; and studio technical expert Charles Daily.

From out-of-New York: Moe Horwitz and Bill Skirball of Cleveland flank Moe Silver of Pittsburgh and Harry Feinstein, New Haven.

An Allied delegation, below: Wilbur Snaper, Abram F. Myers; Paramount's Charlton Heston, A. W. Schwalberg and Hugh Owen; and Ben Marcus and Sydney Samuelson.

THE WINNERS CIRCLE

Picture doing above average business at first runs in the key cities for the week ending April 24 were:

Albany: Lucky Me (WB), Prince Valiant (20th-Fox), Heidi (UA) 2nd week, Red Garters (Para.) and War Arrow (U-I) double bill, Pinocchio (Disney-RKO, reissue).

Atlanta: Lucky Me (WB), Southwest Passage (UA), Phantom of the Rue Morgue (WB).

Boston: Knock on Wood (Para.), Genevieve (U-I), Prince Valiant (20th-Fox, Night People (20th-Fox), Rose Marie (MGM).

Cincinnati: Prince Valiant (20th-Fox), Night People (20th-Fox) 2nd week, Pinocchio (Disney-RKO, reissue).

Cleveland: Executive Suite (MGM), Prince Valiant (20th-Fox), Lucky Me (WB), From Here to Eternity (Col.) repeat run, Pinocchio (Disney-RKO, reissue) 2nd week.

Denver: Rhapsody (MGM), Casanova's Big Night (Para.), Prince Valiant (20th-Fox), Lucky Me (WB), Genevieve (U-I) 3rd week.

Detroit: Beat the Devil (UA), Night People (20th-Fox) 3rd week, Glenn Miller Story (U-I) 10th week, Lucky Me (WB), Prince Valiant (20th-Fox).

Hartford: Rose Marie (MGM).

Indianapolis: Executive Suite (MGM) and Charge of the Lancers (Col.) double bill, Creature from the Black Lagoon (Univ.) and Project M-7 (U-I) double bill, Lucky Me (WB), Ma and Pa Kettle at Home (U-I) 2nd week moveover, and Loophole (AA) double bill.

Kansas City: Lucky Me (WB) holdover, The Robe (20th-Fox) repeat run, Pinocchio (Disney-RKO, reissue).

Memphis: The Naked Jungle (Para.), Rhapsody (MGM), Prince Valiant (20th-Fox), Lucky Me (WB).

Miami: Executive Suite (MGM).

Milwaukee: French Line (RKO), Rob Roy (Disney-RKO), Pinocchio (Disney-RKO, reissue), Creature from the Black Lagoon (U-I).

New Orleans: Julius Caesar (MGM) holdover, The French Line (RKO) moveover, 6th week, Lucky Me (WB), Glenn Miller Story (U-I) holdover.

Oklahoma City: Executive Suite (MGM) holdover, The Living Desert (Disney) 3rd week, Elephant Walk (Para.) holdover, Botany Bay (Para.).

Omaha: Prince Valiant (20th-Fox), Pinocchio (Disney-RKO, reissue), The Robe (20th-Fox) repeat run.

Philadelphia: Prince Valiant (20th-Fox), Carnival Story (RKO).

Portland: Lucky Me (WB), Prince Valiant (20th-Fox), It Should Happen to You (Col.), Casanova's Big Night (Para.), Ma and Pa Kettle at Home (U-I), The Living Desert (RKO) 6th week, Night People (20th-Fox) 4th week.

Providence: Rose Marie (MGM), Prince Valiant (20th-Fox), Heidi (UA).

San Francisco: Knock on Wood (Para.) 2nd week.

Vancouver: Night People (20th-Fox), King of the Khyber Rifles (20th-Fox), Eddie Cantor Story (WB), The Long, Long Trailer (MGM), Yankee Pasha (U-I).

Washington: Lucky Me (WB), Prince Valiant (20th-Fox), Beachhead (UA), Pinocchio (Disney-RKO, reissue), Beat the Devil (UA) 2nd week, Knock on Wood (Para.), Yankee Pasha (U-I), Julius Caesar (MGM) 11th week, Tennessee Champ (MGM) plus Betty Hutton stage show, Will Any Gentleman (Brit.) (Stratford).

Universal Sales Heads At Meeting in New York

Universal Pictures' district sales managers began their week long series of meetings with the company's home office executives in New York Monday, with Charles J. Feldman, sales vice-president, presiding. A review of general sales policies and distribution plans were on the agenda. One meeting was devoted to promotion plans on forthcoming product. District managers participating were Joseph Gins, from Boston; P. F. Rosian, Cleveland; Mamie M. Gottlieb, Chicago; Lester Zucker, Kansas City; James V. Frew, Atlanta; Henry H. Martin, Dallas; Barney Rose, San Francisco; David A. Levy, New York.

Sell Chicago House

CHICAGO: Charles Golan has given up the Deluxe theatre here after operating it since 1930, and the theatre has been taken over by Van Nomikos and Duke Shumow, who are closing it for a month to install a wide screen and to make other improvements. The 1,000-seat house, first opened in 1912, was built and managed by the Cuneo family, who still own the building.

Columbia Dividend Set

Columbia Pictures' board of directors last week declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock, payable May 15, 1954, to stockholders of record April 30.

Paramount Reports Net \$6,779,563

Paramount Pictures Corporation reported consolidated earnings after taxes in the amount of \$6,779,563 for the 52 weeks ended January 2, 1954. This compares with \$5,340,584 for the 53 weeks ended January 3, 1953, before including a non-recurring profit of \$559,287 from the sale of real property in that year, and \$5,899,871 including such non-recurring profit.

Consolidated earnings for 1953 represented \$3.06 per share on 2,217,051 shares outstanding at the end of 1953 as compared with \$2.28 per share for 1952, not including the non-recurring profit, on 2,339,479 shares outstanding at the end of 1952. Including such non-recurring profit, consolidated earnings for 1952 were equivalent to \$2.52.

Barney Balaban, president of the company, referred in his annual report to 1953 as "a year that strengthened our financial position." He pointed out that 1953 had resulted in greater revenues in almost all areas of the foreign market, and added that this improvement had continued and had been maintained during the first months of 1954.

Famous Players Canadian Corporation, Limited, in which Paramount holds an interest of 67½%, had "enjoyed another good year during 1953," Mr. Balaban said, "and is currently expanding its interests in the television field in Canada.

He also revealed rapid progress scored by the color television tube developed by Chromatic Television Laboratories, Inc., in which Paramount holds a 50 per cent interest. Mr. Balaban declared that the position of the Chromatron—commonly known as the Lawrence tube—had been tremendously strengthened as the only practical and economical answer to the problem of getting popular sized color receivers to the public soon.

Discussing the International Telemeter Corporation, in which Paramount holds a majority interest, Mr. Balaban stated that the results of Telemeter's "pay-as-you-see" television experiment in Palm Springs "have exceeded our expectations." He disclosed new areas of research and development in which Telemeter's staff of engineers and scientists are currently engaged, including a system of proof and sorting of bank checks, and photographic and magnetic-core techniques of electronic memories.

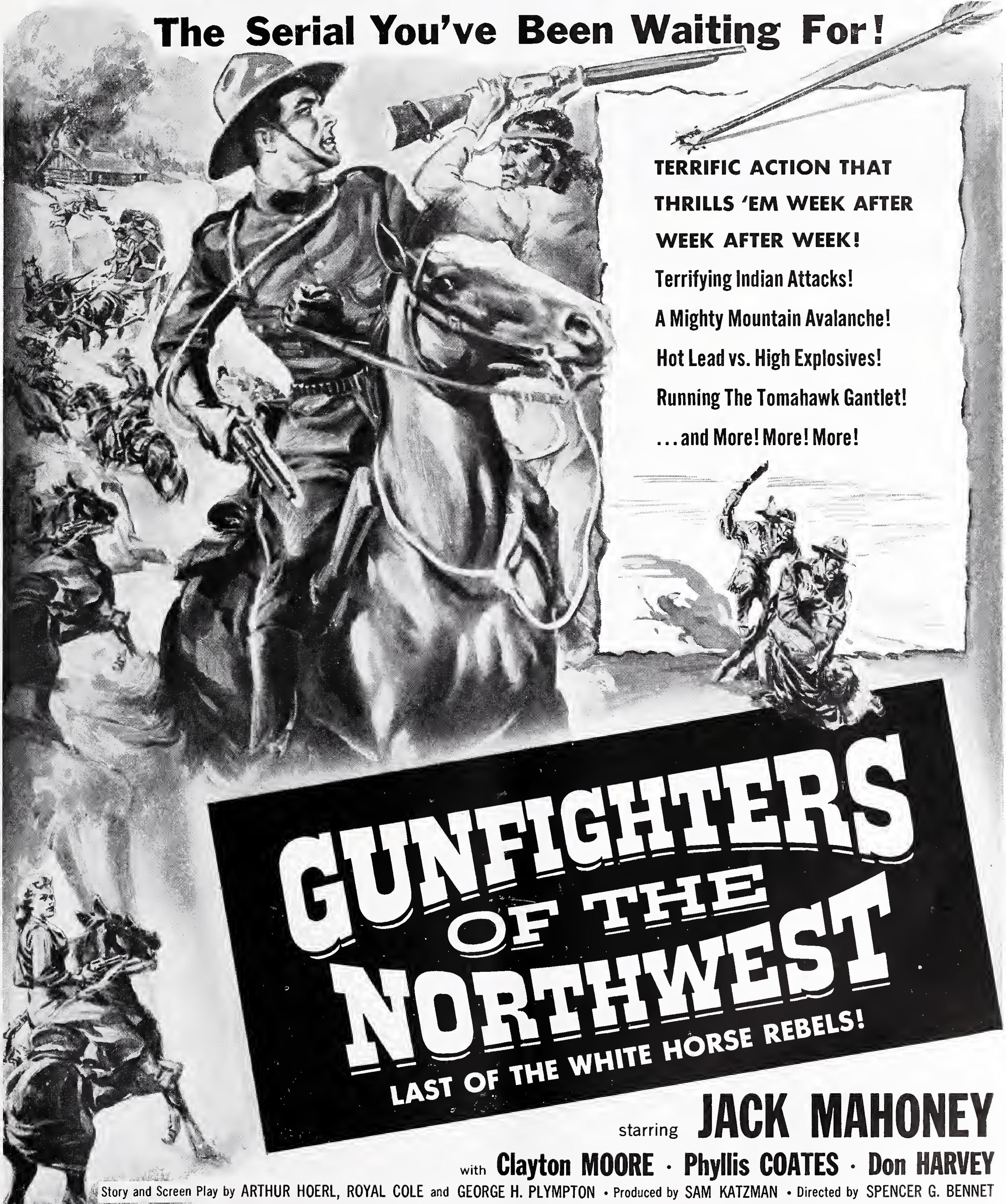
A considerable section of the report was devoted to explaining the merits of VistaVision, the wide screen process which the company demonstrated in New York this week. See pages 12 and 13.

Jessel NTFC Guest

George Jessel was to be the honored guest of the National Television Film Council luncheon meeting in New York Thursday April 29, it was announced by Melvin L. Gold, NTFC president.

A BIG SERIAL WITH BIG PICTURE PRODUCTION!

The Serial You've Been Waiting For!



TERRIFIC ACTION THAT THRILLS 'EM WEEK AFTER WEEK AFTER WEEK!

- Terrifying Indian Attacks!
- A Mighty Mountain Avalanche!
- Hot Lead vs. High Explosives!
- Running The Tomahawk Gantlet!
- ...and More! More! More!

GUNFIGHTERS OF THE NORTHWEST

LAST OF THE WHITE HORSE REBELS!

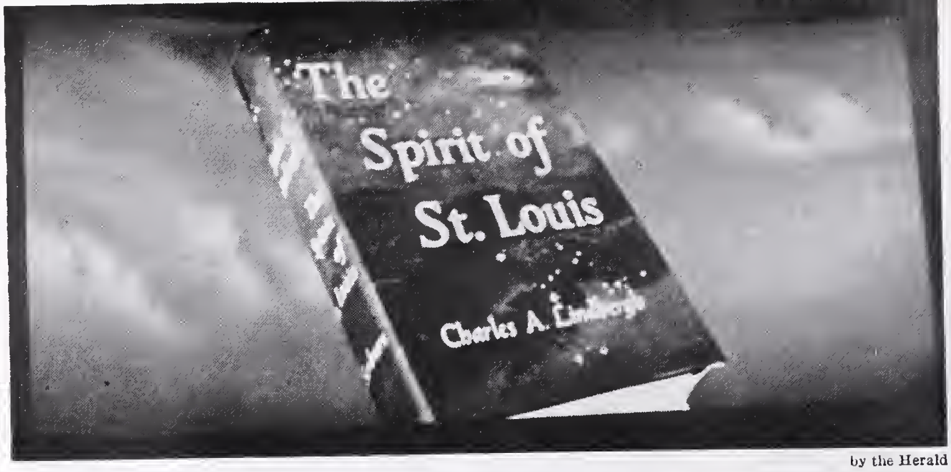
starring **JACK MAHONEY**

with **Clayton MOORE · Phyllis COATES · Don HARVEY**

Story and Screen Play by ARTHUR HOERL, ROYAL COLE and GEORGE H. PLYMPTON • Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

A COLUMBIA SUPER-SERIAL

...AND A TERRIFIC CAMPAIGN BOOK TO BRING ACTION AT THE BOX-OFFICE!


The Spirit of St. Louis
Charles A. Lindbergh

by the Herald

ON SCREEN: *Jack Warner, left, in words of greeting and announcement; above, noting purchase of Lindbergh story.*

Warner Details Plans: There's Plenty to Tell

WARNER Brothers pridefully unveiled for exhibitors and the industry this week its catalogue of product for the immediate future. An estimated 7,500 exhibitors, circuit buyers, bookers and members of the press in 31 exchange cities attended showings Monday of a specially made two-reel picture in which Jack L. Warner, executive producer, detailed the product and introduced sequences from productions completed or now in work.

Based on Best-Sellers

And an impressive catalogue it is. Stressing pre-sold value, the productions largely are based on best selling novels, long run plays or widely known classics.

Among the properties for which Mr. Warner outlined producer and directorial credits, and in some cases cast names, were: John Steinbeck's "East of Eden"; Agnes Sligh Turnbull's "Gown of Glory"; "Helen of Troy"; Edna Ferber's "Giant"; Andrew Geer's "The Sea Chase"; Herman Melville's "Moby Dick"; the Thomas Heggen stage success "Mister Roberts"; Thomas B. Costain's "The Silver Chalice"; William Faulkner's "Land of the Pharaohs"; "Daniel Boone"; Tennessee Williams' "Mississippi Woman"; "Daniel and the Woman of Babylon"; "The Last Train West"; "Strange Lady in Town"; and the current star of the book world, Charles Lindbergh's "Spiirt of St. Louis."

Shows Completed Sequences

The trailer, made in CinemaScope but with optical, single track sound, then moved into sequences from these productions: "The Command," "Lucky Me," "Ring of Fear," "A Star Is Born," "The High and the Mighty," "King Richard and the Crusaders" and "Battle Cry."

Concluding the impressive film report, Mr. Warner characterized it as a "blueprint of our thinking and planning—the shape of things to come from our studio." He reiterated the theme that "great books, great plays and great stories make great motion pictures."

"The scenes you have just witnessed from forthcoming productions, as well as the impressive list of story properties we have purchased for immediate production, are an indication of the continuous flow of motion pictures which you will receive from Warner Brothers. We have shown you only glimpses of this program. Soon you will see these pictures in the full glory of color and CinemaScope.

"We have confidence in the future of motion pictures. Our program consists of the greatest effort we have ever undertaken. Yes, we have confidence, or we would not at this time be making the most important and the highest budgeted productions in the history of our company. It takes vision, experience, and huge investments to make a program like this come true. With these ambitious plans already underway, we here at the studios are looking forward to the brightest future that lies before all of us. And I don't mind telling you that we are excited about the future. I hope that our excitement is contagious, and that it has been conveyed to you in some degree.

Voices Faith in Screen

"We have shown you a glimpse of our future because it is your future, too. I know that you share with us our faith in motion pictures as the world's greatest entertainment. We shall continue to demonstrate this faith to you, to our industry, and to the public."

The trailer was followed in all cities by a screening of Alfred Hitchcock's "Dial M for Murder," reviewed on page 2277 of the Product Digest in this issue of The HERALD.

All the sequences shown in the trailer were from CinemaScope pictures, photographed in WarnerColor, as was the trailer itself, but Mr. Warner emphasized that the company will make full use of all media. "Dial M for Murder," for instance, is in 3-D. Nor did the studio executive make any reference to what sound system is to be employed.

Many of the pictures are being made, or are to be made, abroad on locations ranging from Egypt and Rome to the South Pacific and the Azores.

Benjamin Kalmensan, Warner sales vice-president, with Samuel Rasen, Stanley Warner vice-president.

Jules Lapidus, Warners eastern and Canadian manager, with Bab Shapira, right, Paramount theatre directar.

H. Stuckey and M. F. Gawtharpe, af the Butterfield Circuit, Michigan, with Ray Haines, western sales manager.

Universal News
MAY 1954
VOL. XVIII

THE CREATURE STRIKES AGAIN!

Weekend Crowds Storm Chicago's U. A. Theatre

Boxoffice Buried in Avalanche of Dollars!

NEW YORK ALERTED!

"Creature" goes into Paramount Theatre, April 30th

"Creature from the Black Lagoon"

Starring Richard Carlson and Julia Adams with Richard Denning, Antonio Moreno, Nestor Paiva, Whit Bissell. Directed by Jack Arnold. Screenplay by Harry Essex and Arthur Ross. Produced by William Alland. A Universal-International Picture.

POLA-LITE PRINTS USED ON CREATURE ENGAGEMENTS

in Pittsburgh, Harrisburg, Oklahoma City, and many others!

These prints available to exhibitors who want to show the film in 3-D but wish to avoid problems sometimes involved in using two prints.

ALSO AVAILABLE IN 2-D

MORE CITIES FALL TO "CREATURE"

Buffalo, Philadelphia, and New Orleans Are Latest to Succumb!

CROWDS FLEE INTO THEATRES!

Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside. Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside. Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black

DRIVE-IN USES CINEMASCOPE

Omaha Theatre Opens with Crowds as Big Screen and Stereo Attract

OMAHA: The new Airport Drive-In theatre in East Omaha last week had a jam-packed opening. One of the few outdoor theatres in the nation with CinemaScope equipment, its first picture was 20th-Fox's "Beneath the 12-Mile Reef." The first two nights were cold but every stall was filled. Saturday and Sunday nights many cars were turned away, according to J. Robert Hoff, the owner.

Customers Pleased

Customers appeared to be pleased with the stereophonic sound and tremendous picture on the 70-foot-wide screen, which is formed by the curved surface of one side of a cement block building which reaches five stories into the air. The screen is covered with Rayton screen paint which turned out better than expectations on the cement surface, Mr. Hoff said.

There are two speakers to a car. Four speakers are placed on one outlet post. Two are blue and white for the car on one side, two gray for the car on the other side. Customers are instructed to take two of the same color. Koiled Cords, Inc., made the cords, with the one for the far-side speaker having an extra length of straight cord.

All installations are by Ballantyne Company, of which Mr. Hoff is executive vice-president. Mr. Hoff bought the theatre from Oscar Johnson, Falls City exhibitor who started it last year and had it approximately 80 per cent completed.

Garage in Building

The screen tower building has a garage and room for equipment on the first floor, manager's apartment on the second and storage space on the third, fourth and fifth floors. There is a concession stand, children's playground on the opposite side of the building from the screen.

The Airport Drive-In is within walking distance of the downtown district and has conventional seats for those without cars.

Among the features of the projection equipment is a special sound head and pre-amplifier which has attachments for easy changeover to an optical sound system. The preamplifier channels tracks one and two into the left speakers in the cars, two and three into the right speakers and four into both speakers. In case of an emergency, a switchover is provided to channel all four into one speaker or the other until amplifier trouble can be corrected.

The opening program included Twentieth-Fox's "Beneath the 12-Mile Reef" and "Tournament of Roses."

AT THE AIRPORT DRIVE-IN, owner J. Robert Hoff, executive vice-president of the Ballantyne Company, left, with Ed Morgan, radio and television announcer.

Administrators of Code For Italy Are Named

ROME: Panfilo Gentile, Italian journalist and political commentator, has been named president of the administration committee for the Italian production industry's 1945 system of self-regulation. Others named to the committee are: Francesco Carnelutti, a law professor; Emilio Cecchi, writer; Silvio D'Amico, stage critic, and Vincenzo Cardarelli, poet.

The industry's self-regulatory system will become operative June 1. The ANICA seal will be granted only to pictures which meet the minimum technical requirements and do not offend recognized moral standards or legal restrictions.

At its first meeting the administrative committee decided to avoid rigid regulations, choosing instead to regard the new production code as a reference framework for the guidance of producers, says ANICA.

"RIVER" PREMIERE MARKS DENVER CENTRE OPENING

DENVER: **The world premiere of 20th Century-Fox's "River of No Return," in CinemaScope was held here Thursday at Fox Intermountain's first-run Centre Theatre, the occasion also marking the opening of the house. Statewide activities marked the opening and Colorado Governor Dan Thornton sent telegrams to film personalities and columnists inviting them to the premiere.**

Three More Drive-ins Get CinemaScope

Three additional outdoor theatres, two in Texas and one in North Carolina opened with 20th Century-Fox's "The Robe" last weekend as the drive-in installation pace of CinemaScope and stereophonic sound mounted.

The Texas theatres were the Trail Drive-in, San Antonio and the Winkler Drive-in, Houston. Both are part of the Claude Ezell circuit, and their respective capacities are 650 and 628 cars. "The Robe" was to bow in next in Texas at the Buckner Boulevard Drive-in, Dallas on May 1.

Mr. Ezell, in a wire to Al Lichtman, 20th-Fox distribution director, cited the tremendous business achieved by "The Robe" in its initial drive-in engagements at the Jacksboro, Forth Worth, and the Gulf, Corpus Christi. He reported "We turned away several hundred cars in each instance and were unable to hold them for the second show." Both engagements started April 18 utilizing a new single-unit stereophonic sound speaker perfected by the Ezell organization.

The North Carolina drive-in theatre debut took place Monday at the Badin Road Drive-in, Albemarle. Leading exhibitors from the state, civic officials and newspaper representatives were in attendance.

CinemaScope installation at the Twin Drive-in, Oak Lawn, Ill., April 16, has resulted in the largest Easter week's business in the history of the house, management has reported.

Use Pola-Lite System For Three New Films

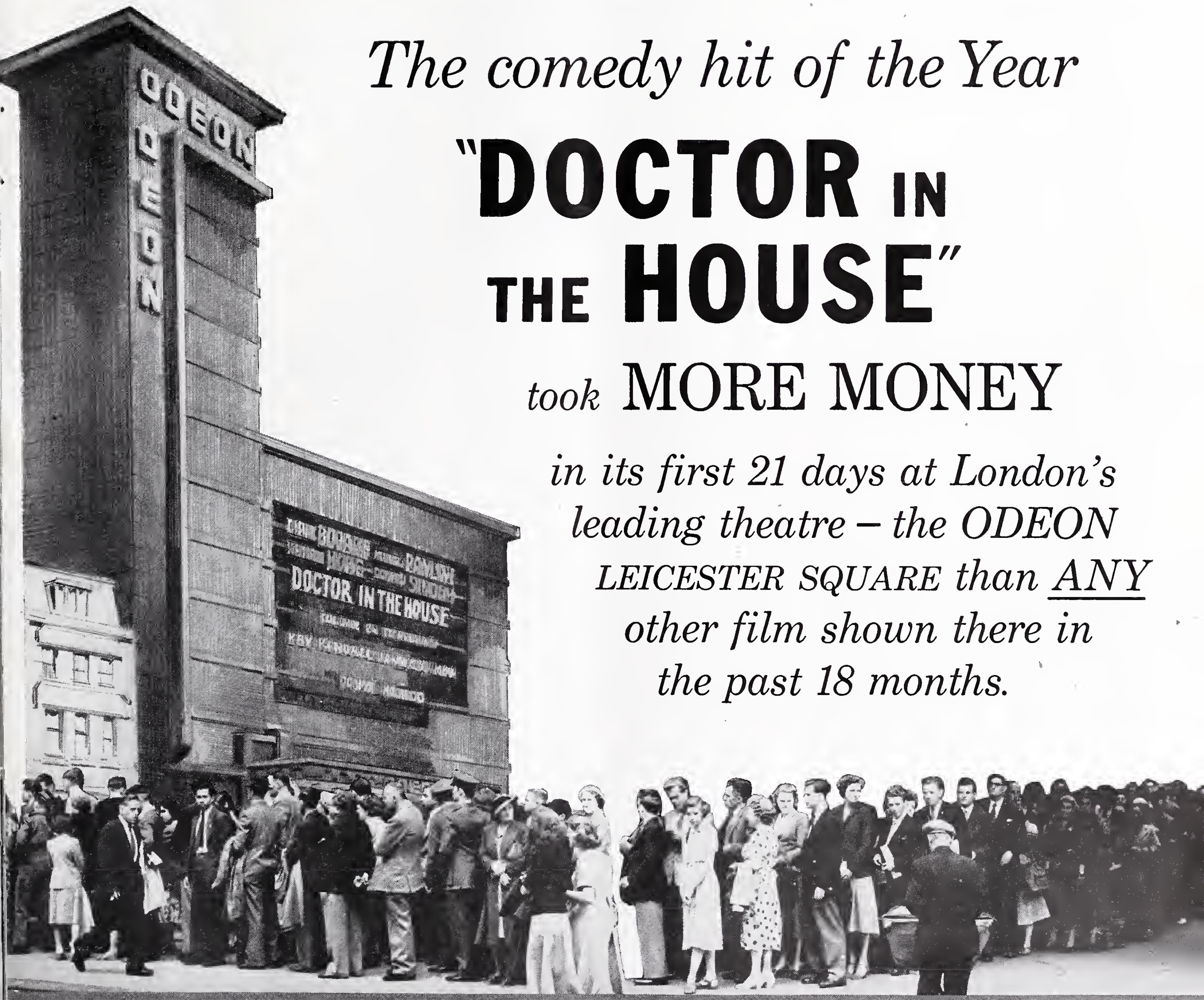
Arrangements have been completed whereby additional forthcoming 3-D product from both 20th Century-Fox and United Artists will be specially printed and available to all exhibitors using the new Pola-Lite single-track 3-D projection system, it was announced by Al O'Keefe, distribution vice-president of the Pola-Lite Co. First attraction from 20th-Fox will be the 3-D film, "Gorilla at Large.' United Artists will make two forthcoming releases available to exhibitors using the Pola-Lite single-track system, "Southwest Passage" and "Gog."

Four New Drive-ins to Open in Canada in June

TORONTO: Four new Canadian drive-ins will open for business in June. Heading the list is the 400 drive-in, near Toronto, which will have Canada's largest steel constructed screen tower, measuring 80 feet high and 110 feet wide. Others include a project by Belmont Drive-in Ltd., near Edmonton, Alta.; the 17th Avenue drive-in, Calgary, of Foothills Drive-in Ltd., and the Twi-lite drive-in, Wolsley, Sask., being built by Stanley and Joseph Zaba.

Another outstanding record by the

J. ARTHUR RANK ORGANISATION



The comedy hit of the Year

"DOCTOR IN THE HOUSE"

took MORE MONEY

in its first 21 days at London's leading theatre – the ODEON LEICESTER SQUARE than ANY other film shown there in the past 18 months.

DISTRIBUTION

U.S.A. and LATIN AMERICA

J. Arthur Rank Organisation Inc.,
445, Park Avenue,
New York 22, N. Y.

The J. Arthur Rank Organisation presents

DIRK BOGARDE • MURIEL PAVLOW
KENNETH MORE • DONALD SINDEN

in

DOCTOR IN THE HOUSE

Colour by TECHNICOLOR

Also Starring KAY KENDALL • JAMES ROBERTSON JUSTICE • DONALD HOUSTON • Adapted from his own novel by Richard Gordon • Screenplay by Nicholas Phipps • Directed by Ralph Thomas • Produced by Betty E. Box

DISTRIBUTION

CANADA

J. Arthur Rank Film Distributors
(Canada) Ltd.,
277, Victoria Street,
Toronto, Ontario.

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

LAST WEEK the film-reviewing rules adopted by the industry and the press in June of 1941 were violated again—the second time within a month—in the very home town of the motion picture. This second violation differed from the first in one vital respect, and it is not beyond reasonable expectation that this important difference could bring about the tightening of long-standing regulations that the first one did not.

No Protests on First Infraction of Rule

The first violation of importance in many years, reported in this space in the March 27th edition of this publication, occurred when unauthorized members of the lay press published reviews of "Knock On Wood" in off-hand disregard of a 13-year-old agreement. The reviews were all-out paeans of praise for the picture. It was not to be expected that the producers or the distributor of the picture, nor even the exhibitors who would play the picture later on when it should come their way, would do much complaining, formal or otherwise, about this cascade of enconiums; untimely and unethical or not. None did.

The second violation was committed on Wednesday of last week (April 21) in the Hollywood "Citizen-News," the production community's reputable and respected home-town newspaper, by Lowell E. Redelings, its motion picture editor, a defender of all rules of common practice and unquestionably, if inexplicably, unaware that he was breaking one on this ocassion. On the preceding evening he had attended the formal press premiere of a major feature by a major studio in adjacent Westwood. So had all the resident representatives of all the lay and trade press in the nation, inclusive of radio and television, plus the Hollywood correspondents of all the publications and periodicals in all the civilized nations of the world.

Reviews Not to Run Until August Opening

The trade-press review date of the picture that Reviewer Redelings reviewed on April 21st is May 11th. (It is not reviewed in this edition, therefore; it will be in the May 15th.) The picture is not going into release until August. There may be one pre-release run somewhere in the nation before then; this is not yet decided definitely; it will not be a Los Angeles run. The film-reviewing rules require of lay newspapers that they do not review a motion picture until it opens in their respective cities.

The "one vital respect" mentioned earlier in this report as distinguishing this second violation of the reviewing rules from the first is the nature of the Redelings review. Whereas the unauthorized reviews of "Knock On Wood" were unanimously ecstatic in its behalf, the Redelings review of this second picture (which cannot be named in this connection until after May 11th, since to name it would be to duplicate the Redelings violation) was *not* ecstatic. It was, to be sure, more favorable than unfavorable, but it was decidedly short of enthusiastic, in whole, and it had the especially unhappy aspect—so far as box office is concerned—of packing the negative punch in the opening sentence!

Review's Opening Line States: "Misses Greatness"

The Redelings review opened with "The film misses greatness on several counts, but it can be classified as exceptionally fine, and in some scenes a genuine tear-jerker, for the basic plot of the novel has been faithfully adhered to by the film's creators." It closed, after several paragraphs of synopses and of comment on the performances of individual players, with "Feminine audiences in particular will find the new version of '————' of gratifying appeal."

The picture given this untimely discounting four months in advance of its opening in the city where this occurred is one of the company's biggest of the release year. It is being advertised in commensurate manner, with the biggest of the national magazines carrying a campaign of mounting magnificence climaxing in August to coincide with nationwide release. In all the other towns and cities (unless the Redelings infraction is duplicated elsewhere) it will open on level terms with all the pictures arrayed against it; but in Hollywool it will open to a populace which has had four months to digest the Redelings assurance that it "misses greatness on several counts."

Incident May Possibly Lead to Restatement

The situation in which the Hollywood exhibitor is to find himself when he opens this picture next August illustrates one of the reasons (there are many others) why Exhibition, as represented by the MPTOA in June of 1941, Distribution, as represented by the Association of Motion Picture Producers, and the press at large, lay and trade, entered into the film-reviewing agreement which is being hacked away at these lively Spring days by young folks who, it would appear, have come of workng age at some time since the agreement attained such smooth and noiseless working order that its purposes—indeed, even its presence—have escaped their notice. Possibly the Redelings discounting of the picture in question will lead to a general restatement by the appropriate persons of the basic principles concerned. Maybe it will require a complete blasting by another, more cantankerous critic, of another unauthorized picture, to induce a restatement. The trade can ill afford to lose a picture to needless violations.

THIS WEEK IN PRODUCTION:

STARTED (1)

COLUMBIA
Phffft

COMPLETED (2)

INDEPENDENT
Turmoil (Haas)

PARAMOUNT
Mambo (Ponti-De Laurentis)

SHOOTING (27)

A.A.
Adventures of Haaji Baba (CinemaScope; Technicolor)
Wanted by the FBI

COLUMBIA
Violent Men (Technicolor)
Rough Company (CinemaScope; Technicolor) formerly "The Bandit"
Long Gray Line (CinemaScope; Technicolor)
Joseph and His Brethren (CinemaScope; Technicolor)
Three for the Show (CinemaScope; Technicolor)

INDEPENDENT
Bandit (Shaftel; CinemaScope; Technicolor)
This Is My Love (Dowling; Eastman color; formerly "Night Music")
Case File F. B. I. (Eclipse)

LIPPERT
Race for Life (Hammer)

MGM
Green Fire (Eastman color)
Rogue Cop
Last Time I Saw Paris (Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)

RKO
Where the Wind Dies (Bogeaus; SuperScope; Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Untamed (CinemaScope Technicolor)
Egyptian (CinemaScope; Technicolor)

U.A.
Suddenly (Bassler)
Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

U-I
Shadow Valley (Technicolor)
So This Is Paris (Technicolor)

WARNER
Battle Cry (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs (CinemaScope; WarnerColor)

◆

ONE NEW picture got started, and two others were taken from camera to cutter, to bring the over-all count of features in shooting stage to 28 at the weekend.

The new undertaking is "Phffft," a Columbia picture starring Judy Holliday, with Jack Lemmon, Jack Carson and Luella Gear. Fred Kohlmar is producing it, with Mark Robson directing.

"Mambo," produced abroad for Paramount release, and "Turmoil," an independent production venture by the triple-talented Hugo Haas, were completed as to shooting.

Goldstein in Deal for Ten Through U.A.

Leonard Goldstein, president of the newly-formed Leonard Goldstein Productions, and Robert S. Benjamin, chairman of the board of United Artists, this week jointly announced completion of an agreement for a program of 10 pictures to be released through U.A. within the next year.

Leonard Goldstein

The deal, which was negotiated by Mr. Goldstein and Gordon Youngman, attorney for Goldstein Productions, and Mr. Benjamin for U.A., represents an estimated negative cost of more than $10,000,000, it was stated.

Joining Mr. Goldstein, who has made 70 pictures in the past six years, will be Robert Jacks, vice-president of Panoramic Productions, and Robert Goldstein, who is currently in Europe producing a picture. They will be production associates in the independent company.

Eight of the planned pictures will be in color; all will utilize important stars, directors and writers. The new company is scheduled to start operations about May 15 when "Hawk of the Desert," the last of the Panoramic Productions, is completed for 20th Century-Fox.

In a separate statement, Mr. Benjamin said: "In behalf of U.A. I am delighted to welcome Leonard Goldstein and his associates to the ranks of the outstanding creators now joined under the U.A. banner. His association with us underlines once again our determination to provide the best available for the screens of the world."

Reade Sues on Drive-in

Walter Reade, Jr., this week filed suit in U. S. District Court in Philadelphia against Melvin J. Fox, to restrain him from his alleged operation of the Roosevelt drive-in near Trenton, N. J., and asking damages for alleged violation of an agreement not to engage in drive-in operation in competition with Reade's Lawrence drive-in, Trenton. Mr. Reade and Mr. Fox were partners in the Lawrence theatre until 1950, when Mr. Fox sold his interests to the Reade circuit.

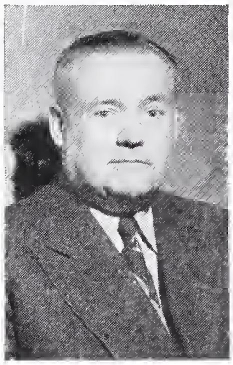
Famous Players in Chromatic

Canada's Famous Players Canadian circuit will license for Canada the inventions of Chromatic Television Laboratories, which makes a color tube for television, FPC president J. J. Fitzgibbons stated last week. FPC has interests in television stations at Kitchener, Ontario, and Quebec City, Quebec.

ARTHUR ASKS TRADE ADS TO POINT UP NEED OF PRODUCT

by MARTIN STARR

HOLLYWOOD: The need for a greater flow of product is so grave and so vital to the exhibitor, according to Harry Arthur, Jr., president of the Southern California Theatre Owners, that last weekend he recommended to the unit's board of directors that they raise a fund to pay for a series of trade paper advertisements on the subject.


Harry Arthur

The ads, Mr. Arthur said, would be for the purpose of "telling the whole industry what's going on. Everybody in the picture business must be told of the things we exhibitors would like to see done, and by whom, to improve the conditions that now exist. The situation is not good for us, the exhibitors. And, if it is not good for us here in Southern California, then it must be equally as bad for exhibitors throughout the country."

"More films," he said, "will give us more frequent turnover of patronage, meaning it will also give us bigger audiences. Every theatre owner still has a steady 'must see' following that turns out with almost every new film that comes to their favorite theatre.

"This is the thinning-meat-and-potato business that still continues to be ours. It's still quite a steady, if slowly dwindling patronage. It will take a lot more television than they've been seeing to keep this accustomed percentage of steady patronage away from their neighborhood theatre," Mr. Arthur pointed out.

The president of the Southern California Theatres Owners Association emphasized that he is not criticizing any one studio or distributor. "It's a deplorable condition in general confronting the whole motion picture industry. And nothing is being done about it by those who are in a position to do so," he said.

Mr. Arthur said that the organized theatre owner today is faced with great challenges. "But he will meet these new challenges. Of that there can be no doubt," he emphasized. "It will take a lot of battling, considerable explaining. It will have to be done out in the open. That's a 'must' we've come to recognize," he said.

Toward those goals he is setting his sights. The series of trade paper ads he is asking the SCTOA board to consider will be directed toward bringing the whole problem out into the open.

Interstate TV Unit Gets Dougfair Series

G. Ralph Branton, president of Interstate Television Corporation, a subsidiary of Allied Artists Pictures Corporation, this week announced his company has concluded negotiations with H. Alexander MacDonald, president of the Dougfair Corporation to distribute a new series of 39 "Douglas Fairbanks Presents" half-hour shows on a syndication basis. Discussions are under way regarding several other half-hour show packages to be handled by the company in a greatly expanded program which Interstate is launching.

Discuss Plans for Annual Canadian Film Show

TORONTO: Plans for the second annual film-business show here next November were discussed at a mid-year executive meeting of the Motion Picture Industry Council of Canada with chairman A. J. Mason of Springhill, N. S., presiding. The first trade show, staged last fall, was sponsored by the Motion Picture Theatres Association of Ontario, but it is now planned to place the fair on a national basis. Officers attending the meeting here were Dave Griesdorf, R. W. Bolstad, Arch H. Jolley and Chairman Mason.

Cites Policy Of Perspecta

Morton A. Spring, first vice-president in charge of sales for Loew's International Corporation, announced in New York this week that the company will require the exhibition with Perspecta stereophonic sound of all of its important pictures in all important theatres overseas. Other foreign theatres will be permitted to play the Prespecta sound tracks of all MGM films as they see fit.

Theatres equipped for stereophonic reproduction, said Mr. Spring, will be protected with proper clearance. "We are of the firm opinion," the executive said, "that Perspecta stereophonic sound enhances the entertainment value of films and we feel certain that before long practically all theatres, regardless of size, will equip for multichannel sound."

Mr. Spring reported that audience reaction to Perspecta stereophonic sound has been "amazing" in Melbourne, Australia, where "Knights of the Round Table" now is playing, and that demonstrations of the system soon will be held in other principal cities of the world. Warners and Paramount also have adopted Perspecta sound.

SMPTE SET TO MEET MONDAY

Convention in Washington Is Organization's 75th Semi-Annual Event

WASHINGTON: The 75th semi-annual convention of the Society of Motion Picture and Television Engineers will get under way Monday, May 3, at the Hotel Statler and continue through May 7. Twenty-six pioneer engineers who have been active in the work of SMPTE for more than 30 years will be guests of honor at a dinner Tuesday evening in recognition of their years of service.

Wives of SMPTE members have been extended an invitation by Mrs. Eisenhower to attend a White House reception the afternoon of May 4.

Mees Among Speakers

After registration Sunday and Monday morning the convention will start with a luncheon Monday, followed by a talk on the background of the 35mm professional camera in the afternoon by C. E. Phillimore, Bell and Howell Company.

Other speakers on the first day include Admiral Harold Bower and Paul Busse, Thomas Alva Edison Foundation; and T. H. Miller and R. C. McClelland, Eastman Kodak Co. Night black-and-white photographic effects will be subjects of talks by C. E. K. Mees, Eastman Kodak, and Ray Kellogg and L. B. Abbott, 20th Century-Fox, and Joseph Wertheimer, Consolidated Film Industries.

The following day papers on the development of the 35mm projector and studio lighting and color will be delivered by Willy Borberg, General Precision Laboratory, Inc., and Charles W. Handley, National Carbon Division, Union Carbide and Carbon Corp., Gerald F. Rackett, Columbia Pictures; K. M. Carey, National Film Board of Canada; R. C. Lovick and R. L. White, Eastman Kodak; H. F. Ott, and R. C. Lovick, Eastman Kodak, and D. E. Grant, Eastman Kodak.

TV to Be Discussed

Wednesday through Friday various motion picture and television topics will be discussed by industry technical men. They will include E. W. Kellogg, retired, formerly RCA; Daniel J. Bloomberg, John E. Pond, Republic; and Michael Rettinger, RCA; John G. Frayne, Westrex Corp., and B. N. Locanthi, consultant; G. W. Read and E. W. Templin, Westrex; Kurt Singer and Robert V. McKie, RCA; Malcolm G. Townsley, Bell and Howell; W. T. Anderson, Jr., Hanovia Chemical Mfg. Co.; Ellis W. D'Arcy, DeVry Corp.; James Card, George Eastman House; Warren R. Isom, RCA Victor; Josephine Cobb, National Archives; John I. Crabtree, Eastman Kodak; Glenn E. Matthews and R. G. Tarkington, Eastman Kodak; James W. Kaylor and A. V. Pesek, Color Corp. of America.

Also C. E. Beachell, National Film Board of Canada; Harry P. Brueggemann, Color Corp. of America; Morton Sultanoff, Ballistic Research Laboratories; John Waddell, Wollensak Optical Co.; Harry L. Parker, American Speedlight Corp.; C. C. Rockwood and Richard M. Kuniyuki, W. Harvey, Chicago Midway Laboratories; J. V. L. Hogan, consultant; Richard S. O'Brien, CBS, H. M. Gurin, NBC; E. T. Percy, T. G. Veal, Eastman Kodak; James L. Lahey, Dage Electronics; F. Cecil Grace, DuMont Laboratories; N. W. Rodelius, R. W. Thickens, Armour Research Foundation; Allen M. Erickson, Naval Ordnance Lab., White Oak, Md.; David Grossman, Army Chemical Center, Md.; Charles C. Everett, International Harvester; George E. Merritt, U. S. Naval Proving Ground, Dahlgren, Va.; Axel. G. Jensen, Bell Telephone; H. C. Oppenheimer, U. S. Army Signal Corps.; S. Atwood and W. C. Phillips, NBC; R. O. Drew and J. M. Brumbaugh, RCA; E. D. Goodale, NBC; Otto Wittel, Eastman Kodak; Ralph V. Little, Jr., RCA.

Engineers Honored

The 26 engineers receiving certificates of service will be: Don M. Alexander, G. J. Badgley, Edmund A. Bertram, Harry Blumberg, Robert S. Burnap, James R. Cameron, John G. Capstaff, Arthur W. Carpenter, John I. Crabtree, C. A. Dentelbeck, Oscar B. DePue, John R. Freuler, Arthur J. Holman, L. A. Jones, William C. Kunzmann, Mervin W. LaRue, Sr., William F. Little, C. E. K. Mees, George A. Mitchell, John A. Norling, B. E. Norrish, Norman F. Oakley, M. W. Palmer, S. G. Rose, John L. Spence, Jr., and Fred Waller.

Griesdorf in Post for U. A. Anniversary

David Griesdorf, general manager of Odeon Theatres, Ltd., of Canada, has accepted a post on the honorary committee for the United Artists 35th Anniversary testimonial dinner, to be held in Philadelphia May 5 under the sponsorship of the local Variety Club, it is announced by Jay Emanuel, chairman of the dinner committee. Other industry veterans joining the honorary committee include: Al Boyd, president of A. R. Boyd Theatre Enterprises, Pennsylvania; Sidney E. Samuelson, president of Allied Theatre Owners of Eastern Pennsylvania; Ted Schlanger, Philadelphia zone manager of Stanley-Warner Theatres; Moe A. Silver, Pittsburgh zone manager of Stanley-Warner Theatres, and Nathan Yamins, owner of Nathan Yamins Theatrical Enterprises, Boston.

Score ACT In British Lab Dispute

by PETER BURNUP

LONDON: The Labour Ministry's Committee of Investigation has found the Association of Cinematograph and Allied Technicians in the wrong on all major counts in the laboratories' dispute. The committee, according to its report issued this week, were unable to accept the union's view that negotiations did not take place and they are of the opinion that the union should have accepted the employers' repeated offer to have its claim referred to arbitration.

The committee also found that the action of the union in introducing a ban on overtime and in instructing its members to "work to rule" constituted a breach of the existing agreement.

ACT is vouchsafed one crumb of comfort in the finding of the committee that they consider there is a *prima facie* case for consolidating at least some part of the present cost of living bonus, which, in their opinion, forms too large a proportion of the remuneration fund for a normal week's work. But even this concession is tinctured with criticism.

The committee expresses the view that at the earliest possible date discussions between the parties should be resumed and that in the event of failure to reach an agreed settlement the entire claim should be referred to arbitration. With this in mind, the Laboratories' Association has written to ACT saying they are prepared to engage in discussions as soon as possible. The union, however, continues with its delaying tactics. It called a meeting of its laboratory committee to prepare a report for discussion at the union's annual meeting in London this weekend.

Pathe Industries Suit To Trial Monday

Pathe Industries' multi-million dollar anti-trust suit, charging that Eagle Lion Classics was thwarted from the New York market, will go to trial in New York next Monday in Federal District Court before Judge Augustus Hand. Pathe Industries was the parent company of ELC before ELC was sold to United Artists. Named as defendants in the suit were Loew's and RKO Theatres, which, with other co-defendants, were charged with stifling bookings of ELC pictures in the New York market.

Open Film on Ireland

"The Spell of Ireland," produced in color by Celtic Films, Inc., starts a world premiere engagement at the Baronet theatre, New York, on May 10. Produced by Danny Devlin and Harry Dugan, "The Spell of Ireland" covers the Emerald Isle from South to North with a roving camera.

The National Spotlight

ALBANY

Children's trade was solicited during Easter Week by many theatres. "Pinocchio," "Heidi" and "Peter Pan" were among the favorite pictures booked for regular runs. . . . Norman Ayers, Warner district manager, and Edward L. Fabian, executive of that circuit, were included in the visitors. . . . Decision of Paramount Distributing Corporation to move from Film Row to a downtown location, at 545 Broadway, and to turn over its print shipments to Clark Distributors—on or before July 1—is not likely to set a pattern, according to many trade observers. . . . Drive-ins gave Metro's "Mogambo" saturation bookings during April. . . ."Prince Valiant," which got off winging in several situations, played the Palace at regular adult prices, but at a 10-cent advance for kids.

ATLANTA

C. E. Blevins has started work on his new 350-seat house in Barkersville, N. C. . . . CinemaScope equipment has been installed in the Elm theatre, Bladenboro, N. C., by owner Frank Elmore. . . . R. L. Bailey, theatre owner in Blountstown, Fla., has cut admission prices in his two theatres. . . . Wilby-Kincey has shut the doors of its Dan theatre, Danville, Va. . . . Al Fourmet has been appointed manager of the Starlite drive-in theatre, Wauchula, Fla., owned by Floyd Theatres. . . . The Florida theatre Hollywood, Fla., has installed CinemaScope equipment. . . . The Apex theatre, Apex, N. C., was destroyed by fire. . . . Joe Phillips has been appointed city manager for the Turner and Joy theatres (Stein circuit) in Ashburn, Ga. . . . Wallace Smith, formerly manager of the Brookhaven theatre, Brookhaven, Ga., was on the row visiting.

BOSTON

For the fifth consecutive year, Hy Fine has accepted the chairmanship of the theatre division of the United Cerebral Palsy Drive for New England. . . . A mid-June opening for the Hill-Top drive-in, East Greenwich, is set for the new theatre under construction for the Erinakes brothers, George and Harry. . . . Benn Rosenwald, MGM's resident manager has accepted the chairmanship of the 1954 Jimmy Fund Drive for distributors. . . . Robert M. Sternburg's daughter, Sylvia, is engaged to marry George Spoll of Mt. Vernon, N. Y. . . . Fred Shohet's daughter, Carol, was married recently to David Sweig of Winthrop, where the young couple is living. . . . The Paramount theatre, Salem has enlarged its projection booth in order to install CinemaScope equipment.

BUFFALO

Elmer F. Lux, Elmart Theatres general manager and Buffalo Common Council president, has been named chairman of the Governmental Division for the Buffalo 1954 Cancer Crusade, now under way here. . . . Rury Bach has been appointed sales representative in Albany for Lieser Distributing Corp., Inc., of Buffalo, by Lewis J. Leiser, head of the company. . . . Sylvan Leff has re-opened the Black River drive-in up in the Watertown district. . . . Tony Martin in town for personal appearances at the Town Casino also entertained the kiddies at the Crippled Children's Guild in Delaware and the boys in the Veterans Hospital in Bailey avenue. . . . Elizabeth Drzewiecka, 64 Loepere street, won the trip to Switzerland, first prize in the Evening News-Cinema theatre "Heidi" coloring contest. . . . Eddie Balser, veteran Paramount shipper, celebrated his birthday last week, but refused to tell which one. . . . Saundra Unger, Paramount biller, is engaged to Ray Silbar of Cleveland.

CHICAGO

L. E. Goldhammer, Allied Artists eastern division manager, was here during the week, visiting the local Allied Artists exchange. . . . Alice Dubin, city booker for Capital Pictures, is vacationing in Florida. . . . Manie Gottleib, U-I central division manager, went to New York for a district managers' meeting. . . . James Coston, head of Coston Enterprises and president of Indiana-Illinois Theatres, returned from a 12-week trip abroad with Mrs. Coston. . . . Grace Westerdahl and Mary O'Connor have joined the office staff at Allied Artists. . . . Dan Goldman, formerly office manager of Republic here, has taken over the southern Illinois sales territory for the company. . . . Betty Brueggeman has been appointed country booker for Warner Brothers. . . . Ralph Mooney has been named by the operators' union to fill the unexpired term of James Gorman, who died recently, as president of the union.

WHEN AND WHERE

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention North-Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

CINCINNATI

Naturama is the name given a new single-strip 3-D system, which has been developed and is being marketed by the Synthetic Vision Corporation, Dayton, Ohio, it was announced by Lt. Colonel Robert V. Bernier, vice-president of the company. . . . Marc Cummins, local circuit operator, who recently opened his Acme drive-in, between here and Hamilton, Ohio, was compelled to close the theatre almost immediately because of highway improvements which necessitated the rerouting of vehicular traffic. . . . Current vacationists include William Bien, National Screen Service division manager, who is in Florida, accompanied by his wife, and James E. Watson, MGM exploiteer, and wife, who are in the west. . . . The Variety Wives, new auxiliary of Cincinnati Variety Club, Tent No. 3, gave a tea in the club's quarters April 28 in the interest of the donor luncheon scheduled for May 5 at the Beverly Hills Country Club.

CLEVELAND

Henry Greenberger, official of the Community circuit, was unanimously elected president of the Cleveland Motion Picture Exhibitors Association to succeed the late Ernest Schwartz who headed the organization for 20 years until his death last January. Joe Rembrandt, owner of the Center-Mayfield theatre was named vice-president and Ted Vermes continues as treasurer. . . . First territorial Pola-Lite 3-D system on a single film strip, will be installed in M. B. Horwitz' 1,200-seat Astor theatre. . . . Danny Rosenthal and Jules Livingston were elected to the Variety Club board of governors to succeed Jerry Wechsler and Irwin Pollard who are now in other territories. . . ."Duke" Hickey, U-I promotion representative is a patient in St. Luke's Hospital. . . . Edward Ramsey, following a previous policy, closed his Plymouth theatre, Plymouth when he opened his Playmouth drive-in. . . . Meyer S. Fine, Associated Circuit president, was named to the board of directors of the D & C Transportation Co.

COLUMBUS

Three of the four downtown first run theatres have returned to their pre-tax cut price scale after several weeks of partially-reduced scales. The Palace, Ohio and Broad are now charging 50 cents on Monday-through-Friday matinees, 70 cents weeknights. Saturday, Sunday and holiday matinees are 50 cents and weekend evening prices are 75 cents. Only the Grand is retaining the admission cuts. . . . Regular admission rates prevailed in nine indoor and drive-ins here for the first run showing of "The Golden Mask" and "Personal Affair."

(Continued on following page)

(*Continued from preceding page*)

. . . "Prince Valiant" held for a second week at Loew's Broad after a big Easter week. . . . Teresa Nowakowski, 18-year-old East High School senior, won the "Rose Marie" contest conducted by Loew's Ohio, the Sheraton hotels and the Columbus Citizen. . . . Ohio meeting to discuss the Makelim plan will be held May 17 in the Deshler-Wallick Hotel.

DENVER

Robert Sweeten, city manager for Fox Inter-Mountain Theatres, Pocatello, Idaho, has been promoted to be manager of the newly-opened Centre, Denver. . . . During the week of May 31 the Denver will add a stage production running an hour and 45 minutes, "Annie Get Your Gun," to film fare. The stage productions open in this area in Missoula, Mont., and will play in numerous Fox houses in the territory. . . . The Lakewood has installed 23x28-foot screen, and can now accommodate all of the new projection processes. . . . R. J. Wadley, owner of Southwestern Film Delivery Service, has sold his other trucking interests and has moved back to the Denver Inspection and Shipping Bureau. . . . John Leo, special representative for Lippert Pictures, was in conferring with Tom Bailey, franchise owner.

DES MOINES

Two long-dark Iowa theatres have been reopened. They are the Lido at Manly and the Sun at Woodward. The Lido reopened Apr. 25 under the management of H. S. (Doc) Twedt, a former owner. Twedt, who also operates a house at Britt where he now resides, has installed a new wide screen at the Lido. The Sun, owned by Fred Bullen, reopened on Easter Sunday. . . . Bob Hensley has been named assistant shipper at Columbia, replacing Mike McConaghie, resigned. . . . Myron Blank, president of Central States Theatre Corp., has been named to a committee to advise the Des Moines school board on a long-range athletic program. . . . Elsie Helmke, former employee of the theatre at Algona, is dead. She had been associated with the theatre when N. C. Rice owned it and was well-known by all its patrons. . . . Lou Levy, Universal branch manager, is planning a big "re-opening" when remodeling of the office is concluded about May 10. . . .Thelma Washburn, RKO booker and office manager, was hostess to a recent Zonta club dinner-theatre party.

DETROIT

Sugar Ray Robinson opens at the Broadway Capitol in what should be top dollar business. Ray has a ready made audience here. . . . Harold Brown, United Detroit Theatres president, has been selected to head the Cerebral Palsy Association of Michigan. Brown's predecessor at UDT, Earl Hudson, is now a national leader in the association. . . . The Michigan lobby has a large map display showing the travels of camera and crew for the filming of "Elephant Walk." . . . United Detroit sold three of their subsequent run houses to A&W Theatres. The three, Rosedale, Regent and Alger, bring the number of houses in the A&W chain up to a dozen. Arthur Weisberg is organizing two corporations, Sterling Theatres, Inc. and Wood Amusement Co. which will operate the Regent and Rosewood.

HARTFORD

A sizable Connecticut trade delegation attended the Apr. 23 premiere of the Perakos Theatre Circuit's first drive-in unit, the 1,000-car capacity, $250,000 Plainville drive-in, on Route 72, Plainville. Serving as manager is John Perakos, assistant to his brother, Sperie, general manager of the Perakos theatre interests in Connecticut. . . . Joseph Ruggerio, manager of the Lyric theatre, Hartford, part of the Hartford Theatre Circuit, has resigned, after an affiliation of 27 years with the theatre. He is replaced by P. J. Buchieri, formerly at the circuit's Art, Hartford. . . . Davenport Amusement Corp., 210 Davenport Ave., New Haven, has filed a certificate of incorporation. . . . E. M. Loew's 850-car Milford (Conn.) drive-in is to be remodeled.

INDIANAPOLIS

Indianapolis and most Indiana towns switched to Daylight Saving Time Sunday. The only major city remaining on standard time is Evansville. . . . The Ritz and Uptown, north side neighborhood theatres on a regular split week policy, are holding "The Glenn Miller Story" for a second full week. . . ."The Robe," playing its first subsequent run engagements here, stayed 7 days at the Fountain Square, 8 days at the Arlington. . . .William A. Carroll, secretary of the Allied Theatre Owners of Indiana, will attend the Kentucky Allied meeting at Lexington Tuesday and Wednesday. . . . The ATOI board of directors approved the Makelim agreement unanimously at the April meeting. An exhibitor meeting on details of the proposal will be held at the Hotel Lincoln May 27.

JACKSONVILLE

Florida State Theatres district supervisors here for a seasonal meeting with home office executives were Harry Botwick, South Florida; Jim Cartwright, Daytona Beach; Frank Bell, St. Petersburg; Alfred Weiss, Miami; and Robert Heekin, this city. . . . North Florida exhibitors attended a demonstration, conducted by Dr. Leon Wells at the Murray Hill theatre, of the single projector 3-D filming process being marketed by Pola-Lite. . . . It is expected that Avalon Pictures will be ready to open a new quarter-million dollar TV film studio at Winter Park early in May. . . . H. A. Dale, owner of the Lake theatre, Lake Butler, was recuperating from an eye operation in a local hospital. . . . J. Glenco Millirons, former Snyder, Okla., exhibitor, has purchased the Florida theatre, Daytona Beach. . . . Marc Barre, FST accounting department head, was here from his Atlanta office. . . . Ex-Navy man Robert Layne is Bob Skaggs' new assistant manager at the Florida, replacing Jim Sauls, who moved into the assistant post at the Palace.

KANSAS CITY

The Roxy, downtown theatre of Durwood circuit, went on first run policy this week, with "The French Line." A sign announces "No children's tickets sold during this engagement" and the newspaper advertisements say "Adult entertainment.". . . Stanley Durwood, general manager of Durwood Theatres, announces that Richard M. Durwood, who has been managing the Roxy, has been transferred to the headquarters office, and will have supervision of theatre operations for the circuit. Gene Walden, who has been assistant manager at the Roxy, becomes manager there. . . . A dinner-dance is to be held by the Motion Picture Association of Greater Kansas City at Blue Hills Club. The board of directors and committees of the Association will meet shortly to review plans for the party, and discuss the program for the year.

LOS ANGELES

Spence Wyatt, manager of the Gilmore drive-in, L. A., became the proud father of a baby girl weighing six pounds. . . . Eddie Zabel, new general manager of National Theatres, was honored at a banquet at the Ambassador. . . . Wally Wolf, son of Rube Wolf, Fanchon & Marco executive, has joined the staff of F & M's Hollywood Paramount theatre as assistant to manager John Gageby. . . . A CinemaScope screen has been installed in Al Olander's Garmar theatre in Montebello. . . . Bob Cuzan has been transferred from the El Rey in Alhambra to the Maywood, with Karl Swanstrom assuming the piloting of the Alhambra house. . . . Terry McDaniel and his wife were slugged by a bandit who robbed owner McDaniel of $1,000 of the Colorado theatre's receipts. . . . Earl Pierce has reopened his Yuciapa theatre, Yuciapa. . . . Herb Turpie, the Manley popcorn representative, has returned from a business trip to Seattle.

MEMPHIS

Lloyd T. Binford, chairman of the Memphis Board of Censors, has warned that First Unitarian Church will "violate the law" if it shows a Charlie Chaplin film as planned. The church announced in its film treasure chest one of his old "classics," his burlesque of "Carmen." Four years ago Memphis censors banned all Chaplin films in Memphis. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., is in New Orleans on business. . . . Grover Wray, partner in Exhibitors Services, has returned from a vacation trip to California. . . . Eli (Slim) Arkin, who has been with the Warner organization for 20 years and in the theatre business for 30 years, has arrived and taken over the job as manager of Warner theatre in Memphis. He succeeds J. H. McCarhy, for eight years Memphis manager, who has been transferred to Madison, Wis. . . . M. A. Lightman, Jr., executive at Malco Theatres, Inc., and Joe Keifer, Malco purchasing agent, have been in Stuttgart and McGee, Ark., on company business.

MIAMI

John Calio, manager of the Flamingo where "Executive Suite" broke all records for date and week, reports a new assistant, Westley Pinkerton. Also a two-week visit from his brother, Salvatore, of Hartford, Conn., who was in town for the insurance executives convention. . . . A transfer of managers now puts the Embassy in the

(*Continued on opposite page*)

(Continued from opposite page)

hands of Louis Costanzo and the Trail with Peter Seaborn at its helm. . . . Mitchell Wolfson, president of WTVJ, sent invitations recently for an "open house" viewing of the new 1,000 feet transmitter tower just completed. Final tests are in process and switching over to the new facilities, which will step up power to 100,000 watts, should take place early in May. . . . Edward and Lillian Claughton recently sold the downtown property on which their Royal and Embassy theatres stand, but deal gives them long term leases on both theatres, which they will continue to operate.

MILWAUKEE

A host of stars were scheduled to be here to attend the Bob Hope Cancer Show at the Wisconsin theatre April 27. Bob Hope was to be the head-liner. . . . Other stars to appear were Pat O'Brien, Marie McDonald and Cy Howard, Milwaukee born producer-writer. . . . The Milwaukee Division of the Cancer Society sponsored the big show. . . . Many Milwaukeeans attended Good Friday service at the Warner theatre. The downtown service was sponsored by the Milwaukee County Council of Churches. . . . In town recently to do his booking and buying was Don Deakin of the Dells theatre, Wisconsin Dells.

NEW ORLEANS

The New Orleans motion picture industry is fairly well represented in Europe these days. There on tours are Paramount Gulf's president, Gaston J. Dureau and his wife, Dixie; Delta Theatres, Inc. president, L. C. Montgomery and Mrs. Montgomery; Dr. and Mrs. J. Boulet, associates with Montgomery in Joy, LaRose, La.; Paramount Gulf's past president N. L. Carter and Mrs. Carter, and Mrs. Henry Lazarus, head of Lazarus Theatres. . . . L. P. Head, manager of Co-Pia drive-in, Hazelhurst, Miss., advised that April 30 was the date for the ozoner's re-opening. . . . Leroy McIntosh resumes handling the buying and booking for his Regina, Mize, Miss. and the Melroy, Taylorsville, Miss. after a year during which time it was handled by Sammy Wright. . . . Theatre Service Company will do the buying and booking for the Palace, Yazoo City, Miss., which Dixie Theatres Corporation recently acquired from N. Solomon Theatre Company through an operating agreement. . . . Cecil Howard, who recently resigned after 15 years with Joy's Theatres, Inc. Booking Service, has opened his own buying and booking exchange, which he is operating from his home at 2624 S. Carrollton.

OKLAHOMA CITY

The Criterion theatre, Oklahoma City's No. 1 Main street theatre, will be closed May 4 for a general overhaul and renovation that will involve expenditures of about $90,000, Pat McGee, general manager of Cooper Foundation Theatres, announced. It will be closed about six weeks. . . . The Starlite drive-in, Shawnee, reopened April 23. . . . The Tivoli, Ardmere, has closed for redecoration. . . . Lake Air drive-in theatre had its grand spring opening April 16. The drive-in had been closed for the winter months.

TEEN AGERS LIKE MOVIES AND TV APPEARANCES HELP

PROVIDENCE: The first teen-age forum ever held in this city took place recently in a conference room of the "Providence Journal," under the supervision of Lucille Elfenbein, Woman's Editor of the "Evening Bulletin," and noted interviewer of visiting screen, stage, radio and TV celebrities. The youngsters all let their hair down and allowed themselves to be polled.

For all of the complaints by exhibitors about audiences falling off due to television, teen agers claim they are very loyal to the movies. As the saying goes, while they might not, said they, walk across the street to see a TV celebrity, but a movie star . . . that's different. They, the students, do not think of TV as movie competition. "Things that come into the home are not very glamorous. TV stars give commercials and everything, but movie stars don't", was the agreed verdict of the majority questioned.

Nevertheless, many of the personalities on TV supply the backbone of teen age heroes and heroines, particularly Dean Martin and Jerry Lewis. Girls present emphasized their liking for Jerry Lewis, in no uncertain terms. Other outstanding choices were Jack Palance, Jackie Gleason and Richard Widmark.

Without realizing it, TV has been creating patronage for motion picture theatres. When such shining stars of the air-waves as Martin and Lewis hit local screens teen-agers hit the box offices in goodly numbers.

The forum, comprising representatives from every leading high school in the area, polled Burt Lancaster, Alan Ladd, Scott Brady, Rock Hudson, and Montgomery Clift high up among the list of favorite film personalities.

Of course, local exhibitors were heartened by the forum's reports.

OMAHA

Mrs. Esther Green, owner of FEPCO, again participated in the annual show put on by the Omaha Figure Skating Club at Ak-Sar-Ben Coliseum to wind up the season. Mrs. Green was in several numbers. . . . The Town theatre was forced to clear the auditorium and shut down when fire swept the four-story State Furniture Store across the alley and behind the theatre building. Part of the store collapsed, damaging the rear exit and the heating system. . . . Eddie Rostermundt, retired United Artists salesman who was seriously ill for many months, recently had a setback. . . . Judy Cannon, daughter of MGM office manager Evelyn Cannon, was a flower girl at the wedding of Mrs. Cannon's niece, Dianne Elseman, to J. C. Haney at First Lutheran Church.

PHILADELPHIA

Herb Elliott resumes operation of the Fern Rock on May 1 when the Stanley Warner lease expires. House will be modernized and have CinemaScope equipment installed. . . . Paul Resnick is now managing Milgram's Howard. . . . A new drive-in is being built at suburban Andalusia, near the closed Holme. . . . In Wilmington, Del., the daily newspapers, "Morning News" and "Journal-Every Evening," announced an increase effective June 1 on advertising rates for theatres. . . . National Theatre Supply here is installing stereophonic sound equipment at Mrs. Catherine McFadden's Rialto, Renova, Pa., and at Luke Fredericks' Garden, Lock Haven, Pa. . . . With Sieg Horowitz, former Columbia salesman, becoming sales manager for Universal-International here, the realigned sales staff has James Coyne handling Harrisburg, Pa.; Edward Potash, Philadelphia; Richard Melvin, New Jersey and Delaware, and Harold Coltun for the upstate Wilkes-Barre and Scranton territory. . . . Reassignment of Columbia sales personnel has Walter Potamkin taking Philadelphia and suburbs; Si Perlsweig, New Jersey and the upstate Wilkes-Barre and Scranton area; Ed Feinblatt, Delaware and the upstate Allentown-Harrisburg territory.

PITTSBURGH

Pittsburgh's most elaborate telethon, a 16-hour Catherine Variety Fund promotion to raise funds for a new wing for the Roselia Foundling and Maternity Hospital, was a colossal success in Syria Mosque. . . . Film Row mourning the passing of veteran theatre man Ike Browarski, 58, active in the theatre business here for 30 years. He owned the Bellevue theatre, Bellevue and the Hippodrome theatre on the North Side. . . . Harris officials were amazed by the number of adults patronizing "Prince Valiant" which was considered essentially a teenagers delight. The CinemaScope thriller held up well in its second week after a smash $20,000 session in its first seven days.

PORTLAND

Jesse Jones' general manager, Keith Petzold, has installed CinemaScope and stereophonic sound in the Roseway theatre. . . . This makes five neighborhood houses with

(Continued on following page)

First American

Tops in IN-CAR SPEAKERS!

Super Chief 4" and Chief 3½". For new or replacement. Baked enamel 2-tone finish matches many existing drive-ins. Insulated volume control, weatherproof.

First-American products inc.

1717 Wyandotte St., Kansas City 8, Mo.

(*Continued from preceding page*)

the equipment. . . . Al Meyers has temporarily shuttered his Granada. . . . Ted Francis, owner of theatres in Newberg, Ore., was in town getting last minute supplies for his drive-in opening. . . . Oregonian drama editor, Herb Larsen, and family are vacationing in the southwest by trailer. . . . Nancy Welch, assistant manager of the Guild and Century theatres, is vacationing in Hollywood for two weeks. . . . Ike Geller, vet showman, has dropped the art film policy at his Alladin theatre. House manager Sol Maizel has gone back to regular run of product with budget night midweek.

PROVIDENCE

The end of the Lenten season in this predominately-Catholic city saw local exhibitors taking full advantage of the resumption of attendance at motion pictures by amusement-abstaining citizens. . . ."Rose Marie" opened at Loew's State, while the RKO Albee featured "Prince Valiant"; the Majestic screened "Lucky Me"; "Casanova's Big Night" opened auspiciously at the Strand, and the Avon Cinema had nearly a record-breaking opening with the greatly-exploited "Heidi.". . . Not to be outdone by the big downtown first-runs, many neighborhood houses extended themselves in their efforts to bid for post-Lenten patronage. The Uptown offered "The Miracle of Our Lady of Fatima," other houses that upped attendance with excellent film fare, included the Park, with "King Solomon's Mines"; Hollywood, with "Salome"; Castle, "Stalag 17"; Gilbert Stuart, "Money From Home"; Hope, "An American in Paris," and Palace with "Three Young Texans.". . . Even the open-air theatres did exceptionally good business.

SAN FRANCISCO

Carl Scott, salesman, Columbia Pictures, for the past 20 years has retired. . . . Paul Aglietti who owns the Rio, Richmond, is readying the old American on Fillmore (closed several years ago by Nasser Bros.) for a May 7 reopening. . . . Issy Wolf, National Screen Service salesman, is still in Mt. Zion Hospital. . . . William Weinstein, Columbia San Joaquin Valley salesman, is recuperating from surgery at the French Hospital. . . . The Oakland Telenews was renamed the Globe, April 20, in line with the theatre's first run feature policy which has replaced the newsreel programing. Universal's "Genevieve" is the inaugural attraction at the newly named Globe. . . . Margaret Bronfeld, new industryite, replaced Mary Mora, secretary, Golden State Theatres. . . .William Lanning, head booker, Columbia, was upped to salesman and is now on his first trip in the San Joaquin Valley territory. . . . Fire broke out and gutted Angels Camp theatre, owned by Robert Patton, April 14, with damages totaling $175,000.

TORONTO

Ken Johnson, film columnist of "The Telegram," was elected chairman of the Telegram unit of the American Newspaper Guild. . . . Dr. Renato Gualino, head of the Italian Film Export, was here in conference with executives of Cardinal Films. . . . Syd Spiegel of Super Pufft is co-chairman of the service and entertainment division of the UJA in Toronto. . . . Seville, Montreal may become a United Amusements house with a film-only policy instead of its vaude-picture policy presently operative. . . . Samuel Diamond of Vancouver has purchased the old Lonsdale and will reopen after renovation. . . . New members of the Motion Picture Theatres Association of Ontario are the Aron, Campbellford; Regah, Hagersville; and Norgan, Palmerston. . . . Jules Levey was in the city for conferences and visits with his family.

VANCOUVER

Boosting of Canadian postage rates will further put up the overhead of the theatres, distributors and suppliers. The abnormally high living and business costs have also been reflected in a reduction in theatre patronage in British Columbia, whose cost of living is the highest in the Dominion. . . . George Brewerton, manager of the east-side Rex, is presenting a "Search for Talent" show on the stage each Wednesday. It is increasing his grosses. . . . Bob Cruckshank has resigned as assistant manager at the Odeon-Vogue and is taking over an automobile agency at Haney, B. C. His replacement is Warick Johnson, formerly with MGM films at Melbourne, Australia. . . . A local real estate company reports that they have several suburban theatres in Vancouver and in the Fraser Valley district listed for sale. . . . Ruby Westvold, in charge of Famous Players concessions, at Regina, Sask., is holidaying on the Pacific coast. . . . Work is under way on the Belmont drive-in, near Edmonton, Alberta, and the Twi-Lite near Wolsley, Sask.

WASHINGTON

Fred S. Kogod, K-B Theatres, was named chairman of the advance gifts dinner of the United Jewish Appeal Drive. . . . The Variety Club of Washington, Tent No. 11 will sponsor a testimonial stag dinner in honor of C. Glenn Norris, eastern sales manager of 20th Century-Fox, May 17. . . . Joseph Gins, Universal-International branch manager, has been promoted to the post of district manager of Universal, with headquarters in Boston. . . . Arnold Fine, Variety Club barker, has been given the post of public relations director of the Hecht Co., large department store in Washington. . . . The York theatre was robbed of $2,333 by three masked and armed bandits. . . . Equity Film Exchange moves May 1 to 922 New Jersey Ave., N.W.

Mississippi Theatre Unit Sets June 27-29 Meet

The Mississippi Theatre Owners Association will hold its 1954 convention June 27-29 at the Edgewater Gulf Hotel, Edgewater Park, Miss., it was announced by Lloyd Royal, president. Talks are to be given by industry leaders. It was at the convention last year that the announcement was made that a group of Missouri exhibitors had formed Panorama Pictures Corp. to produce films in the state. Since then the first feature has been completed in color by Technicolor with Peggie Castle and Jack Beutel. Distribution is currently being negotiated. A mammouth 150-theatre day-and-date premiere is planned with theatres throughout Mississippi.

Ohio Censor Faces Court On Legality

COLUMBUS: Judge Ralph Bartlett of the Franklin County Common Pleas Court was to have held a hearing Friday on a petition for an injunction restraining the Ohio Censor Board from further operation within the state.

The petition was brought by RKO Radio Pictures, Horace Adams, Cleveland, president of Independent Theatre Owners of Ohio; Martin Smith, Toledo, former ITOO president, and the Independent Theatre Owners of Ohio. Mr. Smith and Mr. Adams acted in their individual capacities as theatre owners.

The petition says the U. S. Supreme Court's recent decision makes the Ohio censor law unconstitutional, therefore the Ohio board is without authority to censor, ban or order eliminations from films. The petition further claims the censor board has usurped the legislative power of the state by creating standards other than those established by Ohio law.

The petition claims the administrative costs of the board are being paid illegally from funds obtained by a levy of $3 per reel censor fees, which the petitioners declare is in fact a tax. The petition states the Ohio censor law constitutes a prior restraint repugnant to the First and Fourteenth amendments to the Constitution. The petition asks "temporary restraining order from further levying, collecting or disbursing of the tax until the legal right to do so is established, and that upon trial of injunction it be made permanent."

Baltimore Council Favors "Effective" Censor Law

BALTIMORE: By a vote of 17 to two the Baltimore City Council favors a resolution calling for "stronger and more effective laws for the censorship of movies in Maryland." The action came after the Council's ways and means committee returned a favorable report on the resolution following an open hearing Monday afternoon.

The council's position will now be made known to the legislative council where the matter will be given further study.

Chairman Sydney R. Traub of the Maryland State Board of Motion Picture Censors attended the hearing and said he would make every effort to have a new film censorship bill introduced at the next legislative session to spell out the meaning of "immoral" and "indecent" as they apply to moving pictures. These grounds are the only two on which the courts following recent decisions will permit motion pictures to be banned.

Mr. Traub further indicated that a provision should be written into the law whereby pictures could be banned for "tending to incite to crime."

UA Program Outlined at Sales Meet

SAN FRANCISCO: A sales program backing a record slate of United Artists releases was unveiled here Wednesday, April 21, under the slogan of "54 in '54" by William J. Heineman and Max E. Youngstein, vice-presidents, at the initial session of the three-day 35th anniversary regional sales meet.

Citing the program of pictures the company will release at a one-a-week rate, Mr. Heineman said the company is accepting its responsibility in the face of exhibitor demands for alleviating any "product shortage." Mr. Youngstein outlined a record promotion program which will provide maximum support for the schedule.

The meeting was presided over by both vice-presidents and B. G. Kranze, general sales manager.

Western division manager James E. Velde and west coast district manager Ralph Clark headed the list of sales personnel attending the sessions.

Branch managers present were Bud Austin, Denver; Richard Carnegie, Los Angeles; W. W. McKendrick, Salt Lake City; and A. J. Sullivan, Seattle; C. Frank Harris, San Francisco. Subsequent meetings in Chicago were, April 26-28 and in Philadelphia is set for May 3-5.

Guarantee Lower on Fight-Cast

A lower guarantee marks the selling terms for the Rocky Marciano-Ezzard Charles fight telecast to theatres, it was learned in New York this week. The lower guarantee figure was ascribed, in part, to the "risk" involved in the radio rights sold separately for the coming bout.

Theatre Network Television, which has booked the June 17 event, is offering the following alternate terms to theatres: a guarantee of 50 cents per seat against $1.30 for every ticket sold, whichever is higher; or a guarantee of 10 cents per seat against $1.40 for every ticket sold.

The current selling terms compare with the 90 cents guarantee and the $1.30 tops of the previous heavyweight title bout last September. It is understood that TNT lowered its guarantee sought from theatres, agreeing to absorb a greater share of the "risks" because of the radio broadcasting factor. Unlike the previous fight telecasts, all booked by TNT, the theatre telecast agency did not procure exclusive radio rights, in addition to the telecast rights, from the International Boxing Club.

People in The News

C. Bruce Newbery, Republic's domestic sales manager until the merging of the foreign and domestic sales departments into one, will concentrate on the company's television enterprises, working closely with Earl Collins, head of the company's TV subsidiary. Meanwhile Paul Webster, midwest division manager; James O'Gara, metropolitan manager, and Frank Soule, executive assistant domestic sales manager, are leaving the company under the realignment program.

Bernard Birnbaum has been elected assistant secretary of Columbia Pictures. He has been with the company 25 years.

Harris Dudelson has joined the sales staff of Buena Vista Film Distributing Co. Inc. A veteran of more than 30 years experience, he was formerly midwest division manager for Lippert Pictures.

Ralph Mooney has been named president by the executive board of the Chicago Moving Picture Machine Operators Union, to fill the unexpired term of James Gorman, who died recently.

Alan May has been elected treasurer of National Theatres, succeeding the late Henry C. Cox.

Douglas A. C. Ewin, manager of the Savoy theatre, Stourbridge, England, and a winner of the Associated British Cinemas, Ltd. champion manager's contest, is visiting the U.S.

U.A. Names 4 Films For Release in May

Four productions—"The Long Wait," "Witness to Murder," "The Yellow Tomahawk" and "Captain Kidd and the Slave Girl"—will be released by United Artists during May, it is announced by William J. Heineman, vice-president in charge of distribution. "The Yellow Tomahawk" and "Captain Kidd and the Slave Girl" are in color by Color Corp. of America. "The Long Wait" is the second Mickey Spillane story to be brought to the screen by Victor Saville, and stars Anthony Quinn, Charles Coburn, Gene Evans and Peggie Castle.

"Witness to Murder" stars Barbara Stanwyck, George Sanders and Gary Merrill. Roy Rowland directed. "The Yellow Tomahawk," a Schenck-Koch Production in color, stars Rory Calhoun and Peggie Castle. "Captain Kidd and the Slave Girl" stars Anthony Dexter and Eva Gabor.

Nominate 10 to Board Of 20th Century-Fox

Ten nominees have been designated for election as directors of 20th Century-Fox at a stockholders' meeting to be held May 18 at the New York offices of the corporation. Nominated for election as directors are: L. Sherman Adams, retired trustee of Massachusetts Investors Trust; Colby M. Chester, honorary chairman and director of General Foods Corp.; Robert L. Clarkson, chairman of the board of American Express Co.; Daniel O. Hastings, attorney associated with Hastings, Lynch and Taylor; Robert Lehman, partner in Lehman Brothers; Kevin C. McCann, president of Defiance College. Also William C. Michel, executive vice-president of 20th Century-Fox; B. Earl Buckett, chairman of the board of Allied Stores Corp.; Spyros P. Skouras, president of 20th Century-Fox, and Gen. James A. Van Fleet, U. S. Army, Retired.

20th-Fox to Have Total of 62 Shorts

Twentieth Century-Fox has increased its short subjects releases this year from 45 to 62, Lem Jones, shorts subjects sales manager, has announced. In addition to the 62 shorts, 104 issues of Movietone newsreels will be offered.

The increased program of shorts will include 20 diversified subjects filmed in CinemaScope and color by Technicolor. Terrytoon shorts also play a major part in the company's lineup, with 30 Technicolor subjects available.

Six Movietone sport shorts featuring Mel Allen will be released, and six Movietone See It Happen films, recreating spectacular events of the last 50 years. It is announced that camera crews are being dispatched to all parts of the world to film outstanding events in CinemaScope. The CinemaScope shorts program is directed at the company's Hollywood studios by Otto Lang and by Movietone in New York.

Republic Had 13-Week Net Profit of $260,937

For the 13 weeks ended January 30, 1954, Republic Pictures Corporation and its subsidiaries have reported a net profit of $560,937 before Federal tax provision, estimated Federal normal and surtaxes of $300,000, or a net after taxes of $260,937. For the 13 weeks ended January 24, 1953, Republic and subsidiaries reported a net profit of $725,423 before Federal tax provision, estimated Federal normal and surtaxes of $380,000, or a net after taxes of $345,423.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE ON H. I. CARBONS! 9, 10, 11mm MOTORized Carbon Savers for angle trim arc lamps (Mighty 90, etc.), $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIGGER, BETTER PICTURE IS YOURS WITH Mirro-Claric all purpose Screen, only $1 sq. ft. Seams absolutely invisible! Kollmorgen wide angle lenses, special apertures; immediately available! S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE TIME, SAVE MONEY! PAINT YOUR own attractive advertising signs. Experience not needed. Write for information today. TIMES SQUARE DISTRIBUTING CO., 225 W. 34th St., New York City.

BARGAIN—8c EACH, BRAND NEW MAGIC-Viewers and Polalite 3D glasses, limited supply. First come, first served. MALCO THEATRES, INC., Purchasing Department, P. O. Box 2853, Memphis 2, Tenn.

USED EQUIPMENT

PROJECTORS BY DeVRY REBUILT LIKE NEW by S. O. S. from $895. Send for bulletin. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

KIDDIE MERRY-GO-ROUND, AUTOS, FIRE truck. Very clean. Will deliver. F. SHAFER, Mesker Park, c/o Ferris Wheel, Evansville, Ind.

BIG SAVINGS ON BIG SCREENS AT STAR! Write us! RCA rotary stabilizer Soundheads, rebuilt, $395 pair; DeVry XDC Projectors, heavy bases, Suprex Lamphouses, Rectifiers, rebuilt, $1495 pair; pair Strong 1kw. Lamphouses and Rectifiers, excellent condition, $425; Ashcraft 70 ampere Lamphouses, rebuilt, $489.50 pair; Motiograph Mirrophonic Sound System, dual amplifier, latest type, rebuilt, $1150. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

TWO REGULAR SIMPLEX HEADS JUST REcently rebuilt with new rear shutters and D. B. intermittents; new pair of Weaver changeovers; brand new set of Kollmorgen Super Snaplite coated lenses, size f/4.25. Will sell all or part of this equipment to first comer. NEW GLARUS THEATRES, New Glarus, Wisc.

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES. SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for film production catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PRICES START AT $1595. COMPLETE DeVRY, Simplex, Century outfits rebuilt like new. (Send for lists.) Time deals arranged. Wide angle Lenses. Immediately available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

POSITIONS WANTED

CAPABLE THEATRE EXECUTIVE, WELL RECommended, seeks manager's position or will consider operating theatres for absentee owners. BOX 2786, MOTION PICTURE HERALD.

THOROUGHLY EXPERIENCED, ENERGETIC manager. Promotional, exploitation minded, desires solid connection offering opportunity to show ability. BOX 2787, MOTION PICTURE HERALD.

THEATRE MANAGER; EXPERIENCED IN ALL phases, interested in first-run situation. New York City or New England area preferred. BOX 2789, MOTION PICTURE HERALD.

HELP WANTED

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted by West Coast Independent Circuit. Immediate openings, with ample opportunities for advancement, in permanent positions. Send description of past experience, age, family status, with summary of accomplishments and abilities, and photograph to MOTION PICTURE HERALD, BOX 2782. All replies confidential.

ARE YOU THE MAN WE WANT? MANAGerial jobs open in growing drive-in circuit. Positions available in East Coast and Mid-West. 52-week deal with extras. The right men showing ambition and pride in their work can make a fine career with us. Write and we will arrange appointments. SMITH MANAGEMENT CO., Attention Arnold Berger, 82 Newbury St., Boston, Mass.

BUSINESS OPPORTUNITIES

SELL DURING YOUR SPARE TIME—ADVERtising specialties, calendars, etc. Top commissions. Write L. H. HORTON ADVERTISING SPECIALTY CO., Lansing, Michigan.

THEATRES

THEATRE SOUTH JERSEY, POPULATION 8,500. 436 seats, best equipment. Netting better $150 weekly. Ideal husband-wife operation. $1,000 cash plus $12,500 mortgage. BOX 2788, MOTION PICTURE HERALD.

SEATING

VALUE UNSURPASSED! 500 FULL UPHOLstered back, box-spring cushion, excellent condition, only $4.95. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Seven Planned by Roach For Theatres in 1954

HOLLYWOOD: Seven features for theatrical distribution, budgeted at an aggregate of $2,600,000 will be produced by Hal Roach, Jr., during 1954, Mr. Roach has disclosed in outlining his total program budget of $8,850,000 for the year. The remainder of the total budget will be spent on telefilms.

Legion Approves Five of Six New Productions in Week

The National Legion of Decency this week reviewed six films, putting two in Class A, Section I, morally unobjectionable in part for all; three in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "The Cowboy" and "Paris Playboys." In Section II are "The Forty-Niners," "Southwest Passage" and "Witness to Murder." In Class B is "Gorilla at Large," because of "suggestive situations." At the same time, the Legion announced it had changed the rating of "La Lupa" from Class C, condemned, to Class B, because "revisions made in this picture are deemed sufficient to warrant a change in classification. This classification, however, is applicable only to prints shown in Continental, U.S.A."

Florida Exhibitors Line up For Legislative Efforts

Horace Denning, president of the Motion Picture Exhibitors of Florida, has announced in Jacksonville a new membership drive designed to muster strength "in trying to get our occupational licenses more in line with the other merchants on Main Street" during the 1955 session of the Florida legislature. Fees are 10 cents per seat for conventional theatres and 15 cents per car for drive-ins.

Stephen Ames Dies

MALIBU, Calif.: Film producer Stephen Ames, 54, died at his home here of a heart ailment. He was a member of the New York Stock Exchange and became interested in motion pictures as a stockholder in Technicolor, Inc., entering the Hollywood producing ranks in 1945.

Oscar Bloom

Oscar Bloom, 60, Columbia Pictures Chicago sales manager, died April 25 in that city and was buried Tuesday in Indianapolis.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

A World Challenge To Our National Showmanship

WITH the quarterly judging completed, and the annual judging in the Quigley Awards Competition coming up next week, we are forcibly reminded of a basic fact of continuing change, over the past several years. Overseas showmanship is notably better, and examples to prove it are more numerous than ever before, in this oldest and most honored of contests.

It is, in fact, noticeable that we lack numerical examples to offset the trend from overseas, to say nothing of better examples of showmen's skills. In more than fifty countries, around the world, where the Motion Picture Herald is the foremost trade authority, where the Managers' Round Table is the oldest and largest international association of motion picture showmen, and where the Quigley Awards provide a standard in competition for contenders from every country, there is a distinct gain abroad, and a loss, at home, in the quantity and quality of showmanship campaigns.

Currently, our judges in the first quarter were impressed with the number of fine exhibits from the four corners of the earth, and a corresponding decline, numerically, in the high proportion of domestic entries which have always been in the majority. Now the proportion of entries is approaching the percentage of gross income from abroad which is presently true in film industry. A shade better than half of all the revenue earned by the major companies comes from overseas.

We believe that the new dimensions have much to do with the current lag in domestic showmanship. Too many working managers are waiting for something to happen, and there are too few in the top brackets who are turning in the better examples of showmanship that formerly came from keen competition, rather than from new devices. Now, the emphasis is on the new equipment and the new aspect ratio, which you can't offer for sale with the variety and ingenuity that goes with natural showmanship at the point of sale. We can't break records for individual skills while we are building an appreciation for a process that is sold with an underline, or an advertising phrase, without other effort. The wonderful campaigns on "The Quiet Man" which resulted from Republic's contest overseas, in this quarter's judging; such examples as the Esther Williams campaign submitted by Edward Alva from the Metro theatre, Bombay; the excellent exhibit from Roy Raistrick, of the Gaumont cinema, Sheffield, England, and the sustained showmanship from Canada—where business is good because they make it good—continue to surpass the local and domestic efforts submitted across the board. It's time to concentrate on a Greater Movie Season, in our forty-eight States.

READ THE ROUND TABLE

And be ahead of the news! In October, 1952, we predicted, on this page, in a moment of wishful thinking, that the first big production for Cinerama would be, or should be, an "epic" picture comparable to "Cimarron" or "Covered Wagon"—or "Bend of the River"—which was then current. We thought it could be photographed two ways, during the original filming, for Cinerama, and as a regular release to follow, with the cameras set up to accomplish both, for about 50% additional negative cost. Imagine one of these great films, on the panoramic screen!

Now, it is revealed that the first new production made for Cinerama by Warner Brothers will be "Lewis and Clarke"—and it will be made two ways. Cinerama will have the pre-release first runs at advanced prices (legitimate theatre scale) in a dozen situations. Then, houses equipped with CinemaScope will get the second play in motion picture theatres (about 3,000 situations). Cinerama has grossed more than $6,500,000 with its first attraction in only ten theatres; CinemaScope has broken all records with its original releases in the new dimension. There's no competitive area in the new processes.

¶ WINNERS in the Quigley Awards for the first quarter of 1954, announced in this issue, pose somewhat of a problem in establishing differences between "large" and "small" situations. We think we're right, but you can judge for yourself.

Hugh S. Borland, manager of the friendly Louis theatre—"last run in Chicago, in the heart of the Negro district" is surely in a big city, but he certainly has a "small" situation, in trade parlance. He stands out as one of the most consistent in community relations, and most ingenious in obtaining showmanship results with little money (but lots of effort!). We're glad to see him win.

Paul Brown, manager of Warner's Fresno theatre, Fresno, California, has the largest theatre in this thriving Valley city of less than 100,000 population, but it's obvious that he runs it with plenty of neighborhood spirit, and that he leads with the instincts of a manager who knows his community responsibilities.

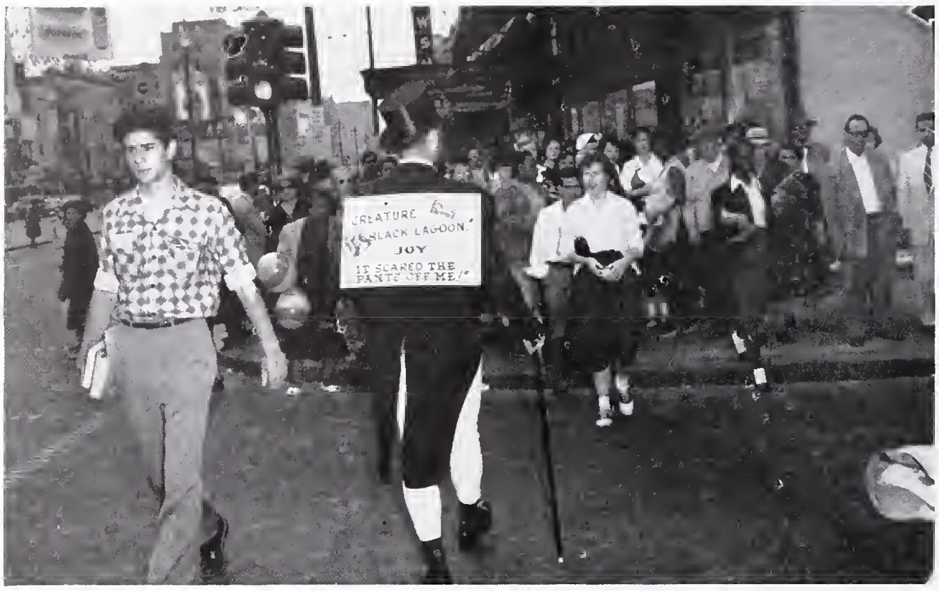
* * *

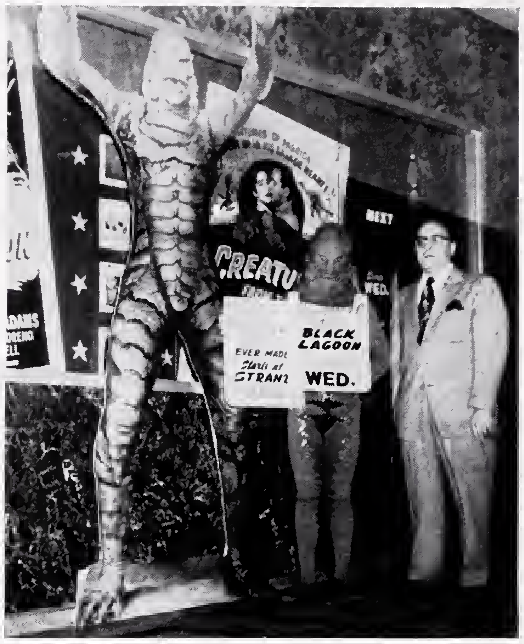
¶ TELEVISION manufacturers complain they didn't get the substantial tax reduction given to motion picture theatres, and they want the 10% excise tax taken off TV sets. It seems to us that automobiles and home accessories are less taxable.

For years, the theatre manager has paid more kinds of taxes than any other business man along Main street. He has paid a city license, a county tax, a state tax or license, a Federal excise tax on gross admissions, a corporate tax and a personal income tax. It's time he obtained a well deserved relief.

On the other hand, television misses most of these licenses and taxes "because the air is free"—and they don't even have to pay a fee to get their license from the Federal Communications Commission, although the operation of that Government agency costs the rest of us many millions of dollars a year. And TV studios run free shows, for patrons who don't pay either admission or tax, in competition with theatres that are burdened.

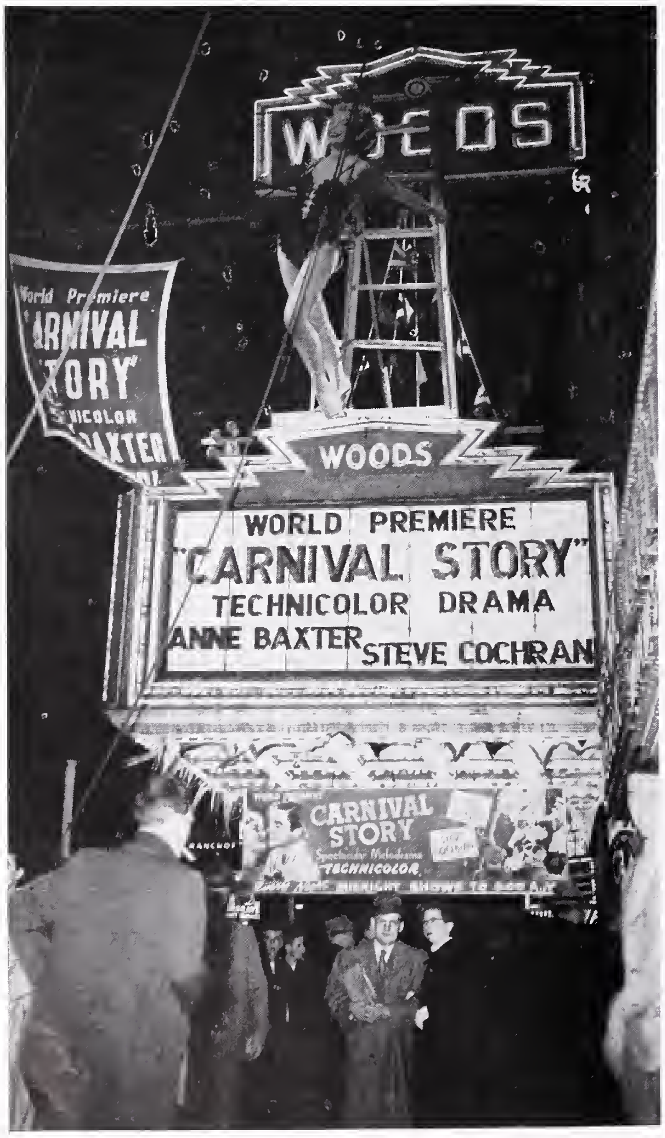
—*Walter Brooks*





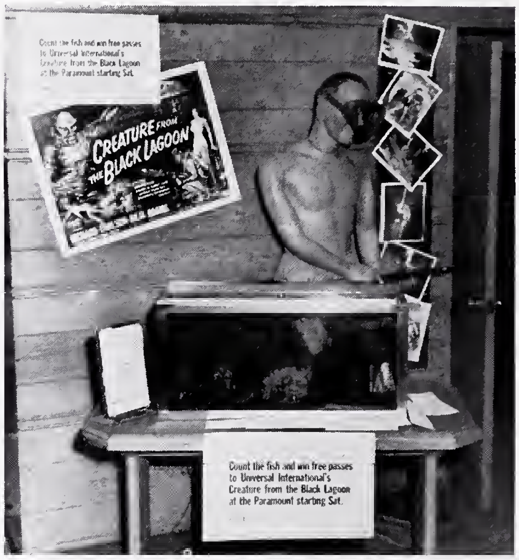
New Films New Ideas

Below, a life-size, cut-out figure of Ann Baxter, in the role of a high-diver she portrays in King Brothers' "Carnival Story" atop the marquee of the Woods theatre, Chicago.

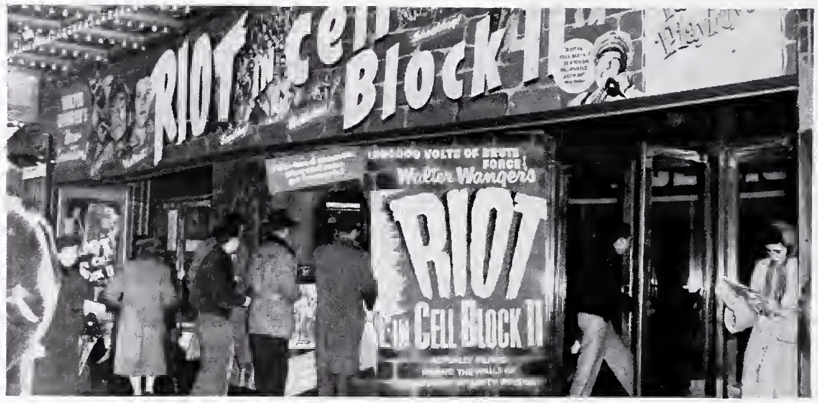


Ernest A. McKenna, manager of the Joy theatre, New Orleans, used an amusing street ballyhoo for "Creature of the Black Lagoon"—with this man placarding "It scared the pants off me."

At right, above, Jack Sanson, manager of the Strand theatre, Hartford, poses with an effective "Creature" for lobby display. And A. Mike Vogel conjured up this display opposite for "Creature of the Black Lagoon" at the Paramount theatre, San Francisco.


Count the fish and win free passes to Universal International's Creature from the Black Lagoon at the Paramount starting Sat.
CREATURE FROM THE BLACK LAGOON
Count the fish and win free passes to Universal International's Creature from the Black Lagoon at the Paramount starting Sat.

Below, John Burke, advertising manager for Fabian's Fox theatre, Brooklyn, shows his action front display for "Riot in Cell Block 11."



* * *

At right, Cliff Buechel, manager of the Mary Anderson theatre, Louisville, poses with the winner in his "Fearless Woman Contest"—she was not afraid to preview "Phantom of the Rue Morgue" all by herself in an empty theatre, at midnight.

HUGH BORLAND, PAUL BROWN WIN IN THE FIRST QUARTER

We don't know when we've been more pleased, and proud, of the top-winners in a quarterly judging. Hugh S. Borland, manager of the friendly Louis theatre—"last run in Chicago" in the heart of the Negro district—has been a contender in practically every quarter since we've sat at this desk, and he has dozens of citations. Because his was a small situation in a big city, he never quite achieved the top honors he so richly deserves, and we are elated to announce in this Round Table meeting that he is a national winner.

Paul Brown, manager of Warner's Fresno theatre, Fresno, California, is indisputably the other winner, for a campaign book to show his and staff activity in the interest of showmanship which we know to be a result that Warner Theatres, Pacific Coast division, are equally proud of, because it is one theatre manager's effort, not the combination of home office, field men or added pressures. His work shows the energy and ability that he puts into the proposition of making business good at the box office, by sustained showmanship.

Among the runners-up who win the seven designations for Scrolls of Honor, always immeasurably close to the top honors and representing the best ten campaigns in the quarterly judging, are some who are well known to the Round Table, and some who are new. Deciding their place among the contenders is a matter of points in their favor, but the listing here, as usual, is alphabetical. You may be sure that one of these is third, and so on, up to tenth in line, with forty citation winners following in the adjoining column.

Edward Alva, Metro theatre, Bombay, India.
Jerry Baker, RKO Keith's theatre, Washington, D. C.
Charles Dilley, Paramount theatre, Port Arthur, Ont., Canada.
Bob Harvey, Capitol theatre, North Bay, Ont., Canada.
Frank Lindkamp, RKO Palace theatre, Rochester, N. Y.
Ray Raistrick, Gaumont cinema, Sheffield, England.
Jack Sidney, Century theatre, Baltimore, Md.

Marcel Paleazzi, publicist for Republic Pictures in Rome, Italy, is the overseas winner in this quarter, in the face of terrific competition. We have more, and better, examples of good showmanship from overseas than ever before in the history of the Quigley Awards competition. In this judging, there were so many of top-bracket quality that it became only a matter of points to choose the winner, picked on merit because his name appeared higher in the scale, on all three ballots submitted by our industry judges, who know their international showmanship.

Compatible with each other, and complimentary to the Round Table—we call our judges in this quarter. Good showmen all, and judges of good showmanship, wherever they find it, from three different points of view. Above you see Jim Hardiman, of Odeon Theatres (Canada) advertising department, gesturing to illustrate how show business is up there; Lige Brien, special events manager of United Artists in New York and president of AMPA, and Albert Deane, of the advertising department of Paramount International.

1st Quarter Citation Winners

MARK ALLING
Golden Gate
San Francisco, Cal.

L. H. BERRY
Regal, London, Eng.

H. G. BOESEL
Palace, Milwaukee, Wis.

FERNAND BOURLAND
RKO Films
Brussels, Belgium

JACK BRIDGES
Victory, Timmins, Can.

H. STUART CODDE
20th Century-Fox
Sydney, Australia

DANIEL A. COHEN
Boro Park
Brooklyn, N. Y.

MAX A. COOPER
Cove, Glen Cove, N. Y.

V. HUGH DEACON
Gaumont
Coventry, Eng.

J. DI BENEDETTO
Poli, Worcester, Mass.

BEN DOMINGO
Memorial, Boston, Mass.

JOHN EBERHARD
Franklin Saginaw, Mich.

DOUGLAS EWIN
Savoy
Stourbridge, Eng.

JAMES FLAVIN
Orpheum
Champaign, Ill.

GEORGE FORHAN
Belle, Belleville, Can.

WILLIAM HAVER
Paramount
Des Moines, Iowa

A. HEATON
Regal, Beverley, Eng.

VERN HUDSON
Capitol
St. Catharines, Can.

TED IRWIN
Electric, Larned, Kans.

SUNTORN JUBANDHU
Republic Pictures
Bangkok

DAVE LEVIN
Albee
Providence, R. I.

MOREY MARCUS
Republic Pictures
Hongkong

EDWARD MECK
Hillstreet
Los Angeles, Cal.

MAX MINK
Palace, Cleveland, O.

K. NAIRN
Republic Pictures
Bombay, India

HENNING NOACK
Republic Pictures
Copenhagen, Denmark

FRED PAULUS
Republic Pictures
Manila, P. I.

GEORGE PETERS
Loew's, Richmond, Va.

RALPH L. PUCKHABER
Florida, Miami, Fla.

JOE REAL
Midwest
Oklahoma City, Okla.

SAM ROTH
Silver Springs
Washington, D. C.

ROGER SARDOU
Columbia Pictures
Paris, France

J. A. SHARP
Capitol, Singapore

D. SMILEY
Del Paso
N. Sacramento, Cal.

D. CYRIL STEIN
20th Century-Fox
Johannesburg, S. Africa

A. F. SWAINE
Savoy, Newark, Eng.

A. H. TALBOT
Iowa
Cedar Rapids, Iowa

MRS. C. B. TRISCIUZZI
Republic Pictures
Rio de Janeiro, Brazil

MILT TROEHLER
Orpheum, Davenport, Ia.

D. J. VAN LEEN
Centrafilm
The Hague, Holland

EDUARDO V. VIDAL
Republic Pictures
Mexico City, Mexico

BOB WALKER
Uintah, Fruita, Colo.

LILY WATT
Odeon
Coatbridge, Scot.

ANSEL WINSTON
Keith's Dayton, Ohio

"Glenn Miller Story" Plays RKO Theatres

Prominent among entries in the first quarter of the Quigley Awards competition were several originating with RKO theatres out of town and devoted to their handling of "The Glenn Miller Story" as a showman's attraction. There's no denying that this Universal picture has clicked in both large and small situations to the satisfaction of audiences and managers alike. This is a demonstration of the handling of a good picture in the top brackets.

Round Table Members Frequent Contenders

Jerry Baker, manager of the RKO Keith's theatre in Washington, had a campaign which represents "all out" for the District with top-bracket people in Government, business and the newspaper field, all participating. Jimmy Stewart was in town for a personal appearance, and his popularity with the press is sufficient to swing any amount of favorable publicity. A cocktail party for all radio and TV people resulted in terrific plugging for the picture. A private screening in the MPA Theatre brought out the top-brass. When we saw Jerry recently in Washington, he was still talking of the results turned in during this campaign.

Ben Domingo, manager of the RKO Keith Memorial theatre in Boston, had another big campaign, and we mean "big" in results achieved. He says "Jimmy Stewart came to town and they talked and talked and talked"—meaning with the press, for it shows in the publicity and newspaper response generally. Columnists and by-line writers went off their rockers for the popular guy. Frank Lindkamp, manager of the RKO Palace theatre, Rochester, had another grand campaign and is among the Scroll of Honor winners in this quarter. Newspaper and radio cooperation, and a tribute to Glenn Miller by Rochester musicians, created unusual opportunities for promotion and publicity. The Rochester Music Union provided a separate band in the lobby for first seven nights of the run. Of course, this brought plenty of radio and TV cooperation, with news pictures for the press. Window displays and commercial tieups galore to augment the audience interest in advance. Frank was the winner of the $100 prize given by Universal for the best campaign among managers of RKO theatres.

Good Variations of The Teen-Age Theme

Max Mink, another good Round Table member and frequent Quigley Awards contender, had a comprehensive campaign for the picture at the RKO Palace theatre, Cleveland, and with a lot of good photos of his lobby activities, notably radio tieups direct from the theatre, and an enthusiastic group of "High-Teeners" enjoying a personal interview by Cleveland's leading disc jockey on their memory of Glenn Miller and his music, prior to a preview of the picture. Mark Alling and Bill Blake, reported from the RKO Golden Gate theatre, San Francisco, with a complete campaign, and Ed Meck had a similar exhibit from the RKO Hillstreet and Pantages theatres in Los Angeles, with something like 1,300 inches of newspaper space that would cost $15,600 if it were paid for at scale.

Ansel Winston, manager of the RKO Keith's theatre, Dayton, had a dance studio tieup locally, and a dance contest at the Biltmore Hotel as a build-up for the picture. Lobby dancing and music tieups were added promotions. A. H. Talbot, manager of the RKO Iowa theatre, Cedar Rapids; Dave Levin, manager of the RKO Albee theatre, Providence; Milt Troehler, manager of the RKO Orpheum theatre, Davenport, Iowa, and James Flavin, manager of the RKO Orpheum theatre, Champaign, Ill., were also represented.

Youngsters Dress Up To Ballyhoo "Shane"

Lee Mickey, manager of the Victor theatre, McKeesport, Pa., had local boys in western hats, holsters and cap guns, whooping it up as street ballyhoo for "Shane" and they thoroughly enjoyed the assignment, which was successful as a convincing demonstration of the old west, with new hands working the range. The western yells and gun-fire attracted lots of attention to the placards they were carrying in the most important sections of town. Lee also sends a costless herald, which is devoted to a one-third sponsorship who paid all the bills.

"Jeff" Goes For "Human Relations"

All the talk about public relations, etc., but we like the policy of Jeff Jefferis, and his wife, Maude, who publish a "person to person" talk to their patrons on the back of their monthly program calendar. The calendar is printed, but the letter is mimeographed on the back, after the copies are printed, thus using valuable space.

What we like about Jeff's style is that he writes to his public in their own language. He says "it's censored by Maude—and how!"—but that we can't believe. The showmanship-couple are now operating the Pine Hill Drive-In at Piedmont, Mo., while their Jefferis theatre is closed for the summer, for remodeling.

The informal "movie chatter" is a lot of fun, for us, and for their customers. They have very good pictures coming and can afford to say so. They ask folks to drive carefully account of the kids. They urge patrons to put the speakers back on the post, "but if you forget, and drive away, tearing off the speaker, don't be alarmed. We'll do the worrying, if you return it to the snack bar." They ask patrons to notice that speaker posts are painted different colors for each ramp, "to help you locate your car easier." Jeff says those striped posts on the Snack Bar are not striped this year, because he tried to mix a striped paint, and it turned out a beautiful heliotrope. Which reminds him of Dr. Hinkle's Pink Pills for Pale People, but since it's dark in the drive-in, you won't mind it too much if you face towards the counter.

A slightly gruesome note, "Hester, our Black Angus, is peacefully at rest in deep freeze, ready to deliver the most super juicy burgers this side of Heaven"—but we suppose, that's the way it is, with juicy-burgers of the best quality.

Active Display at Loew's Rochester

Lester Pollock, manager of Loew's theatre, Rochester, shows his lobby display idea for color stills from "Rose Marie"—which will sell color with color—and a cut-out of Marlon Brando and girl-friend on a motorcycle, posed with an actual motorcycle to prove the realistic quality of poster cut-outs for display use.

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y*

British Round Table

Harold Shampan, manager of the Odeon, Woolwich, will be well represented in the Quigley Awards competition—story this week—with his campaigns on good public relations and recent pictures. . . . V. Sims, relief manager at the Regal cinema, Bicester, held a model aircraft contest in advance of his playdate for "The Malta Story," with models displayed in the theatre, and a handwriting contest for "The Sword and the Rose"—"The pen is mightier than the sword.". . . John L. Smith, manager of the Palace cinema, Arbroath, Scotland, promoted swimming races in the local pool to tie in with his playdate of "Dangerous When Wet.". . . Douglas Ewin, manager of the Savoy cinema, Stourbridge, had the most comprehensive campaign he ever carried out for "The Conquest of Mt. Everest," with excellent business at the box office—a fine entry for the coming judging. . . . J. E. Ward, assistant manager at the Savoy cinema, Northampton, tied up with the local Road Safety Committee who put up signs lettered "All roads are DANGEROUS WHEN WET" which helped the box office for "Dangerous When Wet.". . . D. H. Western, assistant manager of the Regal cinema, Torquay, had a "Band Wagon" girl tour the town between certain hours handing out gift vouchers to those who recognized her. Leaflets with her description were distributed. . . . G. C. Williams used posters on buses to advertise playdate of "The Charge at Feather River" at his Regent cinema, Chatham. . . . I. Richman, relief manager at the Tower Picture House, Leeds, promoted a window display in a pet shop for "Mogambo." A still showing Ava Gardner feeding a baby elephant was used with a card worded, "We can't supply a baby elephant, but we do have dogs, cats, etc.". . . D. E. Lacey, assistant manager of the Savoy cinema, South Shields, tied up with a cycle shop who paid for 3,000 throwaways advertising "Isn't Life Wonderful?" in which cycles play a part. . . . C. F. Brodie, manager of the Regal cinema, Barrow-in-Furness, tied up with local travel agents to advertise "Dream Wife" with a wife's dream of a trip.

▼ ▼

N. Scott-Buccleuch, manager of the Regent, Norwich, arranged to have autographed portraits of the star in "Band Wagon" given to the first 50 stocking customers at a local store. . . . Jack Stewart, manager of the Picture Palace in Parkhead, Scotland, had local hairdressers cooperate by advertising hair styles from "Quo Vadis," as one angle of his colossal campaign on the picture which resulted in colossal business. . . . J. W. Turner contacted heads of local schools who sent groups of pupils during school hours to see "Julius Caesar" at the Savoy cinema in Sale, and much word-of-mouth advertising was gained. . . . Douglas Wallis, manager of the Astoria Picture House, Paisley promoted attractive resort folders with credits for "Cruisin' Down the River" and theatre name. He encloses one, and we'd like to take the next boat. . . . Assistant manager L. P. Ward of the Savoy cinema, Swindon, directed his whole campaign on "The Charge at Feather River" to the children, with the local newspaper giving good space to the painting contest. The queues were so huge, the police were concerned! . . . R. White sends us a good photo of his display for "The Charge at Feather River" at his Globe theatre in Stockton, which emphasizes that the film is 3-D. . . . F. B. Page, manager of the Rex cinema, Islington, tied up with road safety officials to have notices at strategic points reading, "More 'Dangerous When Wet,' Drive Carefully," with date of playing and theatre. . . . R. E. Horsley of the Scala cinema, Gateshead emphasized the "escape" angle when he played "Houdini" by offering prizes for the best narrow escapes experienced by patrons.

D. M. Campbell, manager of the Regal cinema, Stirling, Scotland, feels that his campaign on "The Man Between" has been his best for some time. Ten-foot banners advertised the pictures on buses which toured the vicinity for six days. . . . J. G. Campbell, another manager from Scotland, held a swim contest in connection with his showing of "Dangerous When Wet" at his Regal cinema in Coatbridge, and sends pictures showing the Esther Williams Trophy being presented to a fourteen-year-old boy. . . . R. L. Cook, manager of the Savoy cinema, Swindon, realized the educational tieup possibilities of "The Conquest of Everest" and arranged special matinees for children with the cooperation of school authorities. . . . R. J. Crabb, manager of the Lyric, Wellingborough, sent out 1,000 postcard type throwaways with thumbnail pictures of the five stars in "From Here to Eternity." . . . For "Moulin Rouge," manager Len Crate of the Union cinema, Dunstable, surprised his patrons with a troupe of can-can girls on stage as a live trailer for the coming picture. . . . R. N. Douglas, assistant manager at the Waverley cinema, Shawlands, applied that old guessing game to golf balls in his lobby for "The Caddy," with other golf equipment promoted to complete the display. . . . A. J. Evans, manager of the Savoy cinema, South Shields, had a lobby display of police equipment—old and new—in his lobby, promoted from the local Police Department. . . . George Fawcett's "Happy Family" contest gained a fantastic amount of newspaper space with pictures of the winning family of eight, and helped the box office when he played "Scandal at Scourie." . . . J. B. Fenner, manager of Queen's Hall, Newcastle, used teaser ads picturing days to remember, such as VJ Day, etc., for "A Day to Remember." Good newspaper space was given to his "A Day to Remember" contest. . . . P. H. Gaston, assistant manager of the Savoy cinema, Sale, used his two year service in Malay to good advantage when he played "Operation Malaya" by showing souvenirs and answering questions about Malaya in the lobby.

▼ ▼

T. F. Grazier, manager of the Arcade theatre, Darlington has completed redecoration of his theatre and raising the standard of operation and maintenance. The improvement is so great that the local newspaper gave the story a composite half page with photograph of theatre interior. . . . Brenda R. Green, relief manageress at the Regal cinema, Bicester, sent invitations to civic dignitaries for the premiere of "The Story of Gilbert & Sullivan" with refreshments served before the picture went on. Word-of-mouth advertising resulted from this idea which hadn't been tried here before. . . . A. D. Hainge arranged a Deborah Kerr swimsuit contest for his showing of "From Here to Eternity" at the Odeon theatre in Birmingham. . . . N. J. Hartle, assistant manager at the Capitol cinema, Bolton, persuaded the editor of the local newspaper to print 10,000 throwaways free of cost, one side advertising "Mogambo" and the other the newspaper. —*W. T.*

Always GOOD!
Always ON TIME!

1327 S. Wabash
Chicago, Ill.
630 Ninth Ave.
New York, N. Y.

FILMACK
SPECIAL TRAILERS

WEEKLY Report

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

NEW SNACK BAR AT ROXY, N.Y.

IN A MOVE to provide greater convenience and service for refreshment patrons at the Roxy theatre in New York City, Executive Director Dick Dickson recently had installed a considerably enlarged stand in the inner lobby. He is shown at the left before a section of the counter, which is 33 feet long. The stand is constructed of stainless metal, highly polished fireproofed wood and plate glass, and is built on a curve to blend with the architecture of the theatre. The location is a strategic one, since it attracts the attention of all patrons, whether they be on their way to the loges, orchestra or balcony. Spotlights are used to enhance the beauty of the stand and to draw attention to the products on sale, which include candy, soft drinks, popcorn and chewing gum. The stand is refrigerated throughout so that all commodities can be kept at the proper temperature. Beverages are dispensed from counter-model machines, while popcorn is sold from a warmer built right into the stand. Mr. Dickson reports that the new installation has resulted in a substantial increase in refreshment revenue. The stand was first unveiled to the public at the recent evening premier of "Prince Valiant."

Candy Firm's Ads Plug Theatre Attendance

AN ESTABLISHED policy of the Quaker City Chocolate & Confectionery Company, Inc., Philadelphia, of incorporating references to the pleasures offered by motion pictures in its advertising is now being extended further in the firm's new television series, "Ramar of the Jungle." The company manufactures *Good and Plenty,* a licorice-flavored candy.

In the commercials for the program, which stars Jon Hall, the idea is promoted that "it's a treat to go to the movies" and the "way to make the treat complete is to have *Good and Plenty* candy."

For one of the commercials two photos are shown, one of children lined up at the box-office, followed by a theatre interior. The spoken copy is as follows: "When you go to the movies, you need two things to enjoy the show . . . first, a ticket, next a big box of *Good and Plenty.* It's the perfect movie candy, because there's enough to last through the whole show."

In the past the company has also exploited the idea of integrating candy with motion pictures in the television show "Lucky Pup" and in its newspaper advertising. On "Lucky Pup" in 1951 a film trailer from Columbia's "Born Yesterday" was shown and in the commercial listeners were urged to see the film at their neighborhood theatres and at the same time enjoy *Good and Plenty.*

The newspaper ads publicized new pictures and featured photographs of stars from the films. These ads were run in conjunction with the opening of the films in individual markets. Theatres stocking the company's product were provided with reprints of the ads on poster boards with easels for display at the snack stands.

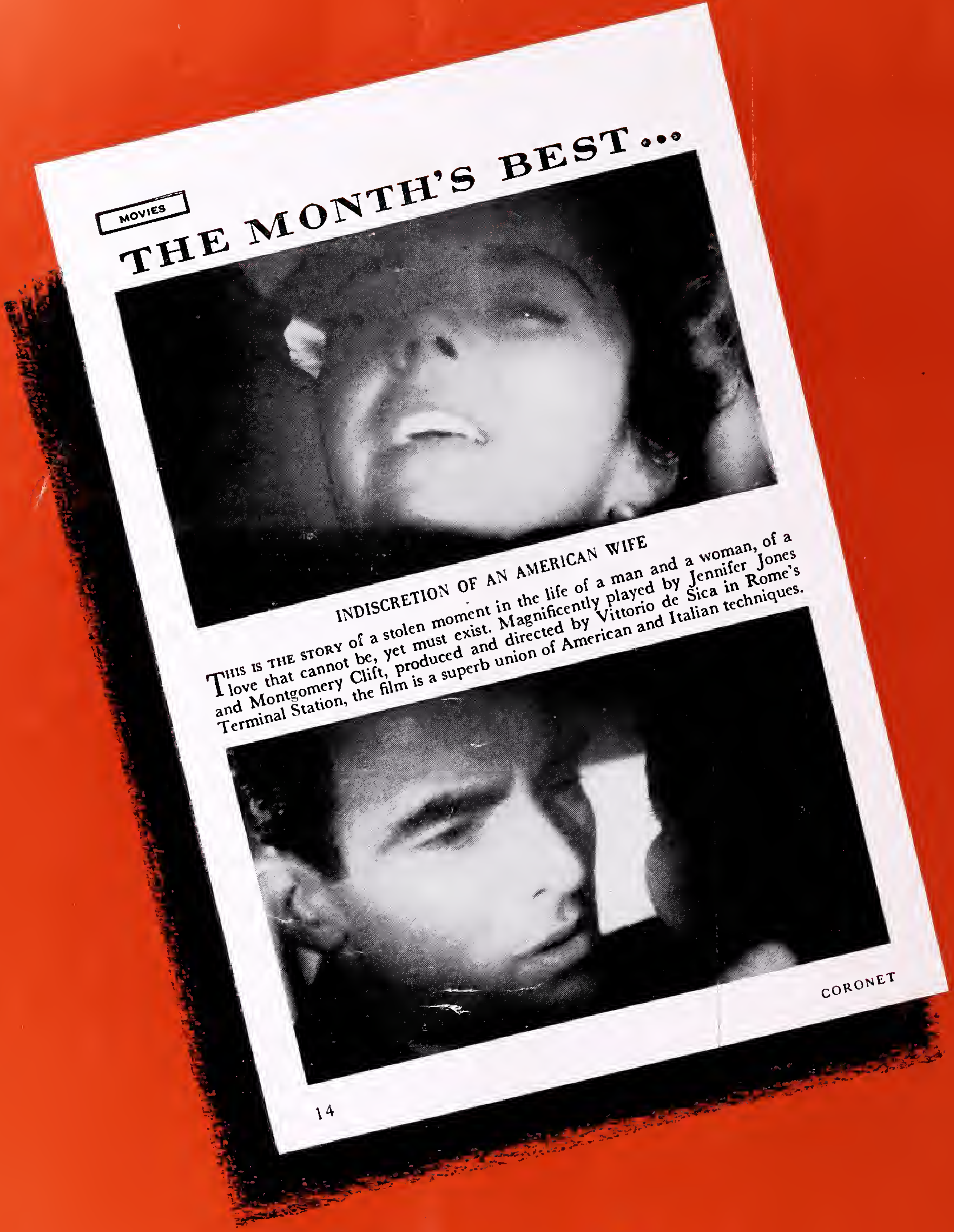
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 5,232 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alaska Seas (Para.)	–	–	4	4	6
*All-American (Univ.)	–	14	29	15	14
All the Brothers Were Valiant (MGM)	–	17	55	39	4
Appointment in Honduras (RKO)	–	6	26	11	11
Back to God's Country (Univ.)	1	23	43	18	6
Bad for Each Other (Col.)	–	–	2	8	5
Beachhead (UA)	–	5	8	2	1
Beat the Devil (UA)	18	–	2	8	9
Beneath the 12-Mile Reef (20th-Fox)	26	10	8	4	–
Best Years of Our Lives (RKO) (Reissue)	1	–	1	1	3
Big Heat (Col.)	1	21	32	16	6
Bigamist, The (Filmakers)	–	1	7	–	6
*Blowing Wild (WB)	8	19	39	36	6
Border River (Univ.)	–	11	25	10	1
Botany Bay (Para.)	–	1	41	36	7
Boy from Oklahoma (WB)	19	14	19	10	6
Calamity Jane (WB)	4	69	39	8	1
Captain's Paradise (UA)	7	2	3	2	1
Cease Fire! (Para.)	–	5	9	14	5
Command, The (WB)	14	4	11	4	1
Crazylegs—All-American (Rep.)	–	2	7	6	3
Creature from the Black Lagoon (Univ.)	–	8	3	2	1
Crime Wave (WB)	–	–	4	2	2
Dangerous Mission (RKO)	–	1	1	3	–
Decameron Nights (RKO)	–	–	–	4	6
Diamond Queen, The (WB)	–	–	6	11	10
Dragonfly Squadron (AA)	1	–	4	1	–
Easy to Love (MGM)	21	25	32	10	15
Eddie Cantor Story (WB)	4	37	20	2	8
El Alamein (Col.)	–	1	5	–	–
Escape from Fort Bravo (MGM)	–	5	40	42	20
Fighter Attack (AA)	–	8	8	–	3
Flight Nurse (Rep.)	1	7	16	9	4
Flight to Tangier (Para.)	–	1	13	25	9
Forbidden (Univ.)	–	–	22	18	4
Forever Female (Para.)	8	2	10	12	23
From Here to Eternity (Col.)	62	42	4	2	5
†Genevieve (Univ.)	4	1	–	–	–
Give a Girl a Break (MGM)	–	6	21	36	14
Glass Web, The (Univ.)	–	1	4	7	9
Glenn Miller Story (Univ.)	47	29	2	1	–
Go, Man, Go (UA)	8	17	6	2	1
Great Diamond Robbery (MGM)	–	9	12	16	6
Gun Fury (Col.)	–	5	14	10	3
Hell and High Water (20th-Fox)	22	9	2	–	–
Here Come the Girls (Para.)	2	8	29	49	26
His Majesty O'Keefe (WB)	14	22	24	30	6
Hondo (WB)	76	27	7	1	3
How to Marry a Millionaire (20th-Fox)	53	8	–	2	–
It Should Happen to You (Col.)	–	2	7	–	3
Jesse James vs. the Daltons (Col.)	4	9	8	7	–
Jivaro (Para.)	–	4	4	13	3
Jubilee Trail (Rep.)	–	3	8	5	1
Julius Caesar (MGM)	7	2	2	–	–
King of the Khyber Rifles (20th-Fox)	24	7	7	–	3
Kiss Me Kate (MGM)	5	22	26	35	20
Knights of the Round Table (MGM)	13	12	6	3	2
*Little Boy Lost (Para.)	20	54	28	5	2
Little Caesar (WB) (Reissue)	7	1	2	8	–
Little Fugitive (Burstyn)	4	4	4	1	1
Living Desert, The (Disney)	7	2	1	–	1
Long, Long Trailer, The (MGM)	68	50	7	1	–
Ma and Pa Kettle at Home (Univ.)	9	11	4	–	1
Man Between, The (UA)	–	2	–	3	–
Man Crazy (20th-Fox)	–	1	4	2	1
Man in the Attic (20th-Fox)	–	–	13	4	5
*Marry Me Again (RKO)	–	2	14	16	9
Martin Luther(de Rochemont)	21	16	5	1	1
Miss Robin Crusoe (20th-Fox)	–	–	2	3	5
Miss Sadie Thompson (Col.)	12	20	9	9	–
Mogambo (MGM)	43	69	24	3	1
Money from Home (Para.)	2	19	6	4	–
†Naked Jungle, The (Para.)	–	3	2	–	–
Nebraskan, The (Col.)	–	2	4	3	2
New Faces (20th-Fox)	7	–	–	1	1
Night People (20th-Fox)	–	3	2	–	–
Paratrooper (Col.)	1	24	25	19	3
Paris Model (Col.)	–	–	2	3	1
Phantom of the Rue Morgue (WB)	1	2	–	3	1
Prisoners of the Casbah (Col.)	–	–	–	8	5
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	3	3	7	–
Quo Vadis (MGM) (Reissue)	7	15	10	7	3
Red Garters (Para.)	1	3	7	10	10
Rhapsody (MGM)	1	5	–	1	–
Ride Clear of Diablo (Univ.)	3	11	13	1	–
Riders to the Stars (UA)	–	1	2	8	3
Riding Shotgun (WB)	–	1	3	2	–
Riot in Cell Block 11 (AA)	–	7	24	13	1
Rob Roy (Disney-RKO)	–	1	10	4	1
Robe, The (20th-Fox)	77	7	2	–	–
Roman Holiday (Para.)	8	22	42	39	8
Rose Marie (MGM)	2	4	7	1	–
Saadia (MGM)	–	1	2	13	15
Saskatchewan (Univ.)	7	35	15	2	2
Sea of Lost Ships (Rep.)	–	1	6	9	4
Shane (Para.)	68	50	7	2	–
Shark River (UA)	–	17	13	3	4
She Couldn't Say No (RKO)	–	1	11	4	2
Siege of Red River (20th-Fox)	–	3	1	5	–
*Sins of Jezebel (Lippert)	–	3	8	6	2
Slaves of Babylon (Col.)	–	1	4	5	3
So Big (WB)	1	19	68	22	5
Take the High Ground (MGM)	11	44	48	11	3
Taza, Son of Cochise (Univ.)	2	4	9	5	2
†Tennessee Champ (MGM)	–	–	–	4	3
Those Redheads from Seattle (Para.)	–	7	19	21	4
Three Sailors and a Girl (WB)	1	7	45	22	9
Three Young Texans (20th-Fox)	–	5	8	11	4
Thunder Over the Plains (WB)	1	18	22	28	7
Top Banana (UA)	–	–	4	4	1
Tumbleweed (Univ.)	3	22	29	10	4
Veils of Bagdad (Univ.)	–	1	5	19	11
Walking My Baby Back Home (Univ.)	–	34	47	28	5
War Arrow (Univ.)	–	25	33	11	5
*War of the Worlds (Para.)	2	8	20	40	21
Wild One (Col.)	–	17	10	4	3
†Yankee Pasha (Univ.)	–	3	2	–	–



MOVIES

THE MONTH'S BEST...

INDISCRETION OF AN AMERICAN WIFE

THIS IS THE STORY of a stolen moment in the life of a man and a woman, of a love that cannot be, yet must exist. Magnificently played by Jennifer Jones and Montgomery Clift, produced and directed by Vittorio de Sica in Rome's Terminal Station, the film is a superb union of American and Italian techniques.

CORONET

14

FROM *Columbia*

MAY 8, 1954

MOTION PICTURE HERALD

STUDIOS DEFEND PRODUCTION PACE

THE 20th ANNUAL

Quigley Showmanship Awards

Better Theatres
for MAY

SPRING BUYERS NUMBER

•

Presentation of VistaVision Films

Entered as second-class matter January 17, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1954 by Quigley Publishing Company, Inc.

In Two Sections, Section One

30 YEARS YOUNG!

1924-1954
M-G-M
30TH
ANNIVERSARY
JUBILEE

–And time out to say "Thank You" to all Exhibitors From The Bottom of Our Hearts!

The party's not over by any means. There are lots of fine M-G-M Anniversary Attractions to come. But your friendly Lion, on behalf of all the lads and lasses in every M-G-M Exchange in the U. S. and Canada, pauses now to express heartfelt thanks for the wonderful cooperation of Showmen everywhere.

(continued)

(continued)

Thanks, gentlemen, for the way you said "Happy Birthday" with playdates.

Thanks for your assistance in spreading the message of M-G-M's Gala Jubilee among your patrons.

Thank you, Mr. Exhibitor, one and all, from the heart of Leo the Lion for helping to make our Anniversary the most successful of its kind in movie history.

Paving the way to your box-office were many gracious friends of M-G-M. We are deeply appreciative of the wonderful cooperation of the nationwide press; of Ed Sullivan's "Toast of the Town" hour-long salute on 142 coast-to-coast stations of CBS-TV; of special 16-page sections in M. P. Herald and Boxoffice; of special photo-section of The Exhibitor, special pages in Showmen's Trade Review, Film Bulletin, Greater Amusements; special editorials, news stories, photos in all trade publications; of N. B. C. network salute to "Rose Marie"; of top treatment on other TV and Radio shows; of the 15 fan magazine covers on M-G-M stars and their additional editorial generosity.

(*Signed*)

Leo ← my paw

M-G-M's ANNIVERSARY HIT PARADE CONTINUES!

"ROSE MARIE"

New box-office records at Radio City Music Hall — big everywhere!

(CinemaScope — Color)

Ann Blyth, Howard Keel, Fernando Lamas

★

"EXECUTIVE SUITE"

Now a Radio City Music Hall sensation! The cast of the year in the picture of the year! "10 Best" nominee!

Starring Academy Award-winning William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

★

"PRISONER OF WAR"

Successful test engagements demonstrate solid exploitation potential!

Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka

"RHAPSODY"

Another Music Hall triumph and a musical love drama delighting millions!

(Technicolor)

Elizabeth Taylor, Vittorio Gassman, John Ericson

★

"THE STUDENT PRINCE"

M-G-M's youthful, beautiful musical of riotous, royal romancing and music of Sigmund Romberg!

(CinemaScope — Color)

Ann Blyth, Edmund Purdom, and the singing voice of Mario Lanza

★

"FLAME AND THE FLESH"

Star-studded drama filmed in the pleasure haunts of Europe. Lana and Carlos are dynamic lovers!

(Technicolor)

Lana Turner, Pier Angeli, Carlos Thompson

"MEN OF THE FIGHTING LADY" (Color)

Exploitation natural! Thrill adventures of the Navy's jet pilots! Big cast!

Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy

ALFRED
HITCHCOCK'S

"dial M f

DIAL ANY EXHIBITOR! DIAL ANY TRADE PAPER! HERE'S WHAT THEY'LL TELL YOU ABOUT WARNER BROS.' ATTRACTION FOR DECORATION DAY!

PERFECT **3 DIMENSION** IN THE HITCHCOCK MANNER, AND **WARNERCOLOR**

STARRING
RAY MILLAND · GRACE KELLY · ROBERT CUMMINGS

for Murder"

"Gives new stature to Hitchcock! Will have audiences on the edge of their seats and be as big a hit as the play! All performances so great none could be singled out for special praise!"

BOXOFFICE

"The attention of the audience will be glued to the screen all the way!"

FILM DAILY

"Rating excellent! The showman has a property of really outstanding box-office value!"

MOTION PICTURE HERALD

"SHOULD BRING EXCEPTIONAL RETURNS! EXCELLENT MYSTERY IN THE BEST HITCHCOCK MANNER!"

SHOWMEN'S TRADE REVIEW

"Guaranteed to hold audiences excitedly glued to their seats! Should be lusty grosser! A smash play on Broadway and should be even bigger as a picture! This is a pleasure!"

HOLLYWOOD REPORTER

"Finest mystery to reach the screen in years!"

INDEPENDENT FILM JOURNAL

"This will register strongly! Taut suspense in the truest Hitchcock tradition!"

FILM BULLETIN

"Pace is swift and suspense constant! Will register in the better grosses! This is Top Grade!"

MOTION PICTURE EXHIBITOR

And Exhibitors are burning the wires with enthusiasm. Thank you Showmen, one and all. We've got so many raves we've got to take another ad – watch for it.

WITH
JOHN WILLIAMS
ANTHONY DAWSON

WRITTEN BY
· FREDERICK KNOTT who wrote the International Stage Success ·

DIRECTED BY
ALFRED HITCHCOCK

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

The greatest
pre-sold audience
in the history
of entertainment
is waiting for

The Continuation of **The Robe**

Demetrius and THE GLADIATORS

Color by TECHNICOLOR

CINEMASCOPE

IN THE WONDER OF STEREOPHONIC SOUND

soon from 20th Century-Fox...

The picture that begins where **The Robe** left off... and carries on its Boxoffice Glory!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 6

May 8, 1954

Plight of Small Exhibitor

THERE is an understandable unwillingness on the part of some in all branches of the industry to recognize that exhibition no longer may be viewed as a whole. From the founding of the industry through the boom of World War II motion pictures were presented under more or less similar circumstances in all theatres. The differences between the big first run and the last run were measured by time and admission prices. Long engagements, apart from a few roadshows, were uncommon. There was ample product to enable first runs to change bills weekly and other theatres as frequently as three or four times a week.

The trend of economic conditions affecting the industry and the introduction of new and expensive screen techniques have brought about some sharp cleavages in the exhibition structure. Some may be healed in time; others may persist indefinitely. It was not to be expected that exhibition should have forever the same pattern of uniformity that prevailed for nearly fifty years.

Cinerama, which started the technical revolution, is designed for a small number of selected theatres where runs are measured in months rather than weeks or days. The Magna process in which "Oklahoma" is being produced is expected to be first exhibited with a policy akin to that of Cinerama. The other techniques, such as 3-D, CinemaScope and any form of stereophonic or directional sound, are so costly that at least several thousand theatres in the United States do not gross enough to make their installation economically feasible. Half the theatres of the country sell considerably less than ten per cent of the tickets. Nearly five thousand theatres are in communities of under 2,500 population where the grossing potential is strictly limited.

The small exhibitor proportionately has enjoyed a greater measure of relief from the admission tax burden than the big operator—and he needed it! However, so many theatres were operating deeply in the red that the tax relief of itself is not enough to assure their financial wellbeing. The industry must continue to give serious attention to the problems of the small exhibitor.

The motion picture industry cannot survive in its present scope without keeping in operation the small town theatre. It is there that a very considerable part of the population of the country become acquainted, in their growing years, with motion picture entertainment. If these millions of customers are cut off from their local theatres, a chain reaction will set in and eventually do great harm to all theatres. The industry must not cut itself off from any segment of its audience, thereby turning them over wholly to television.

The one-theatre towns require special attention. Operations in many of those locations are likely to be difficult for the foreseeable future. Despite recent attempts by exhibitor groups to stimulate production, it is unlikely that there will be enough product available to satisfy the wishes of the theatre that has frequent changes.

The small exhibitor, for his sake and the industry's, is entitled to special consideration at the studios and in the offices of the distributors. For his own part he must integrate his theatre more with his community, quicken the pulse of showmanship, be energetic in finding and holding patrons and imaginative in his booking.

The fight to save the small exhibitor is well worth winning. The fight can be won by determined, cooperative effort.

* * *

Top Honors for Showmen

FIFTY experts in advertising and promotion from distributors, circuit and independent theatres this week selected the top showmen to be honored in the twentieth annual judging of the Quigley Awards sponsored by the Managers Round Table department of The HERALD. The enthusiastic response and interest of the judges is matched only by the continuing attentions to the contest of the five thousand active members of the Round Table.

Walter Reade, Jr., president of the Walter Reade circuit and of the Theatre Owners of America, this year's guest speaker at the lunch following the judging, said that the Round Table showmanship awards had accomplished more in stimulating showmanship on the part of theatre managers than any other factor in the industry during the past twenty years. The need for more and better showmanship—and fuller recognition of the responsibility of the individual theatre manager — were never greater than today. Under the stimulus of broader public interest generated by the new screen techniques, the entire industry has an opportunity to make excellent progress. All the old ways and many new ways of showmanship are essential.

Congratulations are in order to this year's winners—no strangers to these honors: Willis Shaffer, Fox Theatre, Hutchinson, Kansas, and Charles Doctor, Capitol Theatre, Vancouver. In the overseas category the judges' choice was Jack Plunkett, Films Paramount, Paris.

* * *

¶ Kind words for Hollywood films from overseas critics are rare enough to make appropriate the recording of the opinion of Derek J. Davies, editor of "The Film Teacher," who recently told an educational conference in London that American motion pictures teach British children more about family loyalties and patriotism than British films do.

—Martin Quigley, Jr.

Letters to the Herald

Reaction to CinemaScope

To the Editor:

I have followed with a great deal of interest comments pro and con anent CinemaScope for the past year, as well as witnessed numerous exhibitions of this supposedly potent business reviver. I have always been very reluctant to break forth into print over my name into controversial topics regarding the sick motion picture industry.

I have been an exhibitor for the past 17 years, so it may be said with some justification that I am now dry behind the ears in the business. I will further add that at least in my own case, I am moderately successful, and operate two very fine drive-in theatres, and have at present, due to the admission tax, a closed indoor house, which will stay closed until the tax comes off.

The drive-ins afford me an excellent living, and business is good. This may surprise some, as whoever heard of an exhibitor that admits business is good? All this as a preface to explain that I am not griping.

It is a well known fact that any business has its saturation point, and the motion picture business has a quicker saturation point than any other that I know of. The main trouble with the business today is that there are just too many drive-ins and theatres to guarantee a fair return on the investment necessary to have a first class house, either indoor or outdoor.

Too many farmers and electricians, etc., have been trying to get on the socalled gravy train, and notwithstanding the lack of need for theatres, or impossible locations, plus a general ignorance of the business, rush stupidly and blindly into what is generally considered the most trying and exacting of all businesses, i.e., that of trying to entertain the public. The net result is that these misinformed and dollar-happy fools are not only paving the path to their own financial destruction, but at the same time are making it increasingly harder for those well-established houses to function and to maintain a favorable cash balance.

I agree with a few simple souls that all this industry needs is good product, plus casts that know their stuff, in plain 2-D color, and the result always has been and always will be, good box office returns. Neither 3-D, 4-D, or 5-D will make an iota of difference if the picture is a stinkeroo.

We have watched in our locality other exhibitors rush pell mell into ill-advised and premature outlays for 3-D and CinemaScope apparatus, to their eventual and certain disgust, not to say financial loss. Because a CinemaScope picture draws a million on Broadway, the simple souls in exhibition think it will do likewise in a town of 20,000 or less. Curiosity alone will guarantee a tremendous gate on Broadway and the list of suckers never gives out, but in the small towns the situation is different, and it takes quality, not novelty, to keep the customers coming.

In the opinion of literally thousands to whom I have talked in recent months anent this new medium of film presentation, they are at one in their opinion as regards the way this new medium has been presented in the advertising. Their first impression was that they would see a screen that wrapped itself completely around them in the theatre, and this expectation was engendered by the type of advertising employed, that actually showed the screen folding way back around the sides of the theatre.

When will Hollywood and its highly overpaid advertising men, get wise to the fact that the public are not fools and that they expect to see on the screen what is advertised in the papers? Another was the socalled "illusion" of depth. Illusion is right.

If some of the socalled big shots in this industry would get off the seats of their pants a bit and get around the country wherein are located the backbone of their industry in the shape of the forgotten little men in the exhibition field, they might get it through their heads that good pictures are all they need, television notwithstanding. The television novelty is already wearing off, and the public is crying for good pictures, in plain color, 2-D, and to blazes with gadgets.

The only thing that amazes me is that the exhibitor has the most marvelous and long-enduring capacity to absorb punishment, and the fault really lies in their readiness to become panicky, and to fall for a smooth line of sales talk, without thinking things through. The exhibitors have always been their own worst enemies, and the producers as a consequence have had, and probably always will have, a pushover to sell to.

When exhibitors grow up and realize that they cannot have million-dollar gates every day, and that they should be satisfied with good average business, and that each exhibitor cannot get all the business away from their competitors, to live and let live, and to stick together instead of trying to cut each other's throats, the industry will be far healthier. Then will the practice of cutthroat bidding cease, and peace may descend on them, but not before. And this goes for triple and quadruple feature stunts, too. But my money says that exhibitors will never learn, either.

I take a very objective view in all this CinemaScope nonsense, and have never even considered installing 3-D, CinemaScope, or what have you, and I operate in a very competitive situation. Three competitors have installed both types of equipment, and I think are unhappy, although that is my personal opinion, and not sour grapes on my part, as I could install either type if desired. But I have proved, at least to my own satisfaction and that of my customers, that good pictures are all that is needed, and they patronize me instead of the gadgets.—*J. DORSEY CONKLIN, Southwest Amusement Enterprises, Radford, Va.*

TO KEEP ABREAST AND GET IDEAS

To the Editor:

I enjoy your publication very much and look forward to it every week to keep abreast with what is going on in our business and also get ideas on how to improve my own particular situation. — FERN MARLEAU, Park Theatre, Chatham, Ontario.

CinemaScope Exciting

To the Editor:

I approached CinemaScope with a jaundiced eye. The first peep of it has radically altered my ideas. I can see it calls for completely new film technique but it is tremendously exciting in its possibilities.

It is early to make a final judgment but I feel that the magnetic sound tracks give wonderful results and that this is going to be part of CinemaScope's strong appeal.

Maybe I am talking through my hat but I feel that the day of visual sound tracks is limited and that at some time magnetic sound will take over on all ratios. The purity rather than the stereophonic property is the one which impresses me most.

Having seen "Vesuvius Express" travelogue, I feel that the greatest boost Irish tourism could ever get would be a CinemaScope travelogue. A subject which might have possibilities would be an Irish point-to-point meeting or possibly a repeat performance of the re-enactment of the original "steeple chase" which gave the world the name, a race across country from Buttevant steeple to Doneraile steeple. — T. J. M. Sheehy, *Dublin, Ireland.*

VistaVision and Perspecta

To the Editor:

I predict that VistaVision and Perspecta Sound will take the picture business by storm. Exhibitors will cooperate with progressive developments where they are sold on merits free from dictatorial methods and at fair prices.—Vernon M. Elliott, *Clayton Theatre, Clay City, Ill.*

MOTION PICTURE HERALD

May 8, 1954

QUIGLEY AWARDS winners named in twentieth annual judging Page 12

PRODUCT shortage, big problem of day, brings some answers Page 16

RODGERS forms production company, planning "top quality" product Page 18

THE WINNERS CIRCLE—the box office score on box office leaders Page 20

STANLEY Warner buys controlling interest in International Latex Page 20

COLOR TV film system described at semi-annual SMPTE meeting Page 22

STARR, TOA head, finds TV competition temporary, at Arkansas meet Page 22

MGM lifts "must" requirement on four-track CinemaScope Page 23

CINEMASCOPE is weighed at exhibitor forum called by 20th-Fox Page 23

THERE'S a box office gleam in that U-I production line eye Page 24

CHESAPEAKE anti-trust action in New York is dismissed Page 25

BRITISH Government decides no British material quota on TV Page 25

PARAMOUNT to sell part of Famous Players stock to public Page 27

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 29

SERVICE DEPARTMENTS

Refreshment Merchandising Page 37

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 26

Managers' Round Table Page 33

People in the News Page 28

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2285

What the Picture Did for Me Page 2287

The Release Chart Page 2288

On the Horizon

MIKE TODD said in Hollywood Tuesday that "Oklahoma," in the Todd-AO process would have its world premiere in New York City, in April, 1955, probably at the Rivoli Theatre. He added: "We go into production in about five weeks, and we should have no trouble winding up the shooting not later than October." The picture will be roadshown. "We'll play film theatres where we can, and legitimate playhouses where we must." Mr. Todd also predicted "astronomical revenues."

▶ The date for the all-industry arbitration meeting is May 24, at the Astor Hotel, New York. Eric A. Johnston, Motion Picture Association of America president, is to invite exhibitor organization leaders, including, the report goes, Allied. The latter rejected an invitation some time ago. Meanwhile, a general sales managers' subcommittee is drawing up recommendations for an arbitration system. These go to the full committee, which will submit them to the meeting.

▶ The Committee on Federal Tax Policy, reporting Tuesday in Washington on its study of a revised tax policy, advised the Federal Government to withdraw from admission taxes completely. It further recommended that this form of tax become "a significant contributor" to state and local revenues. It also noted that in 26 states there now are local admissions taxes. This Committee is the one which has been urging a general manufacturer's excise tax.

▶ It is conjecture at the moment whether Congress this year will permit a business and manufacturing census. Such a census would disclose comprehensive information on the industry, its production, distribution, and exhibition facets. It was rejected last year. Monday, the House sent to the Senate a bill authorizing such a survey, for next year, which would be based on this year's business.

▶ The industry's newsreels have been cited again for aiding the country's welfare. Their representatives Tuesday in Washington received specially engraved scrolls from Earl O. Shreve, national director of the Treasury's U. S. Savings Bonds Division, for efforts to help the Bond selling program.

▶ The industry's top executives again will be let in on some of the Defense Department's secret information. Some 50 of them will be "briefed" at the Pentagon in Washington, May 13. They then will be shown the Army's film, "This is Your Army".

In "Better Theatres"

Of four feature articles dealing with wide-screen, three consider it in the light of recent developments. Loren Ryder, head of Paramount recording and engineering, discusses the requirements and recommendations for the presentation of pictures produced by that process. N. H. Crowhurst, engineer associated with the development of Perspecta sound equipment, explains that system for adapting a single optical track to the wide picture. Gio Gagliardi makes a comparative examination of the two basic wide-screen techniques—aperature cropping and use of anamorphotic lenses.

Being the 1954 Spring Buyers Number, "Better Theatres" for May also features a revised Buyers Index, reviewing the current market and listing leading sources of theatre equipment and supplies.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

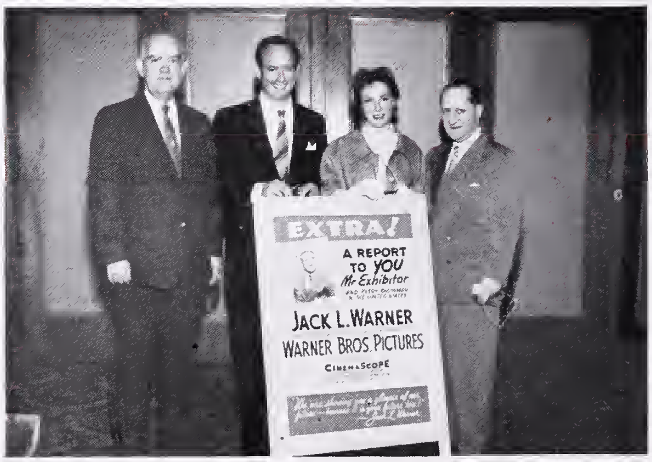
FOR LEADERSHIP, particularly in labor relations, Loew's president Nicholas M. Schenck, left, receives from MPAA president Eric A. Johnston a silver bowl inscribed with signatures of company presidents and executives. The ceremony was at the board meeting in New York last week.

A LITTLE JUNKET, the other day, in Texas. Paramount took some of the state's leading exhibitors to Carswell Air Force Base, near Fort Worth, where Sam Briskin is making "Strategic Air Command". Posed in the group above are John Rowley, of Rowley United Theatres; Raymond Willie, of the Interstate Circuit; Mr. Briskin; Frank Starz, advertising chief, Interstate Circuit; James Stewart, the star of the picture; Anthony Mann, director; and Heywood Simmons, Booking Service.

This week in pictures

DON HARTMAN, below, told of European interest in VistaVision at his New York interview Tuesday. He is Paramount production head. Mr. Hartman also said Paramount will make a minimum of 22 films this year, stressing quality over quantity.

by the Herald



VISITORS, at the Warner "report to the exhibitor" screening in Albany. Mr. and Mrs. Arthur Abeles, center, were guests of Charles Smakwitz, right, Stanley Warner zone manager. With them is Ray Smith, Warner Albany manager. Mr. Abeles is Warner sales manager in Great Britain.

HIGH TENSION is to be seen at the right, in Republic's big budget "Johnny Guitar". The men are Scott Brady and Sterling Hayden; and the girl in the breeches is none other than Joan Crawford. The picture was given a world premiere this week in 10 West Coast situations. It is reviewed on page 2285 of this week's Product Digest.

TABLE CONVERSATION, below, is by publisher William Hearst and Robert Francis, left, star of Columbia's "The Caine Mutiny". They are seen at "The American Weekly's" screening-and-reception in New York, for leading editors and publishers.

THE SUBJECT, this year's 35th Anniversary release schedule; and the slogan, "54 for '54". The men above presided at United Artists' three day regional sales meeting in the Blackstone Hotel, Chicago. They are, in left to right order, Charles S. Chaplin, Canadian district manager; B. G. Kranze, general sales manager; William J. Heineman, vice-president in charge of distribution; Max E. Youngstein, vice-president in charge of advertising; James Velde, western division manager; and F. J. Lee, Midwest district manager.

OPENING THE CENTRE THEATRE, Denver: Frank H. Ricketson, Jr., Fox Inter-Mountain president; Ethel Merman; Charles Skouras, National Theatres president.

A BUSINESS CHAT. Harold F. Wendt and Frank Kuehnle, of the Wendt Advertising Agency, Cleveland, are seen in the New York offices of Quigley Publications. At right, Martin Quigley, Jr., editor of The HERALD.

by the Herald

QUIGLEY AWARD WINNERS NAMED AT 20th JUDGING

WILLIS SHAFFER

CHARLES DOCTOR

JACK PLUNKETT

A PANEL of 50 advertising, publicity and exploitation executives from distribution and circuit home office organizations this week examined a record number of entries by Managers' Round Table members and selected the winners in the 20th annual Quigley Awards competition. At the luncheon following the judging they heard Walter Reade, Jr., president of the Theatre Owners of America praise the Quigley Awards as "the greatest single factor in the advancement of showmanship" and call for "a resurgence of old-fashioned showmanship."

The winners were:

CHARLES DOCTOR, manager of the Famous Players Canadian Capitol Theatre, Vancouver, B. C.—the Grand Award for large situations.

WILLIS SHAFFER, manager of the Fox Midwest Fox Theatre, Hutchinson, Kansas—the Grand Award for small situations.

JACK PLUNKETT, director of publicity for Films Paramount, Paris—the Overseas Grand Award.

Honorable mentions were awarded also:

To Sam Gillman, State theatre, Syracuse, and Al Jenkins, Odeon theatre, Vancouver, for large situations;

To Bob Harvey, Capitol theatre, North Bay, Ont., and John M. Enders, Calderone theatre, Hempstead, N. Y., for small situations;

To Benno Erb, Metro theatre, Santiago, Chile; Miss Lily Watt, Odeon Cinema, Coatbridge, Scotland; Edward Alva, Metro theatre, Bombay, India; and Douglas Ewin, Savoy Cinema, Stourbridge, England, for the Overseas competition.

Urging all branches of the industry, but particularly exhibition to "Think and think hard what else can be done along the pattern set by the Quigley Awards" to advance the art and science of selling motion pictures, Mr. Reade said, "We have a tremendous story to tell but we have done little to tell it."

The new media and techniques have given the industry enormous advertising and showmanship potentials, he continued, but little actually has been done to exploit them. "Today," he added, "we have succeeded in making movies in the public mind the thing to talk about. But talk is not enough. Action is needed."

On this point the TOA president admonished both distribution and exhibition that the greatest mistake they could make is to cut advertising budgets, a point that he reiterated again and again. "If we don't keep selling it, and selling it big," he said, "we don't have a chance for survival. The one way, the only way we can increase grosses is to increase our advertising.

"This goes," he added, "for trade adver-

(*Continued on page 35*)

ANNOUNCE AWARD FOR REFRESHMENT SELLING

A new Grand Award for "skill and success in refreshment merchandising" will be given in connection with the newly expanded Better Refreshment Merchandising service of Quigley Publications, it was announced by Martin Quigley at the Awards judging Tuesday. First Award will be made next year for entries submitted during 1954.

***AT RIGHT:* Bernard Lewis, Mori Krushen. Below, right, William German, Ernest Emerling.**

***FEATURED SPEAKER,* below: Walter Reade. With him on the dais, Russell Downing, Herman Robbins.**

All Photos by the Herald

Jerry Pickman, of Paramount, and Mervin Houser, of RKO, above.

Dais Guests, right: Mr. German, with David Griesdorf, of Odeon Theatres of Canada, and Douglas Ewin, British prize winning manager.

Mr. Robbins, with Mr. Quigley, below, is greeted by Raymond Levy and Steve Edwards.

Charles Hacker, Russell Downing, and Edgar Goth, right.

Emil Bernstecker, of Wilby-Kincey Theatres, and Richard Pitts, of the TOA, at the right.

From RKO Theatres: Harry Mandel and Michael Edelstein.

AT THE JUDGING, below: Mr. Griesdorf, with Herb Steinberg and Sid Blumenstock of Paramount; and theatre manager Montague Salmon.

From Columbia: Lawrence Lipskin and Sidney Schaefer.

M-G-M's POLICY ON CINEMASCOPE PICTURES AND STEREOPHONIC SOUND...

A Statement by Charles M. Reagan, General Manager of Sales

In response to the demands of many motion picture exhibitors, M-G-M announces that it will release its CinemaScope pictures to all theatres capable of presenting them on a wide screen and with anamorphic projection.

Up to this time M-G-M CinemaScope productions have been available solely to those theatres which had installed stereophonic equipment suitable for magnetic sound tracks.

The new policy is designed to service theatres which present the single channel track as well as those equipped for magnetic sound and the new Perspecta sound.

Many theatres have voiced the opinion that motion picture distributing companies should furnish their CinemaScope productions to the many thousands of theatres which are not yet prepared to expand their sound facilities.

M-G-M has released only two CinemaScope productions. They are "KNIGHTS OF THE ROUND TABLE" and "ROSE MARIE." These productions will be made available to all theatres equipped with a screen wide enough to encompass the projection via the anamorphic lens.

Other M-G-M pictures announced for CinemaScope are "THE STUDENT PRINCE," "SEVEN BRIDES," "BRIGADOON," "ATHENA," "GREEN FIRE" and "JUPITER'S DARLING."

In connection with this announcement it is important for exhibitors to realize that all M-G-M pictures, in whatever dimension, will be released with Perspecta sound tracks permitting exhibitors to employ either stereophonic sound or single channel sound.

Exhibitors would be short-sighted if they did not take full advantage of this opportunity for improved presentation.

The exhibition without stereophonic sound of CinemaScope or other M-G-M pictures would eliminate an effect essential to their full enjoyment.

We cannot urge exhibitors strongly enough to install stereophonic devices.

To ignore the advantages of new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures. We are on the threshold of tremendous achievement and an improvement in presentation techniques. The failure of exhibitors to cooperate fully in the new advances would be to retard and discourage the great future which has already been revealed and is only in its early stages of development.

It would be sad indeed if exhibitors were induced into a lethargy and not inspired to take advantage of the wonderful opportunities presented by the inventions and achievements of great technicians working in the Studios.

Furthermore, we believe that the theatres which are equipped with stereophonic sound devices will have a great box-office advantage over those theatres not so equipped, and that the movie-going public, which has already put its stamp of approval on CinemaScope with stereophonic sound will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation.

An exhibitor who does not wish to see motion pictures presented under the best possible circumstances is not keeping faith with his public and we sincerely hope and strongly recommend that those theatres playing M-G-M pictures will install stereophonic sound devices if they have not already done so.

Photo by the Herald

WILBUR SNAPER and WALTER READE, JR.

Product Shortage, Big Problem of the Day, Brings New Questions And Some Answers

THE SHORTAGE of product, mentioned most often in recent months in secondary if direct relation to the introduction of new screen techniques, this week came into its own as a primary topic of great urgency. The developments came from both the east and west coasts. They comprised exhibitor demands for more product—especially in May and June, promises of cooperation from distribution heads, and announcements of the formation and development of new production units by individuals not primarily connected with the production branch of the industry. The following were the highlights:

¶ A joint plea by Theatre Owners of America and Allied States Association, in the form of a telegram to Paramount, Loew's, Warner Brothers, Columbia and RKO Pictures, for more product in May and June. The telegram, which cited "the paucity of product during May and June," said the crisis "threatens the very existence of a large segment of the market that you and other distributors need for the future distribution of your product."

¶ Answers from Loew's, Columbia, Warner Brothers and Paramount to the effect that they were making great and sincere efforts to put big product in release in May and June. Loew's cited the release of "Executive Suite," "Prisoner of War," "Flame and the Flesh," "Men of the Fighting Lady" and "The Student Prince" on its May-June schedule. Warners said it was putting "Dial M for Murder" in release in late May and Columbia said it will have "Indiscretion of an American Wife" and will "push up" either "Hell Below Zero" or "Waterfront" for May-June. Paramount answered that it was pushing up both "Elephant Walk" and "Secret of the Incas."

¶ Announcement by Fred J. Schwartz, Century Theatres executive, that he and 25 other individuals have organized a company to finance the production of three $1,000,000 pictures for the first three or four years and 10 per year thereafter. The pictures will have budgets ranging from $750,000 to $1,000,000. Further details will be announced in July.

¶ Announcement by William F. Rodgers, former vice-president of Loew's, that in partnership with Sam Dembow, Jack Skirball and Cliff Work, he had formed a new production company to be known as Amalgamated Productions, Inc.

¶ Three plans suggested by Pat McGee, co-chairman of the Council of Motion Picture Organizations and general manager of Cooper Foundation Theatres, for the solution of the product shortage. At an Oklahoma City exhibitor meeting, Mr. McGee suggested a credit pool of approximately 5,000 exhibitors to finance the production of perhaps 50 films, the encouragement of franchise agreements, and the entrance into the exhibition field of individual producers "to whet their interest into making more films." Mr. McGee's credit pool envisions 5,000 exhibitors putting up $1,000 each to make a production fund of $5,000,000.

¶ Announcement that producer Hal R. Makelim this week began his cross country tour for conferences with regional units of Allied States Association to explain his production plans and to permit exhibitors to sign up for the plan. This week Mr. Makelim was in Denver, Omaha and Kansas City. The producer has agreed to make 12 films, to be released at rate of one a month, if 2,500 exhibitors sign up.

The original TOA-Allied plea to distributors was announced at a joint press conference in New York held by Walter Reade, Jr., TOA president, and Wilbur Snaper, former Allied head and now a member of the association's national board of directors. The exhibitor leaders called the product "drought" a national problem and asked for corrective measures in terms of "an orderly, systematic" schedule of releases without regard to seasons. Good pictures are always in season, they said.

Both leaders charged the distribution companies with withholding important pictures from May and June for release in July and later. The current product "famine," said Mr. Snaper, comes just at a time when theatre owners have been granted some relief from the Federal ticket tax and thus "levels off" the tax benefits. He warned that when there is a long lull between good pictures, the "momentum of patronage" is lost.

The situation, as Mr. Reade saw it, was one of making the distributors aware of the fact that an orderly flow of top pictures actually works to their benefit. "Eventually," he said, "economics will make them realize it," adding that distribution gains nothing when many important pictures are released at one time to vie with one another.

The TOA head said his organization still was exploring the product field and seeking a way to increase production, and that the subject would highlight the TOA board meeting in Los Angeles June 17-19.

Another attempt to answer the product shortage was seen in MGM's announcement at the beginning of this week that it was lifting its stereophonic sound requirements for MGM CinemaScope product.

Schary Defence Is On Basis of Quality

by MARTIN STARR

HOLLYWOOD: The plea of Walter Reade, Jr., president of the Theatre Owners of America, to the producers here that they "make more pictures" was met with conflicting opinion and heated reaction by the production and studio heads since the appearance of the Reade story in The HERALD April 17.

From Dore Schary, vice-president in

(*Continued on page* 18)

Book Paramount's "Secret of the Incas" for Decoration Day!!

The big power-house attraction you need for a record-a-day over the big four-day holiday weekend...the perfect crowd-puller for all top playing time during the late spring and early summer! A startling story of violent love and violent adventure! Backgrounds never before seen on the screen—filmed by Paramount on the breathtaking summits of the wild Andes!

SECRET OF THE INCAS

Starring
CHARLTON HESTON
ROBERT YOUNG
NICOLE MAUREY
THOMAS MITCHELL
and Presenting
YMA SUMAC
Color by TECHNICOLOR
Produced by Mel Epstein • Directed by Jerry Hopper • Screenplay by Ranald MacDougall and Sydney Boehm • Story by Sydney Boehm

FILM SHORTAGE

(*Continued from page* 16)

charge of production for Metro-Goldwyn-Mayer; to Darryl F. Zanuck, 20th Century-Fox production head; to Herbert Yates, president of Republic Pictures, and Steve Broidy, president of Allied Artists Productions, the exhibitor gauntlet was picked up with strong counter statements, mixed reactions and frank agreement.

It was Dore Schary who came through with the first reaction to the Reade plea. "Increasing the quantity of pictures to be made on any lot," said Mr. Schary, "must not be done at the expense of that most important requirement—quality. Quality can be made to suffer, if film making is merely to serve the so-called demands of quantity. In which case the studio must take a loss. Meaning, that the exhibitor for whom the output was increased, cannot profit by it. He too will suffer revenue-wise, if quantity alone is served."

Mr. Schary explained that if some of the major lots can't see themselves making the smaller budgeted pictures in quantity satisfactory to the demands of the theatre owner, it may be due to an economic hazard. "The studio isn't getting its just return on such investment." He continued with this reminder: "The expenditure of a lot of money on a big film—the current trend of most of the major lots—is no guarantee that the revenue returns will be big. Or, that the blockbuster budget picture is going to go out and entertain the public. Entertainment is the one thing we're all selling."

The MGM production head said that the exhibitors' plea to "make more pictures" was well taken. But Mr. Schary wanted to remind those who are fighting for more pictures to be fed their screens, that, "No matter the quantity of films turned out by a studio, there must be these factors always to bear in mind: the story has got to be as right as rain. The story must be of great star value. It must have heavyweight power and able to hold up the number of stars cast for the film. Above all else there must be a good reason for us at MGM to be doing the kind of stories we're getting ready for the exhibitors' theatres," Mr. Schary pointed out.

To highlight what he meant by "star value" the studio head cited "Executive Suite." Mr. Schary said, "Even big names, of topflight star value, found themselves not being called upon to do the usual amount of work before the cameras. But, 'Executive Suite' proved to be that kind of an unusual story. It lent itself for such kind of big names and so many of them in one film. We put them in, regardless of cost, because the story had to be served." He said the forthcoming "Last Time I Saw Paris" would have a similar all-star cast.

That was the story from Mr. Schary as he held the copy of The Herald in front of him, wherein the exhibitor head, Walter Reade, Jr., aimed his plea at a Hollywood that stood accused, by the theatre owners of the nation, of allegedly slowing up on production, and just "Waiting for something to happen."

RODGERS FORMS PRODUCING COMPANY FOR "TOP" FILMS

W. F. RODGERS

William F. Rodgers, former sales chief for MGM, is going into production. He announced to the trade press at Hotel Astor in New York Tuesday that in association with Sam Dembow, Jack Skirball and Cliff Work he is forming a company to be known as Amalgamated Productions, Inc.

The new company will aim at the production of a minimum of three pictures a year, to be selected from what Mr. Rodgers characterized as "a million dollar inventory" of story properties, most of them accumulated by Mr. Skirball and Mr. Work and turned over by them to the new company.

According to Mr. Rodgers the pictures will have name stars and directors with records of success. He said the group was not ready as yet to announce titles or exact production plans, and that these would depend on distribution arrangements.

On this point, Mr. Rodgers was emphatic that every effort would be made to keep the product on the highest level of quality, because, he said, they will have to get the widest possible distribution. "We think," he said, "that there is a strong need for more pictures. But the current market will not support small pictures. We have no intention of attempting to meet any 'acute shortage' of product but we believe that there is a good field for strong pictures, independently produced."

Referring again to the need for wide distribution of the new company's product, Mr. Rodgers said that none of the four incorporators would draw any salary but would depend entirely on the profits of the pictures. To this end, too, he said, he would apply his knowledge and experience in distribution toward getting the best possible circulation for the product. "We want and intend to be known as 'a very friendly' organization," he said. "We will market the pictures on terms that every theatre can afford to pay."

Mr. Rodgers will be president of the company but no other officers have as yet been named. Mr. Skirball and Mr. Work will be in active charge of production. It is planned to keep the overhead of the company to an absolute minimum.

FOX BUYS OURSLER'S "GREATEST STORY"

Twentieth Century-Fox announced this week the purchase of "The Greatest Story Ever Told," the late Fulton Ousler's best-selling Biblical work. The cumulative price may reach $2,000,000, largest amount ever paid for a motion picture property. The picture, to be made in CinemaScope and color by Technicolor, will go before the cameras next year as a personal production of Darryl F. Zanuck. More than 3,250,000 copies of the book have been sold in the United States, and it has been translated into 12 different languages.

Quota in Exhibitor Unit Backs Makelim Plan

DENVER: The kickoff here this week of the Makelim plan to make a dozen films for the independent theatre owner was well accepted at the annual convention of Allied Rocky Mountain Theatres, with more than the quota signing up before the convention came to an end.

The plan is for producer Hal R. Makelim to make the 12 films on a reasonable budget basis, to be financed by Mr. Makelim and the theatres who sign up with him. The films will sell on a flat rental basis. At the convention here Mr. Makelim presented the plan while his assistant, Sam Nathanson, told of the selling plans.

According to Mr. Makelim, Allied members will be taken care of first, then other independent theatres. Clearances would be made equitable in all situations. The producer said his plan would make it possible for small theatres to make a profit and that if the plan worked as he hoped, many theatres would get the films for practically nothing. He estimated that a film would gross nearly $1,000,000 in the domestic market and another $1,000,000 in the foreign market. Profits would be returned to exhibitors as dividends.

Also addressing the convention were Abram F. Myers, Allied general counsel, and Neil Beezley, president of the unit, both of whom scored the selling policies in connection with CinemaScope. The convention adjourned by naming the following new directors: Fred Anderson, Lloyd Greve, C. L. McLaughlin, Don Monson, James Peterson, J. K. Powell, John Roberts, W. A. Wimon, J. Smith and Tom Smiley, Colorado; Marie Goodhand, Robert Kehr, Dr. F. E. Rider and Dorrance Schmidt, Nebraska; Burl Lingle and John Wood, New Mexico; Richard Bennett and Lloyd Kerby, Wyoming. They elect officers in January.

We have just concluded the most successful sales drive in the history of Universal-International.

Naturally we are very proud of our organization — all those people in production, distribution and promotion who made this record-shattering feat possible.

But we are especially proud of the exhibitor relationship which, more than anything else, contributed to this great success.

We thank you, Mr. Exhibitor, for your confidence and cooperation.

And the best way we know to say "thank you" is to keep on delivering the pictures that make big profits for all. To this we dedicate ourselves during the coming year.

Sincerely,

C. J. Feldman

Charles J. Feldman
Vice President and General Sales Manager

Fabian Buys Control of Latex Corp.

In a move outside the entertainment field Stanley Warner Corp. has acquired the International Latex Corp., it was disclosed this week in a joint announcement by S. H. Fabian, president of Stanley Warner, and A. N. Spanel, board chairman of International Latex. The company, founded in 1932, manufactures Platex products and produces girdles, infants' wear, home hair-cutters and branded foam pillows. Through the acquisition Stanley Warner becomes a $100,000,000 company, the announcement said.

International Latex has had an exceptional growth record with its sales volume increasing from under $4,000,000 in 1946 to over $30,000,000 in 1953.

Stanley Warner paid $15,000,000 in cash for 100 per cent of the preferred and common stock of International Latex. No stock of Stanley Warner Corp. was involved in the deal. Stanley Warner financed this acquisition by means of a six-year term bank loan with a group of banks headed by the First National Bank of Boston. The other banks are the New York Trust Co., Guaranty Trust Co. of New York, Bankers Trust Co., The First National Bank of the City of New York and the Fidelity-Philadelphia Trust Co. of Philadelphia. The loan established a $20,000,000 credit of which $15,000,000 has been borrowed with interest payable at the rate of 3¾ per cent per annum.

The combined resources augment the financial strength of Stanley Warner and will be used to facilitate the growth and expansion programs of both Stanley Warner and International Latex, it was said.

"In January," said Mr. Fabian, "the Stanley Warner stockholders approved an amendment to our charter permitting diversification of the company's activities into other fields. The acquisition of International Latex Corp. is part of a constructive, far-reaching program of expansion in all departments. On the motion picture side, the outlook for new product is the best in years."

Station WTRI-TV of Schenectady is already in operation and is the beginning of an expansion in that phase of visual showmanship television, he said.

Stanley Warner 26-Week Profit Is $1,191,000

Stanley Warner Corporation and subsidiary companies report for the 26 weeks ending February 27, 1954, a profit of $2,051,000 after deducting depreciation amounting to $1,479,000 but before deducting provisions for Federal income taxes and contingencies. After deducting $785,000 for Federal income taxes and $75,000 for contingencies the net profit was $1,191,000. The net profit is the equivalent to 50 cents per share on the 2,367,696 shares of common stock outstanding after deducting the stock held in the treasury. Theatre admissions and miscellaneous income for the 26-week period amounted to $26,781,000. The profit on sale of properties, net, amounted to $20,000, according to the report.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 1 were:

Albany: Rose Marie (MGM), Casanova's Big Night (Para.), Saskatchewan (U-I), The Conquest of Everest (UA).

Atlanta: The French Line (RKO), Lucky Me (WB).

Boston: Knock on Wood (Para.) 2nd week, Genevieve (U-I) 2nd week, Night People (20th-Fox) 2nd week.

Buffalo: The French Line (RKO), Elephant Walk (Para.).

Chicago: Genevieve (U-I), Pinocchio (Disney-RKO, reissue), Heidi (UA).

Cincinnati: Lucky Me (WB).

Cleveland: Night People (20th-Fox), Prince Valiant (20th-Fox) 2nd week, Executive Suite (MGM) 2nd week, From Here to Eternity (Col.) 2nd week.

Detroit: The Conquest of Everest (UA) and Lili (MGM) double bill, Jubilee Trail (Rep.) plus stage show featuring Sugar Ray Robinson, Lucky Me (WB) 2nd week, Prince Valiant (20th-Fox) 2nd week, Beat the Devil (UA) 2nd week.

Hartford: Rose Marie (MGM) 2nd week, The Miami Story (Col.) holdover.

Indianapolis: Casanova's Big Night (Para.), Best Years of Our Lives (RKO, reissue).

Jacksonville: Julius Caesar (MGM), The French Line (RKO).

Kansas City: French Line (RKO), Executive Suite (MGM).

Memphis: Executive Suite (MGM), The Naked Jungle (Para.).

Miami: Executive Suite (MGM) 2nd week, French Line (RKO).

Milwaukee: French Line (RKO), Prince Valiant (20th-Fox) 3rd week, The Naked Jungle (Para.) 2nd week, Rhapsody (MGM) 2nd week.

Minneapolis: Julius Caesar (MGM) holdover.

New Orleans: Julius Caesar (MGM) 2nd week, Martin Luther (de Rochemont).

Oklahoma City: Elephant Walk (Para.) 2nd week, Prince Valiant (20th-Fox), The Little Fugitive (Burstyn), Hell and High Water (20th-Fox), Executive Suite (MGM) 2nd week, French Line (RKO).

Philadelphia: Knock on Wood (Para.).

Pittsburgh: Lucky Me (WB).

Portland: Yankee Pasha (U-I), Lucky Me (WB) 2nd week, Prince Valiant (20th-Fox) 2nd week, Casanova's Big Night (Para.) 2nd week, It Should Happen to You (Col.) 2nd week, The Living Desert (RKO) 7th week.

Providence: Casanova's Big Night (Para.), Lucky Me (WB) 2nd week, Prince Valiant (20th-Fox) 2nd week, Rose Marie (MGM) 2nd week.

San Francisco: Executive Suite (MGM), Knock on Wood (Para.) 3rd week, Red Garters (Para.).

Vancouver: Saadia (MGM).

Washington: Prince Valiant (20th-Fox) 2nd week, Rose Marie (MGM), Pinocchio (Disney-RKO, reissue) 2nd week, Beat the Devil (UA) 3nd week, Knock on Wood (Para.) 2nd week.

Kansas-Missouri Allied Unit Hears Col. Cole

KANSAS CITY: The annual convention of the Allied Independent Theatre Owners of Kansas and Missouri heard Wednesday talks by Colonel H. A. Cole on the tax relief campaign, and various items of equipment by supply representatives. Louis Patz discussed the Tushinsky lens, and Bob Smith the Gottschalk device. The subject of the Makelim-Borzage film plan was not presented Wednesday, because of the non-arrival of Hal R. Makelim and John Wolfberg who were detained in Omaha longer than expected because of the great interest there in the plan.

VistaVision Tests Set

Further demonstrations of VistaVision in key cities throughout the country are scheduled by Paramount Pictures, Barney Balaban, president, said in New York this week. Specific dates will be announced shortly.

VistaVision's third showing was held Wednesday at the Capitol theatre in Washington. It will next be presented to southwestern exhibitors at a demonstration at the Majestic theatre in Dallas, May 14. The new photographic process was seen in New at the Radio City Music Hall last week and on the coast last month.

Participating in the Dallas showing will be Y. Frank Freeman, vice-president in charge of Paramount studios, and Loren L. Ryder, head of research for the company, under whose supervision VistaVision was developed and perfected.

NEWS!

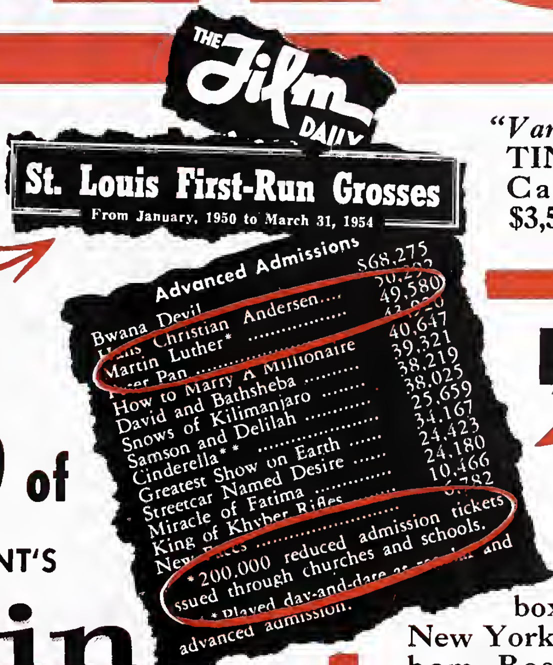
...front page NEWS from St. Louis Missouri:

ON THE AMAZING BOX-OFFICE RECORD of

LOUIS de ROCHEMONT'S

Martin Luther

THE PICTURE THAT IS EQUALING AND BEATING SOME OF THE CHAMPION GROSSERS OF ALL TIME!



THE Film DAILY

St. Louis First-Run Grosses

From January, 1950 to March 31, 1954

Advanced Admissions

Bwana Devil	$68,275
Hans Christian Andersen....	50,2[illegible]
Martin Luther*	49,580
Peter Pan	43,920
How to Marry A Millionaire	40,647
David and Bathsheba	39,321
Snows of Kilimanjaro	38,219
Samson and Delilah	38,025
Cinderella**	25,659
Greatest Show on Earth	34,167
Streetcar Named Desire	24,423
Miracle of Fatima	24,180
King of Khyber Rifles	10,466
New Faces	6,782

*200,000 reduced admission tickets issued through churches and schools.

**Played day-and-date [illegible] and advanced admission.

"Variety estimates that MARTIN LUTHER'S U. S. and Canada gross will reach $3,500,000." —TIME Magazine

EXAMINE these grosses!

And remember . . . the St. Louis run was matched by long, smash box-office runs in Minneapolis, New York, Chicago, Detroit, Birmingham, Boston, Washington, D. C., Houston, New Orleans, Denver, Philadelphia — and many more, *big and small*, from coast to coast!

NO GIMMICKS!

NO N☆A☆M☆E S☆T☆A☆R☆S

NO WIDE SCREEN!

NO SUPER SOUND!

JUST A GOOD PICTURE!

Now...important NEWS for every exhibitor:

Martin Luther

WILL DEFINITELY BE WITHDRAWN FROM DISTRIBUTION ON JULY 31, 1954

BOOK IT NOW!

The money-making sensation of the year is *pre-sold* to an organized audience of 62½ million. You get your regular audience . . . the "lost audience" —and a *new audience* that's never been in your theatre before!

BETTER GET YOUR SHARE!

of great good will and many good dollars — while it's available. *July 31st is the absolute withdrawal date for "MARTIN LUTHER"!*

CONTACT Louis de Rochemont Associates • Cresson E. Smith,
35 W. 45th St., N. Y. 36, N. Y. Gen'l Sales Mgr.

OR SALES REPRESENTATIVES IN MOST EXCHANGE AREAS:

ALBANY: William Rosenow, Theatre Service Org. of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **ATLANTA:** John W. Mangham, Mangham Enterprises, 193 Walton St., N.W., Atlanta, Georgia. **BOSTON:** Albert Swerdlove, Screen Guild Prods. of N.E., Inc., 56 Piedmont St., Boston 16, Mass. **BUFFALO:** William Rosenow Theatre Service Org. of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **CHARLOTTE:** R. F. Pinson, Astor Pictures Exch., 300 West 3rd St., Charlotte, N. C. **CHICAGO:** Charles Lindau, Max Roth, Capitol Film Exch., 1301 S. Wabash Ave., Chicago, Illinois. **CLEVELAND:** M. A. Mooney, Academy Films, 2142 Payne Ave., Cleveland, Ohio. **DALLAS:** Harold Schwarz, Tower Pictures, 310 S. Harwood St., Dallas, Texas. **DENVER:** Tom Bailey, Bailey Distributing Co., 2071 Broadway, Denver, Colo. **DETROIT:** Albert Dezel, 2310 Cass Ave., Detroit, Mich. **INDIANAPOLIS:** Charles Cooper, Charles Cooper Enterprises, 441 Illinois St., Indianapolis, Ind. **KANSAS CITY:** W. H. Gaffney, Dixie Enterprises, 118 W. 18th St., Kansas City 8, Mo. **LOS ANGELES:** Joseph Kennedy, Astor Pictures, 1928 S. Vermont, Los Angeles 7, Calif. **MEMPHIS:** Clifford E. Wallace, Colonial Pictures of Tenn., 361 So. Second St., Memphis, Tenn. **MILWAUKEE:** William Benjamin, Lippert Pictures, 706 W. State St., Milwaukee, Wisc. **MINNEAPOLIS:** Frank Mantzke, Bill Soper, Northwest Theatre Service, 411 Plymouth Bldg., Minneapolis 3, Minn. **NEW YORK CITY:** George Waldman, 630 Ninth Ave., New York, N. Y. **OKLAHOMA CITY:** Harold Schwarz, Tower Pictures, 310 S. Harwood St., Dallas, Texas. **PHILADELPHIA:** Joseph Engel, Screen Guild Prod. of Philadelphia, 1315 Vine St., Philadelphia, Pa. **PITTSBURGH:** F. D. Moore, Complete Theatre Service, 402 Miltenberger St., Pittsburgh 19, Pa. **PORTLAND:** Jack J. Engerman, Zallie Volchok, Northwest Releasing Corp., 1806 N.W. Kearney St., Portland, Ore. **SALT LAKE CITY:** Tom Bailey, Bailey Distributing Co., 260 E. 1st St. S., Salt Lake City, Utah. **SAN FRANCISCO:** Fred L. "Pot" Patterson, 250 Golden Gate Ave., San Francisco, Calif. **SEATTLE:** Jack J. Engerman, Zollie Volchok, Northwest Releasing Corp., 2414 Second Ave., Seattle, Wash. **WASHINGTON, D. C.:** Myron Mills, Equity Film Exchanges, 1001 New Jersey Ave., N.W., Washington, D. C.

COLOR TV FILM SYSTEM CITED

RCA Executive Describes Device at Convention of SMPTE in Washington

WASHINGTON: RCA late this year will have ready a new color television film system which will be of "major significance to motion picture producers and exhibitors as well as TV broadcasters," W. Walter Watts, RCA executive vice-president, declared Monday. He spoke at the opening get-together luncheon for the 75th semi-annual convention of the Society of Motion Picture and Television Engineers.

Registration at 500

It was estimated that registration for the five-day conference at the Hotel Statler would reach 500. Holding the spotlight were new screen and sound techniques including VistaVision and Perspecta Sound, in addition to CinemaScope. Loren L. Ryder, head of research at the Paramount Studio, was slated to explain VistaVision, while Earl I. Sponable, 20th Century-Fox research head, was scheduled to address the gathering on CinemaScope.

Mr. Watts described the new "3-V" (3-Vidicon) system as "providing a means for high-quality television reproduction" and said it will contribute toward the establishment of an important outlet for color film productions. He declared that exhibitors would find "an unbeatable form of exploitation" in using the system to bring color trailers in the home.

The broadcaster will also find benefit from the new system, Mr. Watts went on, since it will make available "what we think is the best and most efficient method of handling film subjects which will constitute a very substantial part of color program schedules."

The RCA vice-president substituted for Spyros Skouras, the scheduled luncheon speaker, who had been called to Europe. Mr. Watts stated that the use of the new system required only the modification of the standard 16mm television film projector already in use in television stations, and didn't require the purchase of special color projectors.

Sees Color TV Speed

Mr. Watts estimated that by the end of this year more than 140 cities will be interconnected for color television transmission, with roughly 125 stations in those cities equipped with color terminal apparatus. Based on this estimate, he predicted that by the end of the year color television programs will be available to nearly 75 per cent of the homes in the country.

The Monday afternoon technical session opened with an early vintage film, as will all other sessions during this commemorative 75th meeting. Following this, members heard papers on the historical background of the 35mm professional camera; Thomas Alva Edison's early motion picture experiments, and the effective use of color slides in technical lectures.

The evening session was devoted to black and white cinematography, with papers on the history of professional black and white motion pictures and special photographic effects that can be obtained with black and white films.

The convention centered around new techniques Tuesday. The Wednesday through Friday schedule included various motion picture and television topics.

Starr Sees TV Effect as Temporary

LITTLE ROCK: Television's adverse effect on the motion picture business is only temporary, the board chairman of Theatre Owners of America said here this week. "There's no basic conflict between TV and movies," said Alfred Starr at the convention of the Independent Theatre Owners of Arkansas.

Television may hurt at first, Mr. Starr said, "but when a family gets its TV set paid for, then they can spend a couple dollars a week going to the movies—and they will."

Mr. Starr's optimism, however, was not shared by all of the 350 Arkansas theatre owners who gathered here for the 35th annual convention. TV has become an important factor in Arkansas only in the past year, and most theatre owners seemed ready to blame the new medium for their declining receipts.

Speaking Wednesday Pat McGee, co-chairman of the Council of Motion Picture Organizations, urged exhibitors to maintain present admission price levels. "If all the tax saving should be passed on to the public, then the Treasury was right in saying we didn't need relief." He also asked unstinted financial support for COMPO which, he said, can do the job of reeducating the public into the movie-going habit.

The organization called on distributors to formulate plans for a weekly national television show to promote their up and coming product.

K. K. King, of Searcy, was re-elected president for his second term. Jim Carbery of Little Rock, was re-elected for his third term as secretary-treasurer. Six vice-presidents were elected to cover the six Congressional districts in Arkansas. A board of directors was also elected.

Denver's Big House Opens Despite Snow

DENVER: The new $1,000,000 deluxe, 1,247-seat first run Centre, only first run to be built here in 20 years, opened here last week, and a heavy wet snow failed to put a damper on spectators, hundreds of which stood for three hours to see the large Hollywood contingent arrive. Bleachers had been built for a four-hour show but this had to be called off, since the bleacher seats were occupied with five inches of snow.

Following short talks by Charles P. Skouras, president of National Theatres; Frank H. Ricketson, president of Fox Inter-Mountain Theatres; Mayor Quigg Newton, and Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, the stars were presented. Ethel Merman (Mrs. Robert Six of Denver) was mistress of ceremonies. "River of No Return" was the opening film.

The house is on a schedule of 60 cents to $1, against the usual first run prices here of 50 to 85 cents. The house will specialize in CinemaScope productions, but is so equipped that it can handle any type film. There is a CinemaScope screen 24x60 feet in the 81x162-foot stadium-type auditorium, in which greens and ivories predominate, trimmed in gold and silver leaf. The loge-type seats are wider than usual.

The booth is built for four projection machines, and provision has been made to install Ediphor large screen theatre television as soon as available. The marquee is the largest between Chicago and the west coast, using 80 killowatts of power, and is 60 feet wider than usual.

Here from the studios were Walter Abel, Charles Brackett, Charles Coburn, Steve Cochran, Dan Dailey, Barbara Darrow, Marjorie Dean, Joanne Gilbert, Gloria Gray, Joan Haig, Ethel Merman, Rita Moreno, Mary Murphy, Mary Pickford, Tex Ritter, Dale Robertson, Buddy Rogers, Tony Romano, Alice Thomas, Forrest Tucker, Robert Wagner and Patricia Wilcox.

Eight Lippert Pictures Slated for May-June

Eight Lippert pictures for May and June have been announced by Arthur Greenblatt, general sales manager. May releases are "The Cowboy," in Eastman color; Alex Nicol and Hillary Brooke in "Heat Wave"; Phyllis Kirk in "River Beat"; "Monster from the Ocean Floor," science-fiction feature. Set for June are Dane Clark in "Paid to Kill"; William Lundigan in "Terror Ship"; Glenn Langan and Adele Jergens in "The Big Chase"; "The Siege," historical spectacle. The features will go out at the rate of one per week during the two months, finishing present Lippert product and paving way for distribution under the new Screen Art label starting in July.

MGM LIFTS "MUST" ON 4-TRACK CINEMASCOPE

Shifts Policy "in Response to Demand" of Theatres, But Urges Stereo Use

MGM, whose CinemaScope requirements anent four-track, magnetic stereophonic sound heretofore have been identical with those of 20th Century-Fox, this week announced that henceforth it will release its CinemaScope product to theatres equipped with only single track optical sound.

The company thus removes the stipulation which has been responsible for the major portion of exhibitor objection to CinemaScope. Remaining requirements for MGM CinemaScope pictures are the wide screen and anamorphic lenses, without which, of course, it is practically impossible to show a CinemaScope film.

The new sound policy was announced by Charles M. Reagan, Loew's vice-president in charge of distribution, who in an ad in this issue of THE HERALD, explained that MGM changed its policy "in response to demands of many motion picture exhibitors."

"The new policy," he continued, "is designed to service theatres which present the single channel track as well as those equipped for magnetic sound and the new Perspecta sound." "Knights of the Round Table" and "Rose Marie," the only two MGM CinemaScope releases thus far, Mr. Reagan said, will be made available to all theatres equipped "with a screen wide enough to encompass the projection via anamorphic lenses."

Concurrent with the change in policy, Mr. Reagan urged exhibitors to equip for stereophonic sound, which he called "an opportunity for improved presentation."

"We cannot urge exhibitors strongly enough," he went on, "to install stereophonic devices. To ignore the advantages of the new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures.

"Furthermore, we believe that the theatres which are equipped with stereophonic sound devices will have a great box office advantage over those theatres not so equipped, and that the move-going public, which has already put its stamp of approval on CinemaScope with stereophonic sound will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation."

Mr. Reagan emphasized that all MGM pictures, in whatever dimension, will be released with Perspecta sound tracks, permitting exhibitors to employ either stereophonic sound or single channel sound. Perspecta is the optical directional sound system adopted by Loew's, Paramount and to an undefined degree by Warner Brothers.

The MGM policy announcement was warmly greeted by Walter Reade, Jr., president of Theatre Owners of America, and by spokesmen for Allied States Association, who pointed out that from the start Allied had been against companies' making it mandatory to employ stereophonic sound with CinemaScope.

There was, however, one strong voice raised on the exhibition side in favor of stereophonic sound. This was Harry Brandt, president of the Independent Theatre Owners Association of New York, who commented, "Regardless of what MGM does, stereophonic sound is here to stay." Mr. Brandt held that competitive conditions will necessitate stereophonic sound installations because "anything less than the best is going to suffer in comparison." It's just a question of time, he added, before stereophonic equipment becomes standard equipment.

Mr. Reade Is "Gratified" With Product Availability

Mr. Reade, in a congratulatory message to MGM's Mr. Reagan, said "it was gratifying to note in today's trade press that the fine product of your company now is available to the maximum number of theatres possible. This decision, following numerous and strong requests by our organization, is appreciated."

Meanwhile, in Washington, officials of the Department of Justice refused to comment on reports that they had warned Loew's and 20th-Fox to discontinue stereophonic sound policies in connection with their CinemaScope releases.

The officials, however, confirmed the fact that they had received many exhibitor complaints on the matter and had been investigating the entire situation.

WEIGH CINEMASCOPE AT FOX FORUM

RESULTS, questions and problems concerning virtually every aspect of CinemaScope were scheduled for full discussion in New York Thursday at a unique, day-long meeting of approximately 1,000 exhibitors, called by 20th Century-Fox.

Invitations to the meeting, described by Spyros Skouras, president, as "a free and unprejudiced round table," were sent out by the company last week to exhibitor leaders throughout the United States and Canada.

Said Mr. Skouras in his invitations: "We feel confident the discussion will be of benefit to all exhibitors operating theatres of every size and type, including drive-ins. Our sole purpose in having this face-to-face discussion is to serve the interests of our customers, the American public and the industry."

Indications at midweek were that there would be a huge turnout for the affair, with particularly large delegations representing Theatre Owners of America, Allied States Association and the Independent Theatre Owners Association of New York. Although none of the exhibition side was about to predict what—if any—revelations on 20th-Fox CinemaScope policy might be forthcoming, many pointed out that announcement of the affair coincided with the announcement from MGM that it had relaxed its stereophonic requirements for its CinemaScope product. It was generally agreed the subject of stereophony would dominate the proceedings.

Mr. Skouras will be joined at the meeting by Al Lichtman, director of distribution, as well as other company executives, including W. C. Michel, executive vice-president; Charles Einfeld, vice-president; Otto Koegel, general counsel; Donald Henderson, treasurer; W. C. Gehring, executive assistant general sales manager; Earl Sponable, research director, and Herbert Bragg, Mr. Sponable's assistant.

The company also called in its division and branch managers from its 38 domestic and Canadian exchanges for the meeting. Division sales managers attending were to be Herman Wobber, western division, and assistant division head Bryan D. Stoner; Harry Ballance, southern and assistant division manager Paul S. Wilson; Martin Moskowitz, Empire State; T. O. McCleaster, central; M. A. Levy, midwest, and Peter Myers, the Canadian division manager.

At midweek it was understood complete understanding between exhibition and 20th Century-Fox as to the future of CinemaScope was the goal of the meeting, and the presence of spokesmen for every facet of exhibition was counted upon to help resolve a great many issues.

U-I's first CinemaScope will be "Black Shield of Falworth," with Tony Curtis and Janet Leigh.

Rock Hudson, Otto Kruger in "Magnificent Obsession."

THERE'S A BOX OFFICE GLEAM IN THE U-I EYE

"Francis Joins the WACS."

On safari in "Tanganyika."

ALERT to exhibitor requirements for all types of pictures, for every type of theatre and all types of screens, Universal-International has set eight films for release from June through September, Charles J. Feldman, vice-president and general sales manager, has announced. A ninth release in the four-month period will be the national re-release of "The Egg and I," the biggest domestic grossing film to date in the history of Universal Pictures Company.

All releases are designed to produce one type of result—top box office returns. The period also will mark the release of the company's first CinemaScope production, "The Black Shield of Falworth," and the new production based on the Lloyd C. Douglas novel, "Magnificent Obsession." The latter film, in color by Technicolor, starring Jane Wyman, Rock Hudson and Barbara Rush, is currently receiving the same advance promotion buildup as the successful "The Glenn Miller Story."

Each of the nine pictures during the four-month period is to be receive a specially adapted promotional campaign designed to take advantage of the season of the year and to provide the greatest possible impact on the local level where the public makes its final entertainment selections. Use of television and national magazine advertising will be stepped up.

A full scale series of meetings in New York of the company's field and home office publicity and exploitation staff will be held May 10-12 to map promotional plans on the pictures. Charles Simonelli, eastern advertising and publicity department manager, will preside. David A. Lipton, vice-president, was due in New York from the coast this week to participate. The meetings are scheduled to be addressed by Mr. Feldman and other executives.

Detailing the month-to-month releasing plans, Mr. Feldman disclosed that the June pictures will be "Drums Across the River," a western in color by Technicolor, starring Audie Murphy and Lisa Gaye, and "Black Horse Canyon," a second action film in color by Technicolor, starring Joe McCrea.

"The Egg and I" is set for national re-release in July following several territorial saturation openings in late May.

"Johnny Dark," in color by Technicolor,

Discussing the summer product at a home office sales meeting are: Phil Gerard, Clark Ramsay, Charles Simonelli, Ray Moon and Charles J. Feldman.

Also at the meeting: front row, Bob Gillham, Henry A. Linet, Jefferson Livingston; back row, Henry H. Martin, 2d, J. A. McCarthy, James J. Jordan.

Before the race in "Johnny Dark."

"Drums Across the River."

Piper Laurie, David Brian in "Dawn at Socorro."

starring Tony Curtis, Piper Laurie and Don Taylor, will be released in July.

"Tanganyika," an adventure drama in color by Technicolor, starring Van Heflin, Ruth Roman and Howard Duff, with a background of the African veldt, is the third July release.

Highlighting the August releases will be "Magnificent Obsession." "Francis Joins the Wacs," starring Donald O'Connor, will be the second August release.

"The Black Shield of Falworth," in CinemaScope and color, starring Tony Curtis, Janet Leigh, David Farrar, and Barbara Rush, heads the September releases. "Dawn at Socorro," in color by Technicolor, starring Rory Calhoun and Piper Laurie, is the second picture set for September.

Republic 1954-55 Slate To Rival That of 1953

HOLLYWOOD: Republic is currently preparing the way for a program of features for 1954-55 comparable to last year's $15,000,000 program, it was disclosed this week by Herbert J. Yates, president. Among the new season's product are "Atomic Kid," starring Mickey Rooney; "Brother Vann," Trucolor, directed by Joseph Kane; Homer Croy's "Jesus Was My Neighbor"; "Alamo," which Frank Lloyd will direct; "Rebel Island," produced by Edward Ludwig; "Timber Jack," with Mr. Kane directing; "Peg Leg Admiral," by producer-director John A. Auer, and two properties directed by William A. Seiter.

Chesapeake Trust Suit Dismissed

New York Federal District Court Judge Augustus N. Hand Monday dismissed the $15,000,000 anti-trust suit of Chesapeake Industries against Loew's and RKO Theatres. The plaintiffs announced immediately they would appeal.

Justice Hand, sitting as jurist, ruled that the release agreement between Chesapeake Industries and United Artists of December, 1953, applied to all defendants and alleged co-conspirators. Named as co-conspirators were the major film firms.

The releasing agreement referred to by the court was between Chesapeake Industries and U.A., under which Chesapeake released U.A. from any claims arising from the purchase of Eagle Lion Classics assets by U.A. in 1951. It was held as a matter of law, that the release of U.A., named as a co-conspirator in the present trial, released all others.

The trial, which lasted about two-and-a-half hours, capped a long period of pre-trial negotiations and conferences. The suit, which was filed by Chesapeake Industries as the owner of the now-dissolved ELC, charged that ELC had been denied access to the New York market because of an alleged split by Loew's and RKO theatres of film product.

Editor in Brazil Paper

The "Jornal Do Brasil," leading Rio de Janeiro newspaper, in its 15th anniversary edition included an article by Martin Quigley, Jr., editor of The Herald. The article, written during Mr. Quigley's visit to the recent Brazilian Film Festival, was titled "Aspects of the Motion Picture in the United States."

Roxy Sets Dividend

Roxy Theatre, Inc., a subsidiary of National Theatres, Inc., has declared a dividend of 37½ cents per share of outstanding preferred stock, payable June 1, 1954, to stockholders of record May 17, 1954.

No Quota Set For British TV Shows

by PETER BURNUP

LONDON: The British Government has decided against a quota of British material in the programmes of the forthcoming Independent Television Authority, Earl De La Warr, Postmaster-General, told the Association of Specialized Film Producers here last week at a luncheon following the annual general meeting.

The official said the Government was looking to documentary producers in particular for assistance in the new programmes. He said, too, that he appreciated the peril of what he described as "wholesale dumping of American programmes on the new channel" but he felt it would be a great mistake to attempt to solve the problem by imposing on the new Authority the shackles of a system devised for an entirely different medium.

He added that should such wholesale dumping come to pass, the Government would be quite prepared at a later stage to consider separate legislation.

▽

The announced results of the election of officers of the Association of Cinematograph and Allied Technicians is heartening news to the film business at large. Over the last few years the union's general council has had a predominently Red majority with—as most claim—a disastrous impact on the industry's affairs. As a result of an anti-Red campaign among ACT members, 12 candidates were nominated and duly elected—as people who "can be relied upon to put pictures before politics."

The change in the union's political complexion is expected to lead to a different approach to problems such as the current laboratories dispute. A scheduled conference between the two groups, it now is hoped, will bring about an early reference to arbitration.

▽

MGM announces that Perspecta sound will be demonstrated for the first time here May 12, at the company's Leicester Square Empire theatre. On the evening of that day, "Knights of the Round Table" will open at the Empire.

Warners' "The Command" will open shortly at 19 key A.B.C. situations with single optical tracks. The circuit's policy continues that stereophonic sound will not be installed in its theatres although authoritative spokesmen agree that the policy is always under examination. At the 19 theatres in question, "The Command" will be retained for as long as the picture stands up at the box office.

At the just concluded three-day meeting in Paris of the International Union of Cinematograph Exhibitors, a resolution was adopted fixing a standard screen ratio of 1:8 to 1. It was agreed also that exhibitors in all member countries should insist on single optical tracks being made available to them.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

LAST week *Life* Magazine added its bulky weight to the growing lineup of papers pursuing a policy violative of the long-standing agreement between the motion picture industry and the lay press concerning the reviewing of pictures.

The long-standing agreement was restated a week ago, together with the circumstances of its origin and the underlying reasons for its observance, by Editor Martin Quigley, Jr., of THE HERALD.

Reviewed "Caine Mutiny" In an Open Violation

Life reviewed "The Caine Mutiny" in its May 3 issue in open and complete violation of the agreement.

"The Caine Mutiny" is scheduled to open first and exclusively at the Capitol theatre in New York City late in June. A few similar key-city runs are contemplated for July and August. It is scheduled to be screened for the trade press late this month. General release date is yet to be set.

In the concluding paragraph of his editorial on the subject in last week's edition of this publication Mr. Quigley summed up in two simple sentences the whole net of the long-standing agreement violated by *Life* in reviewing "The Caine Mutiny." The editor of THE HERALD wrote, "Let the exhibitor be served by trade press reviews as early as pictures are ready for selling. Let pictures be reviewed for the public when the public can pay to see them, and not before."

Life's violation is the most damaging of the three that have focused attention on the agreement in recent weeks. It is the most damaging of the three because (1) it reached the most people, (2) it was the most derogatory, and (3) it ran counter to the informed and highly beneficial report current in professional circles here, which have been warming chilled ambitions on the brightly shining local word-of-mouth to the effect that "The Caine Mutiny" is destined to out-gross (and possibly out-Oscar) the same studio's "From Here to Eternity." *Life's* rule-breaking critic threw cold water on the hottest constructive rumor the town's had going for it in years.

Large Circulation of Magazine Is Cited

In a paid advertisement in *The New Yorker* of April 17 (and possibly elsewhere) *Life* Magazine listed itself atop what it called "The ten leading U. S. magazines" as having a circulation of 5,472,580. In the same advertisement it listed itself as first among the top four magazines, in point of "Single-issue magazine audiences," as having a total reader audience of 26,450,000. In or out of paid-advertising space, that is tantamount to a claimed readership of approximately one of each half-dozen persons in these United States (unless *Life's* totals include, as is not claimed for them, foreign circulation as well as domestic).

To that hypothetical one-person-out-of-every-six, *Life's* critic said of "The Caine Mutiny," at the beginning of a layout consisting of eight stills from the film, "Sticking closely to the book, the film is slowed by a dull love story and needless scenes ashore. . . . But in a terrifying typhoon sequence and the famous court martial climax 'The Caine Mutiny' becomes the exciting and highly moral tale that (the author) intended it to be."

That's not the way Hollywood's been hearing it. "Dull love story" is about as deadly a condemnation of a property, in Hollywood thinking, as could be committed in three plain words. And "highly moral tale" is as far from what is generally regarded as stimulating sales copy as a critic could get. But that's the impression an exclusive *Life*-reader (if such there be) is left to dwell under until the day, months off yet, when the picture comes within ticket-buying reach.

Grapevine Reports Film One of the Greatest

On the contrary, Hollywood's been hearing, from people who worked on or in the production of the picture, from music people doing the scoring, from projectionists, laboratory workers, from all kinds and varieties of people whose occupational obligations have accounted for their viewing of the finished print—even from people who profess to dislike the 3,000,000-copy-selling book itself—that this is the greatest picture of its kind (maybe of any kind) produced in modern times.

Life's critic, if he lives in Hollywood, had to know all this. It's the talk of the town. Another line in the Quigley editorial reads, "It is easier for a columnist to be 'smart' when condemning than when approving." *Life's* critic knew that fact overwhelmingly well.

◆

Four pictures were started, and three others were finished, during the week.

MGM started "Deep in My Heart," in CinemaScope and Technicolor, with Roger Edens producing and Stanley Donen directing. Jose Ferrer, Donna Reed, Merle Oberon, Helen Traubel, Douglas Fowley, Paul Stewart and others are starred.

Warner Brothers launched "Dragnet," from the radio and television programs of the same name, with Jack Webb, Ben Alexander, Ann Robinson and others in the cast. Stanley Meyer is the producer, and Jack Webb is doing his own direction. It's in WarnerColor.

Joseph Kaufman, independent, began shooting "Long John Silver" in Australia, with Byron Haskin directing. Robert Newton, Connie Gilchrist, Lloyd Berrell and Grant Taylor are principal players. It's in color by Technicolor.

Columbia's Sam Katzman went to work on "Cannibal Attack," with Johnny Weissmuller and Judy Walsh, with Lee Sholem directing.

To Use MGM Studio for Making of "Oklahoma"

HOLLYWOOD: MGM studio facilities will be used in the filming of "Oklahoma," to be produced in the new Todd-AO process. Producer Arthur Hornblow, Jr., director Fred Zinnemann, and the Todd-AO and Rodgers and Hammerstein staffs will make their headquarters at the studio.

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA
Cannibal Attack

INDEPENDENT
Long John Silver (CinemaScope; Technicolor)

MGM
Deep in My Heart

WARNER
Dragnet (WarnerColor)

COMPLETED (3)

A.A.
Wanted by the F.B.I.

INDEPENDENT
Bandit (Shaftel; CinemaScope; Technicolor)
Case File F.B.I. (Eclipse)

SHOOTING (25)

A.A.
Adventures of Hajji Baba (CinemaScope; Technicolor)

COLUMBIA
Pfffft
Violent Men (Technicolor)
Rough Company (CinemaScope; Technicolor)
Long Gray Line (CinemaScope; Technicolor)
Joseph and His Brethren (CinemaScope; Technicolor)
Three for the Show (CinemaScope; Technicolor)

INDEPENDENT
This Is My Love (Dowling; Eastman color)

LIPPERT
Race for Life (Hammer)

MGM
Green Fire (Eastman color)
Rogue Cop
Last Time I Saw Paris (Technicolor)
Athena (Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)

RKO
Where the Wind Dies (Bogeaus; SuperScope; Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Untamed (CinemaScope)
Egyptian (CinemaScope; Technicolor)

U.A.
Suddenly (Bassler)
Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

U-I
Shadow Valley (Technicolor)
So This Is Paris (Technicolor)

WARNER
Battle Cry (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs (CinemaScope; WarnerColor)

Officers of MPAA Are Reelected

The board of directors of the Motion Picture Association of America at its first quarterly meeting in New York last week unanimously reelected all incumbent officers. At the same time, since it was the first board meeting since the death of Will H. Hays, the board passed a resolution recording its "deep sense of appreciation for the invaluable service rendered by General Hays and its deep sense of loss that his wise counsel will be denied us."

Those reelected are Eric Johnston, president; Joseph I. Breen, Ralph Hetzel, Kenneth Clark and G. Griffith Johnson, vice-presidents; Sidney Schreiber, secretary; F. W. DuVall, treasurer; William H. Roberts, assistant secretary; Stanley R. Weber, assistant treasurer, and James S. Howie, assistant secretary-treasurer.

At the annual meeting of the members of the association which preceded the board meeting, all of the present directors were elected. These are:

Mr. Johnston; Barney Balaban, and Austin Keough, Paramount Pictures; Steve Broidy and Edward Morey, Allied Artists; Jack Cohn and Abe Schneider, Columbia; Cecil B. deMille, director-producer; James R. Grainger and William H. Clark, RKO Radio; Earle W. Hammons, Educational Films.

Also, Milton R. Rackmil and John J. O'Connor, Universal; Hal E. Roach, Hal Roach Studios; Herman Robbins, National Screen Service; Nicholas M. Schenck and Joseph R. Vogel, Loew's; Spyros P. Skouras and W. C. Michel, 20th Century-Fox; C. B. Stratton, Cosmopolitan Corporation; Paul Terry, Terrytoons; Albert Warner and Sam Schneider, Warner Bros.; Herbert J. Yates and Theodore R. Black, Republic.

Para. to Sell Stock in F. P. Canadian

Paramount International Films, Inc. wholly owned subsidiary of Paramount Pictures Corp., has announced an underwriting agreement with a syndicate of Canadian bankers headed by Wood, Gundy & Co., Ltd., Greenshields and Co., Inc., and W. C. Pitfield and Co., Ltd., for the sale in Canada of 285,000 common shares of Famous Players Canadian Corp., Ltd., by Paramount International Films, Inc. The stock will be offered at $23.50 per share.

Barney Balaban, Paramount Pictures president, in commenting on the sale stated: "Famous Players is a Canadian business serving the people of Canada. We believe it to be in the best interests of all concerned that a larger percentage of the stock of Famous Players be held by resident Canadians. We plan to retain the proceeds of the sale as working capital."

Mr. Balaban said that after this sale Paramount International would still own about 800,000 shares, or approximately 51 per cent of the outstanding shares.

Box Office Champions For April, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

CREATURE FROM THE BLACK LAGOON

(Universal)

(3-D)

Produced by William Alland. Directed by Jack Arnold. Written by Harry Essex and Arthur Ross. Cast: Richard Carlson, Julia Adams, Richard Denning, Antonio Moreno, Nestor Paiva, Whit Bissell, Ben Chapman, Henry Escalante, Bernie Gozier, Sydney Mason, Julio Lopez, Rodd Redwing.

THE GLENN MILLER STORY

(Universal)

Produced by Aaron Rosenberg. Directed by Anthony Mann. Written by Valentine Davies and Oscar Brodney. Technicolor. Cast: James Stewart, June Allyson, Charles Drake, George Tobias, Henry Morgan, Frances Langford, Louis Armstrong, Gene Krupa, Ben Pollack, Kathleen Lockhart, Barton MacLane, Sig Ruman, Archie Savage Dangers, The Modernaires, Marion Ross, Irving Bacon ***(Champion for the third month.)***

THE NAKED JUNGLE

(Paramount)

Produced by George Pal. Directed by Byron Haskin. Written by Philip Yordan and Ranald MacDougall (from a story by Carl Stephenson). Technicolor. Cast: Eleanor Parker, Charlton Heston, Abraham Sofaer, William Conrad, Romo Vincent, Douglas Fowley, John Dierkes, Leonard Strong.

PRINCE VALIANT

(Twentieth Century-Fox)

(CinemaScope)

Produced by Robert L. Jacks. Directed by Henry Hathaway. Written by Dudley Nichols. Technicolor. Cast: James Mason, Janet Leigh, Robert Wagner, Debra Paget, Sterling Hayden, Victor McLaglen, Donald Crisp, Brian Aherne, Barry Jones, Mary Philips, Howard Wendell, Tom Conway.

RHAPSODY

(Metro-Goldwyn-Mayer)

Produced by Lawrence Weingarten. Directed by Charles Vidor. Written by Fay and Michael Kanin. Technicolor. Cast: Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern, Michael Chekhov, Barbara Bates, Richard Hageman, Richard Lupino, Celia Lovsky, Stuart Whitman.

ROSE MARIE

(Metro-Goldwyn-Mayer)

(CinemaScope)

Produced and directed by Mervyn LeRoy. Written by Ronald Millar and George Froeschel (based on operetta by Rudolf Friml and Herbert Stothart). Eastman Color. Cast: Ann Blyth, Howard Keel, Fernando Lamas, Bert Lahr, Marjorie Main, Joan Taylor, Ray Colins, Chief Yowlachie.

To Withdraw "Luther" From Release July 31

Louis de Rochemont's production, "Martin Luther," will be withdrawn from distribution in the U. S. July 31, 1954, it has been announced by F. Borden Mace, president of Louis de Rochemont Associates, the producers and distributor of the film. The film, which has already played 2,500 situations in its roadshow release, is expected to reach a total of almost 3,500 dates by the termination date, it was stated. On the basis of billings to date, Mr. Mace said, the picture's U. S. and Canadian gross is expected to reach $3,500,000.

"Line" Opens May 14 in New York Minus Seal

Following the deletion of a part of Jane Russell's dance number in "The French Line," the censor boards of New York, Pennsylvania, Maryland and Detroit have approved the RKO Radio Pictures release for exhibition. This was learned this week on the heels of RKO's announcement that the picture, which still does not have a Production Code seal, will open at the Criterion theatre in New York May 14 in its initial Broadway showing here. The film still is banned in Ohio and Boston. The Motion Picture Association of America has imposed a $25,000 fine on RKO Radio Pictures for exhibiting the film minus a code seal, a fine against which RKO has yet to make an appeal or pay.

Club Cites Walter Brown

BOSTON: Walter A. Brown, chief barker of the Variety Club of New England, has been named the winner of this year's "Great Heart Award," an annual presentation to a personality who "has done the greatest amount of good for the greatest number of people." The award will be presented at a dinner on the evening of May 27. Mr. Brown is president of the Boston Garden.

People in The News

J. R. Poppele, former vice-president in charge of engineering for the Mutual Broadcasting System, has been appointed head of the Government's overseas radio-television program.

Gordon E. Youngman, industry attorney, and **A. Fredric Leopold** have announced the formation of a partnership for the general practice of law under the name of Youngman and Leopold with headquarters in Los Angeles.

Mrs. Leonard H. Goldenson, wife of the president of American Broadcasting-Paramount Theatres, and national president of United Cerebral Palsy, last Friday visited the White House to present **Mrs. Dwight D. Eisenhower** the three United Cerebral Palsy 1954 poster children.

Gottfried Reinhardt, producer-director, has obtained his release from MGM after an association of 21 years.

J. Leblanc, operator of the Capitol theatre, Shediac, New Brunswick, heads the 1954 edition of the annual lobster carnival.

Julian Berman has been appointed MGM sales manager in Continental Europe, it was announced by **David Lewis**, managing director in the territory for Loew's International.

Norman Rydge, head of Greater Union Theatres, Australia, and **Mrs. Rydge** were scheduled to arrive in New York Saturday, May 8. He will be the honor guest of the Motion Picture Export Association directors at a luncheon in New York May 11.

COMPO Poll Plan Pushed

Council of Motion Picture Organizations plans were moving forward this week on its nation-wide audience poll to select the best picture of the month and the best picture of the year. A task force of five theatre advertising leaders was to be picked to make plans and a first meeting to be held in June.

The governing committee of COMPO last week also announced as a part of a greatly expanded program enlarged press activities and also a study of how the industry can mobilize its forces to lead the fight against juvenile delinquency. A decision also was reached to seek a meeting with the chief technical experts of the major companies with a view to getting their advice on efforts to end technological "confusion" in the industry.

The governing committee of COMPO is comprised of Wilbur Snaper, Sam Pinanski and Al Lichtman. Declaring the industry's chief problem today is the enlargement of its national audience, the committee voted to direct Sindlinger and Co. to conduct research to obtain information on this.

Giving high praise to the series of advertisements now being published by COMPO in "Editor and Publisher," the committee voted continuance. In further expanding press relations, the committee also approved a plan for press units in major cities.

The committee decided to continue COMPO's research program. Pleased with the friendships established for the industry among members of Congress and government officials as a result of the tax campaign, the committee instructed Mr. Coyne to keep close touch with Washington. In behalf of National Screen Service Herman Robbins, COMPO treasurer, offered to make a trailer for any exhibitor who might wish to show his appreciation to his Congressman for tax reduction support.

It was voted to invite the Society of Motion Picture and Television Engineers to become COMPO members, and Mr. Coyne was directed to continue efforts to enlist the membership of other trade units.

Iowa-Nebraska Allied Urges Support for Makelim Plan

OMAHA: The Iowa-Nebraska Independent Theatre Owners in annual convention here Wednesday urged support of the Makelim plan to augment "the scant supply of motion pictures." The group advocated, in a resolution, the "production and release of 12 photoplays to be first offered to the independent theatre owners for exhibition in their theatre in whatever run they choose and can afford." The resolution also expressed appreciation to Hal Makelim and John Wolfberg for personally presenting plans and to National Allied for efforts to secure additional product. The convention was held at the Fontanelle Hotel.

Buys Northwood House

NORTHWOOD, IA.: Charles Jones has purchased the Northwood theatre. The new theatre was formerly part of the Nat Sandler Circuit.

Wanted for Embezzlement

The sheriff of Outagamie County, Wisconsin, holds a warrant for the arrest of Richard Phillips, alias Robert Phillips, on charges of embezzelement. According to Sergeant Elden J. Broehm of the sheriff's office, the wanted man has operated theatres in other sections of the country and is wanted elsewhere on similar charges.

German Is Honored at Club Dinner

Some 40 industry executives and civic leaders were to share the dais at the New York Variety Club dinner at the Waldorf Astoria which was to have been held Thursday night to honor William J. German with the presentation of the first annual Heart Award, it was announced by Russell V. Downing, chairman of the dinner committee.

The award honoring Mr. German's work as president of the Variety Club Foundation to Combat Epilepsy was to be presented by Adolph Zukor, chairman of the board of Paramount Pictures. Fredric March was to head a cast of stars and public figures participating in the dinner program.

The dais list included Richard W. Altschuler, vice-president of Republic; Barney Balaban, president of Paramount; Robert S. Benjamin, chairman of the board of United Artists; Jack Beresin, Variety Clubs International; Rabbi Bernard Birstein, Actors Temple; Charles Boasberg, vice-president of RKO Pictures; Harry Brandt, president of the Independent Theatre Owners Association; Rev. Edwin B. Broderick; C. Jules Brulatour; Max A. Cohen, president of Cinema Circuit Corp.; Robert Coyne, counsel to COMPO; Ned E. Depinet, and Russell V. Downing, president of Radio City Music Hall.

Also, Gus S. Eyssell, president of Rockefeller Center, Inc.; Edward L. Fabian, chief barker of the New York Variety Club; Charles J. Feldman, general sales manager of Universal-International; Alan E. Freedman, president of DeLuxe Laboratories; Leonard Goldenson, president of American Broadcasting-Paramount Theatres; Maury Goldstein, vice-president of Allied Artists; Thomas J. Hargrave, chairman of the board of Eastman Kodak; William J. Heineman, vice-president of United Artists; George Hoover, chief barker, International Variety Clubs; Arthur B. Krim, president of United Artists, and Al Lichtman, director of distribution for 20th Century-Fox.

Also, Fredric March; Dr. H. Houston Merritt, Columbia-Presbyterian Medical Center; Abe Montague, vice-president of Columbia; Gen. Lyman Munson; Hermann G. Place, president of General Precision Equipment Corp.; Samuel Rinzler, president of Randforce Amusement Corp.; Herman Robbins, president of National Screen Service; J. Robert Rubin, vice-president of Loew's; A. W. Schwalberg, president of Paramount Film Distributing Corp.; Fred J. Schwartz, president of Century Circuit, and Sol Schwartz, president of RKO Theatres.

Also, Harold Sharp, vice-president of the Coca-Cola Co.; Spyros P. Skouras, president of 20th Century-Fox; Wilbur Snaper, president of New Jersey Allied; Cornelius Van Neil, comptroller of Eastman Kodak; Joseph Vogel, vice-president of Loew's; Max E. Youngstein, vice-president of United Artists, and Adolph Zukor.

Theatre-Newspaper Tie Cited in COMPO Ad

Emphasizing the friendship that always has existed between newspapers and motion picture theatres, the tenth Council of Motion Picture Organizations ad published in "Editor and Publisher" last Saturday calls attention to an address before the American Newspaper Publishers Association by George Biggers of the "Atlanta Journal." He said: "Television is competing with newspapers in two ways, fighting for the advertiser's dollar and for the reader's time. This statement made us realize for the first time," the ad says, "that it is only the existence of the theatre—the movie theatre in most cases—that preserves the traditional relationship and warm friendship and mutual help which has always existed between the newspaper and show people. For the movie theatre is the paper's ally, supporter, helping friend."

The National Spotlight

ALBANY

Visitors included: Harry Rogovin, Columbia district manager; Louis W. Schine and Donald G. Schine, Gloversville; John Cooney, Pittsfield, Mass.; Mr. and Mrs. Francis Varga, Roxbury; George Thornton, Saugerties and Windham; Fred Meier and Phil Rapp, Schenectady; Rube Cantor, Syracuse; Ben Coleman, Guilderland. . . . A new type of Polaroid 3-D glasses was used at the preview of "Dial M for Murder" at the Strand Theatre. Jack L. Warner's report, in a special CinemaScope short, of WB new film properties was also heard and seen. . . . Ronald Reagan, who is to be host on the General Electric Theatre, a series of live and film dramatic shows, featuring screen stars and beginning on television in September, spent two days at the Schenectady plant.

ATLANTA

Harry Katz and brother, Ike, Kay Exchanges, checked in after a visit to their New Orleans, Memphis and Charlotte branches. . . . Mr. and Mrs. Abe Brown, owner of the K & B Soda Company, where the film folks hang out, are on a vacation to Texas and Mexico. . . . Hugh Thomas, manager Lyric theatre, Huntsville, Ala., is in the hospital there and Sid Reans, sales representative, Republic Pictures, also in the hospital here. . . . Miss Hilda Knight, accounting department, Allied Artists Southern Exchanges, is back at her desk after a spell of illness. . . . Mrs. Sara Smith of the accounting dept. in the same company, died at a local hospital after a heart attack. . . . Walter Heggie has purchased the Gulf theatre, Venice, Fla., from Victor Betty. . . . Al Rook, Rook Booking Service, has moved into his new office on Walton Street. . . . Charles Butler has been appointed manager of the Starlite drive-in theatre, Wauchula, Fla. He replaces Ernie C. Reed, who has been transferred to the Boulevard drive-in, Deland, Fla.

BALTIMORE

C. Elmer Nolte, Sr., Durkee Circuit partner who just celebrated his 50th wedding anniversary, is confined to his home ill. . . . Fred Schanberger, Jr., Keith's Theatre, is in Bon Secours Hospital. . . . M. R. Rappaport, Town and Hipp theatres, is in Europe on a four-week vacation. . . . Ben Cooper, new UA branch manager, in town visiting local exhibitors. . . . I. Makover is booking and buying for the Regent theatre. . . . Charles Grimes, Stanley Warner district manager, is back on the job after a siege of illness. . . . Bill Brizendine, Schwaber circuit executive, is suffering from a recurrence of an old knee injury. . . . Lauritz Garman, Garman Theatres, is in Union Memorial Hospital as a result of a heart ailment. . . . Jack Sidney III, son of Loew manager Jack Sidney, in for a visit with his dad from Warren Air Force Base in Wyoming. . . . Harry Osterhout, long time night superintendent at the Century theatre, died in Hopkins Hospital as the result of severe burns suffered in a fire at his home.

BOSTON

E. M. Loew, president of E. M. Loew Theatres, sailed on the SS United States for six week's pleasure tour of Europe. . . . American Theatres Corp. opened its sixth drive-in April 30, in Oxford, Mass. on Routes 20 and 12. . . . Benn Rosenwald, distribution chairman for the 1954 Jimmy Fund Drive, called a luncheon meeting Monday for film salesmen, bookers and branch managers and explained the procedure on the pledge cards. . . . The Allen theatre, Lowell, formerly the Crown, which has been closed for three years, has been converted into a merchandising store, leased to the Middlesex Supply Company. . . . Two small upstate theatres in New Hampshire have reopened. Julius Cassinelli has relighted the Playhouse, Bartlett and Harry Welch has reopened the Lakeside, Lakeport. . . . Herbert C. Shaw, son of Clifford Shaw, district manager of Maine & New Hampshire Theatres, was married recently to Irene T. McCormack of Newton.

BUFFALO

Elmer F. Lux, head of Elmart Theatres and president of the Common Council, has been named chairman of the Governmental Division for the 1954 Cancer Crusade in the Buffalo area. . . . Howard Pearl, of the UA promotion department, has been in town assisting Edide Meade at Shea's Buffalo on the exploitation for "Beachhead.". . . Virginia Callahan, booker at the MGM office, is recovering from an illness that confined her to her home for several weeks. . . . Buffalo radio station WGR plans to move soon from the Rand building to the studios in Hotel Lafayette formerly used by WBES-TV, which folded late last year. . . . The Starlite drive-in on Military Road, Niagara Falls, has re-opened for the 1954 season. . . . Messrs. Whalen and Wullen of Lackawanna have re-opened the Walden, a community house on Walden avenue. . . . The State in Caledonia has been re-opened by Fred Herb. . . . George Frank has re-opened the Astor theatre in Rochester, which had been leased out by him to various parties in recent years. He now will operate the house himself. . . . Lewis Lieser, head of the Lieser Film Distributing company, has returned from Chicago where he attended the Filmakers conference.

WHEN AND WHERE

May 10-11: Annual convention North-Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

CHICAGO

Dave Gold and Frank Schmidt, operators of the near north side Newberry here, have taken over operation of the Gold Coast, also near north, from Jerry Gottleib, who ran it as an art house. Schmidt and Gold have returned to the theatre's original policy of showing late releases at a low admission price. . . . "The Caine Mutiny" has been booked into the B. & K. State Lake. . . . Bob Hope spent a day here on his way to Milwaukee to M.C. a charity show in the Wisconsin city. . . . The Oriental theatre has inaugurated a $100,000 remodelling program, to include when completed a new canopy and new seats. . . . Ernest Callenbach, Chicago film historian, starts a weekly series of film reviews on station WFMT next week. . . . Fred Mindlin, manager of the Ziegfeld, is in Wesley Memorial Hospital for a complete physical check-up. . . . S. J. Gregory, J. R. Gregory, and Pete Panagos of the Alliance chain went to the West Coast to tour their theatres in that section.

CINCINNATI

RKO has closed the 2,000-seat Capitol theatre, which it had been operating pending final divestment under the Government consent decree. The house previously was leased by Midstates Theatres. . . . Climaxing practically two years of negotiations, a permit finally has been granted to Marc S. Cumminns, Cincinnati operator of a chain of outdoor houses, for the construction of an $80,000 drive-in on the Northern Belt Line Road, in Kentucky. It will be located almost directly across the road from the competitive Family drive-in. . . . Unusual interest is being manifest over the picture, "The Moon is Blue," currently playing the S. & S. Keith's theatre. . . . William F. Molony, previously a relief manager for the local Midstates Theatres, but more recently a resident of Lancaster, Ohio, is returning to Cincinnati as manager of the nearby Mo-Tour-In theatre. . . . A new outdoor theatre, to be known as the Panhandle drive-in, is being opened near West Union, Ohio, by William Hitchcock, operator of an indoor theatre, at Winchester Ky.

CLEVELAND

Bert Unger, violinist and onetime theatre orchestra leader, died this past week. . . . Shea's Astabula theatre, Ashtabula, escaped all damage from a fire that started in an adjacent restaurant and destroyed several business buildings. Opening time was delayed several hours to clear out the smoke. . . . Joe Leavitt, projectionist, returned from a Florida winter and has resumed his operation of the Colony theatre booth. . . .

(*Continued on following page*)

(*Continued from preceding page*)

Louis Weitz, newly engaged general manager of the Cleveland Motion Picture Exhibitors Association, is a Shaker Heights justice of the Peace. . . . Western Union has closed its Film Bldg. branch, in operation since the building was erected about 30 years ago. Louis Roth, office manager there for over 15 years, is transferred to the Hollenden Hotel branch. . . . Liberty theatre, Lowellville and the Lincoln theatre, Lisbon, closed on May first according to notices to film exchanges. . . . M. B. Horwitz, Washington Circuit; William N. Skirball and Joe Lissauer, Skirball Brothers Circuit, attended the VistaVision demonstration in New York and brought back glowing reports of its efficiency.

COLUMBUS

Fred Rowlands has installed CinemaScope equipment in the Parsons, South Side neighborhood house. First CinemaScope attraction was "The Robe." . . . Academy theatres had a three-day first run engagement of "Melba" at the Esquire, Lane, University and Beechwold neighborhoods. . . . Academy theatres' National auto drive-in was held up and robbed of $421 by two armed bandits. . . . Haig M. Boyajohn and Associates Inc., of Columbus is the apparent low bidder for the city's first parking garage on E. Long Street. Boyajohn bid $759,435. . . . Cy Francis, operator of the Cruise-In drive-in at Cambridge, Ohio, was seriously injured in an auto accident. . . . Charles Sugarman has been doing good business at the World with the engagement of "The Moon Is Blue" which was once banned by the Ohio censor board and then released.

DENVER

The Wadsworth, deluxe walk-in, drive-in theatre, slated to have opened May 1, was forced to postpone the opening a week because of the big snowstorm hitting Denver last week, right in the midst of the opening of the downtown deluxe 1,247-seat Centre. . . . A gunman entered the office of the Ogden as manager Wm. Low was waiting for an armored car to pick up the bank deposits, and after binding and gagging Low, the thug got away with $1,545. . . . Marie Goodhand is this week opening her new 400-seat Goodhand, Kimball, Neb. It will take the place of the old America, which will be remodeled for other business. . . . J. J. Morgan, formerly National Theatre Supply branch manager, and Mrs. Morgan, celebrated their golden wedding anniversary with a family dinner, and an open house the day following. . . . Mrs. Ted Halmi, wife of the former publicity manager of the Orpheum, died here last week.

DES MOINES

The Star theatre at Marquette is completing installation of CinemaScope and stereophonic sound. The Star, which contains 218 seats, is the smallest house in the state thus far with these facilities. It is managed by Milo D. Moody. First picture to be shown with the new equipment will be "The Robe." . . . Three fire companies, a hook and ladder and an emergency unit rushed to the Strand theatre in Council Bluffs at 4:30 p.m. one day recently when an electric motor on the lobby popcorn machine caught fire. There was no damage except to the machine. . . . Thelma Washburn, RKO booker and office manager, will be away from her desk for about a month, during which time she will undergo surgery. She will spend several weeks of this period recuperating at the home of her daughter in Florida. . . . Ben Marcus, district manager, was a visitor to the Columbia exchange. . . . The girls at Metro had a "hen party" at Rocky's Steak House. . . . Margaret McGaffee, Metro, has been ill with a cold. . . . Helen Marks of Paramount visited relatives in Minneapolis for a few days.

DETROIT

Fran Murray, (Mrs. Fran Cerrito) was the winner of the "Lucky Me" contest at the Michigan theatre. Her recording of her voice was judged best in the "Lucky Me" tie-in. . . . The Free Press is running a "Look for Your Name in the Classified" gimmick again. This time, name finders will get two tickets to "The Mad Magician" at the Palms. . . . Ernest Conlon, executive vice-president of Michigan Allied will speak before the Saginaw, Mich. Rotary May 12. Conlon's subject will be "The Importance of the Theatre to Community Development." . . . Norman Wheaton of the Telenews theatre has a customer who pops in several times a week for about 15 minutes. Questioning turned up the fact that he is a nearby dentist who finds relaxation that way. . . . The Wayland Theatre in Wayland was sold by Naman Frank to Elmer Forbear.

HARTFORD

Variety Club of Connecticut, Tent 31, and other interests sponsored a testimonial dinner honoring Barney Pitkin, Connecticut exchange manager for RKO-Radio Pictures, at Waverly Inn, Chesire, May 4. Pitkin recently resumed his duties, following a lengthy illness. . . . Mrs. Mary Grady, office secretary at the Hartford Theatre Circuit, Hartford, has resigned. Replacing her is Mrs. Kay Chase. . . . Mario Aronne has been named assistant manager of the Art theatre, Hartford. . . . William Murphy has been appointed assistant manager of the Allyn theatre, Hartford. . . . Victor M. Morelli, formerly Manchester, Conn., city manager for Stanley Warner Theatres, is now operating a restaurant in that city.

INDIANAPOLIS

Downtown theatres, already hit by the first wave of outdoor competition, are now facing the first transit strike here in 25 years. It started Saturday, with no immediate prospect of settlement. . . . The first run program here this week will be packed with seven openings, as the Ritz, a neighborhood house showing "Genevieve," and the Esquire, finally through with "The Moon Is Blue" after 30 weeks, join the regulars. . . . Wm. C. Gehring, 20th-Fox; J. W. Servies, National Theatre Supply; and M. L. Simon, MGM, have sent in reservations for the Allied Theatre Owners of Indiana spring convention at Wawasee.

JACKSONVILLE

Friends were congratulating Marvin Skinner on his promotion to chief booker in the Fox office. . . . T. P. Tidwell, Fox branch manager, flew to Tampa to attend the first drive-in showing of CinemaScope in Florida, where the 20th Century drive-in opened with "The Robe." . . . The second and third drive-ins in the state to be equipped for CinemaScope, the Gulf and Wayside, both located at Panama City, had also booked "The Robe" for openings early in May. . . . Ken Laird and Jerry Jernigan, U-I salesmen, were in from the road, helping to wind up the spring drive. . . . "Buck" Robuck, UA branch manager, called on exhibitors in the Orlando area. . . . Harlow Land, Land Theatres executive from Mayo, and Merle Nelson, Hollywood theatre, Leesburg, called at the Roy Smith Co.

KANSAS CITY

"The French Line" (2-D) had a big first week at the new first run Roxy, and is being held over. No children's tickets were sold. . . . The Golden Booking and Buying Service has added to its staff as head booker Gus Kopulus, who has been with local exchanges for several years. . . . The Universal branch at Kansas City will move August 1 into a building now under construction at 1700 Wyandotte Street, on Film Row. . . . Ernest Block opened last week his new drive-in at Sabetha, Kan., where he operates also a conventional theatre. . . . A baby girl was born recently to Mr. and Mrs. Stanley Durwood. He is general manager of Durwood Theatres. He and his wife now have two daughters and two sons.

LOS ANGELES

Dick McKay, formerly booker and buyer for the Arizona Paramount Theatres, and more recently a salesman for Realart Pictures, has resigned to join the Cal Pac Drive-in theatre chain. . . . Back from San Jose where he visited his ailing father, was Jack Kalbo, booker for the Everett Cummings theatres. . . . Henry Pine is the new operator of the Town theatre, Bell Gardens. House was formerly under the Fox West Coast banner. . . . Jack Sherriff, Realart Pictures, is off to Bakersfield to sell company product. . . . Gloria Barlow, Warner contract clerk, was back at her desk after nursing a bad case of sunburn which she acquired too suddenly in Palm Springs while weekending there. . . . Jack Van Ler, booker for the Harry L. Nace Theatres, was in town on business. . . . Over 800 people attended the special trade show held by Warner Bros. at the Fox Boulevard theatre Monday afternoon. . . . George Tripp, Warner Bros. salesman, off to Arizona on a selling trip for the company.

MEMPHIS

Two new drive-ins were scheduled for opening next week in the Memphis trade territory. . . . M. H. Miller, owner, reports his Starlite drive-in, Henderson, Ky., has been finished and is ready for formal opening May 13. . . . Mr. and Mrs. U. Walker, owners, have finished their new Skyvue drive-in, Winona, Miss., which opens next week. . . . Ed Williamson, district manager for Warner Bros., Dallas, and former branch manager for his company at Memphis, was in Memphis on business. . . . M. S. McCord, head of United Theatres Corporation, North Little Rock, Ark., was in Memphis on business for his chain. . . . Variety Club held a dinner party for members and guests Saturday night last. . . . E. F. Stein, owner of Met and Met-N-Mov drive-in, Jackson,

(*Continued on opposite page*)

BOSTON HOUSE OFFERS CHINESE FILMS TO GRATEFUL PATRONS

BOSTON: For the past 20 years, Chinese films in the Cantonese dialect have been offered twice weekly at the Stuart theatre, here, which is on the edge of the Chinese district, with the shows starting at 11 P.M. each Monday and Friday.

Early in 1954, E. M. Loew, president of the E. M. Loew circuit, purchased the building housing the Stuart theatre, and took over operation of the theatre. The popular Chinese shows were continued. Harry Aaronson, manager of the Stuart, claims that the Chinese patrons, of whom there are several hundred for each showing, are the essence of decorum during the showings.

"If all my patrons were as well behaved and as quietly mannered as these Chinese-American citizens, my life as a theatre manager would be an easy one," he said in his office. "It's a pleasure to watch them and to note how much they seem to enjoy the films from their homeland and in their native dialect," he added.

During the war, it was more difficult to obtain a suitable selection of films in Cantonese, but since the cessation of hostilities, a steady flow of Chinese films has been available. Some are musicals and others drama. The group sponsoring the showings is headed by a prominent Chinese-American named Y. Tick Lee, who leases the theatre for the special program and who does all the buying and booking through New York. The films are mostly shipped from Hong Kong.

A passerby can see the long lines of Chinese patrons lined up quietly before the theatre on a Monday or Friday evening, patiently waiting for the close of the regular show before they file into the theatre. Since the end of the war, no "repeat" programs have had to be shown. Each film is a "first run." Mr. Aaronson has been manager of the Stuart for nearly three years and before that was owner-operator of the Rialto in Scollay Square for 30 years. He is humorously known as the "ex-Mayor of Scollay Square."

(Continued from opposite page)

Tenn., was a Memphis visitor. . . . Henry Brownlee, formerly manager of Princess Theatre at Memphis, was visiting Memphis friends this week.

MIAMI

Jack Miller, manager of the Shores, was elected vice-president of the newly formed Miami Shores Businessmen's Assn. . . . Charles Moskowitz, vice-president of MGM, was vacationing at the Saxony and during his stay was luncheon host to John Calio, manager of the Flamingo, where "Executive Suite" is still breaking records. . . . Rudolph Berger of Washington and Brutus Bishop, Jr., of Chicago also were on a holiday in the area. . . . Ray Toemmes is holding down the fort at the Miami, while house manager Tim Tyler is on vacation. . . . All the first run houses in the area have now dropped prices in adjustments to the reduced taxes. The Olympia offered bargain prices of 50c until 1 p.m. which included film and stage show.

MILWAUKEE

John Adler's partner in the hotel in Merrill, Wis., Mr. Fenlon, passed away recently in Waukesha. His wife and son survive. . . . Bob Karatz, Badger Theatres, has taken over the operation of the Meyers theatre in Janesville from Fox. . . . Congratulations are in order for Harry Boesel, manager at the Palace theatre here. His wife presented him with twins this month. Their names are Sindy and Randy. . . . Estelle Steinbach is back managing the Fox-Downer theatre on Milwaukee's north east side. Donald May is replacing Miss Steinbach as manager at the downtown Strand theatre. . . . Wisconsin Variety Club, Tent No. 14, Heart Committee held a luncheon meeting at the Schroeder Hotel this week to announce plans to enlarge the scope of their heart work.

MINNEAPOLIS

Trade practices, buying and booking, availability, print problems, clearances and rentals are among the principal topics on the agenda for the annual North Central Allied convention May 10-11 at the Nicollet Hotel. . . . Larry Wilk has been named booker and office manager at Allied Artists, replacing Sam Niefeld, who will manage the Westgate, suburban art house. Wilk formerly was a booker at MGM. . . . Al J. Kalmon, new owner, has reopened the Orpheum at Mellon, Wis. . . . G. P. Jonckowski is the new owner of the Falls at River Falls, Wis. . . . Harry Weiss, RKO Theatres division manager, William W. Howard, vice-president in charge of operations for RKO Theatres, and Howard's assistant, Thomas J. Crehan, visited situations throughout Iowa as well as at Omaha and Kansas City. . . . Burt Zats, booker at Independent-Lippert, was in Chicago for a weekend. . . . Stella Lettus, RKO cashier, vacationed at Hot Springs, Ark. . . . A. P. Wuebben, owner of the Alvero at Parkston, S. D., has installed a Magnascope screen.

NEW ORLEANS

R. W. Everett through his buyer and booker, J. G. Broggi, informed that he has shuttered the Kay, Farmersville, La. Operations at his Strand there will continue on schedule. . . . The Lake, Westlake, La., will close May 11, advised Theatre Service Company, buying and booking representatives for Southern Amusement Company. . . . Paramount Gulf Theatres closed the Crown, a subsequent run, Mobile, Ala., May 6. . . . Stephen S. Riggs reopened the Beack walk-in, Fairhope, Ala. . . . Rose, Bastrop, La., will be closed from May 11 through May 29 for remodeling and refurnishing. . . . I. A. Funderburk closed the Fox, Jonesboro, La. The Palace, his "A" house, will continue to operate on schedule. . . . The WOMPI's May luncheon-meet will be on May 10 at noon in the Jackson Room of the St. Charles Hotel. . . . State representative Richard Guidry, owner of Star, Galliano, La., and interested in Jet drive-in, Cut Off, La., is hospitalized for a checkup.

OKLAHOMA CITY

Mr. and Mrs. R. Lewis Barton, Barton Theatres, returned this week from a business trip to Los Angeles, Calif. They were gone about eight days. . . . Melvin Jackson, manager of the Tower theatre, has resigned. His successor has not yet been appointed. . . . Mr. and Mrs. Gordon Leonard will leave next week for Denver and Los Angeles on their vacation. Mr. Leonard is manager of the Criterion theatre. . . . The Airline drive-in was robbed about April 23 by a gunman who escaped in a late-model car. . . . George Pomeroy, former manager of the Frontier theatre, has returned to take over the management of the theatre. During his absence only foreign films were shown. The theatre has reverted to a family policy.

OMAHA

The telethon at the Paramount theatre brought in more than $135,000 for the Cerebral Palsy Fund and Bill Miskell, Tri-states district manager, estimated some 12,000 people visited the Paramount during the 16-hour show. Ben Alexander, the Sgt. Frank Smith of "Dragnet," actress Toni Gillman, dancer Ray Malone and Singer Fran Warren received special plaudits for their efforts. . . . John Waybill, owner of the Joy theatre at North Bend, has sold out to George Mott of Verdigre, who will take over around May 15. . . . Harold Schoonover closed his Mazda theatre at Aurora temporarily to see his son on the west coast while the latter had a brief leave. . . . Joe Jacobs, Columbia branch manager, was called to California by the illness of his father, H. A. Jacobs. . . . Warren Hall has installed 3-D at his Rodeo theatre in Burwell. . . . Harold Dunn, Valentine exhibitor, was operated on at an Omaha hospital. He is recuperating satisfactorily.

PHILADELPHIA

With the retirement of C. C. Pippin, veteran film salesman at MGM, to Florida, office manager H. Bache moves into his spot as Philadelphia and suburban salesman, while booker Charles Kaselman moves up to the office managership while still handling circuit bookings. . . . Interior decorating firm of David Brodsky has the contract to refurnish the Viking, center-city house which was formerly the Stanley Warner Aldine. . . . F. Grayek is now booking and buying for the Park, Scranton, Pa. . . . CinemaScope has been installed in two more neighborhood houses in Harrisburg, Pa.—the Camp Hill and the Penway, with the Hill also getting a redecoration job under the

(Continued on following page)

First-American

DuoSeal BURIAL WIRE

for better underground service in drive-ins. Easy to install; permanent. Transposed, twisted pair, red and black. Economical! 16-2, 14-2 or 12-1. UL approved. Stranded, super tough.

First-American products, inc.

1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

direction of house manager D. S. Blosser. . . . Abe Franks reopened the North Camden, Camden, N. J. . . . A Decoration Day opening is set by the Bethlehem Amusement Corporation for its new Route 22 drive-in, with an 830-car capacity, near Bethlehem, Pa. . . . Stanley Warner Ritz, Wilmington, Del., becomes the fourth house in that city to install CinemaScope.

PITTSBURGH

Downtown theatre managers breathing a bit easier since a crippling trolley and bus strike in Pittsburgh was postponed for a week. . . . Beverly Garland here Wednesday and Thursday to get in plugs for the Stanley's Columbia film, "The Miami Story." . . . The Ritz theatre, now being converted into a store room, closed several days ahead of schedule. . . . "New Faces" finally reached the Fulton after several delays, and the neighboring Harris also has a CinemaScope feature in "River of No Return." . . . "La Ronde" also gets a downtown booking. It will follow the current "Forbidden Games" in the Art Cinema.

PORTLAND

Things are rather quiet along the theatre trail this week. Business at first run houses has been spotty due to holdovers, mid-summer weather and transient name attractions. . . . Roy Rogers has been signed to be grand marshal of the 1954 Rose Festival. Dale Evans, Trigger, David Rose, and Ed Sullivan will also guest. . . . Oregonian Drama Editor Herb Larsen and family back in town after a vacation in a trailer to California. . . . Evergreen's Eugene city manager Alton Robbins has set up his summer kid program with backing of local civic groups. Ditto Bob Anderson, manager of Evergreen's Hollywood theatre. . . . Harry James and His Music Makers played to over 5,000 people at Jantzen Beach Ballroom last weekend. . . . Frank Breal has changed the policy at his Century theatre from newsreels to double bills.

SAN FRANCISCO

New assistant manager at Paramount is Linn Von Goltz of Los Angeles. . . . New owner of the Isleton theatre at Isleton is Emma Stefani. She bought from Edgar Weiss. . . . Booking and buying news covers the Palm, San Mateo, now booked by Film Booking and Buying Service and Mrs. Barney Guernette's Exeter at Exeter, booked by Westland Theatres. . . . Robert Chambers, 2nd shipper at Warner Bros. married Dolores Talich, former Warner's inspectress, April 30. . . . Studios and offices of KGO and KGOTV moved to their new location May 1, 277 Golden Gate Ave. . . . Robert Hazzard, office manager, United Artists Exchange, and his wife are vacationing in New York. . . . The Royal Amusement Co. of Honolulu has changed its name to Royal Theatres, Ltd.

VANCOUVER

Myer Rabehak has started construction of a 300-seat house in the farming community of Brownvale, Alberta. . . . John Dobni is erecting a 35mm at Smylie, Sask. . . . Mrs. Rusk has sold her 250-seat Maidstone, Saskatchewan theatre to Isadore Harman, a local merchant. . . . Lou Karp, district booker for Famous Players; Claud Smith, manager of the Paramount, Chilliwack, and Sydney Summers, stage manager of the Orpheum, Vancouver, are new members of Famous Players 25-year club. . . . Stan Pooley, former manager of the Strand, Vancouver, is the new manager of the Stanley Warner Ambridge, Pa. theatre. . . . Haskell Masters, Canadian general manager for Warners, was in town and said Vancouver will have a new film building in the near future. The project is in the planning stages, he said. . . . R. B. Faulkner, old time projectionist and a member of the Odeon-Lux staff, died after a long illness. He was 69.

WASHINGTON

Sid Zins, Columbia Pictures publicity representative, and Mrs. Zins are the parents of a boy, their first child, born April 28 at Doctors Hospital. . . . Harold Saltz will be the new Universal-International branch manager, replacing Joseph Gins, who has been upped to district manager, with headquarters in Boston. . . . The Variety Club Board of Governors met on May 3. . . . Arthur Levy, former Branch Manager at United Artists, is now associated with the Thomas L. Phillips Real Estate Company. . . . Herbert Kolinsky, brother of Variety Club secretary, Dorothy Kolinsky, won a national essay contest open to government employees. He is an administrative assistant at the National Labor Relations Board. . . . Pete Kaufman replaces Fred Von Langen, resigned, as booker at Paramount.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

THE MAD MAGICIAN
(2 or 3D)
Starring
VINCENT PRICE
MARY MURPHY · EVA GABOR
with JOHN EMERY · Story and Screen Play by CRANE WILBUR
Produced by BRYAN FOY · Directed by JOHN BRAHM

The SARACEN BLADE
COLOR BY Technicolor
Starring RICARDO MONTALBAN
Co-starring Betta St. John with RICK JASON
Screen Play by DeVALLON SCOTT GEORGE WORTHING YATES
Based upon the best-selling novel by Frank Yerby · Produced by SAM KATZMAN · Directed by WILLIAM CASTLE

General Release: June

JOHNNY WEISSMULLER
as JUNGLE JIM
in JUNGLE MAN-EATERS
with Karin Booth · Richard Stapley
and Tamba (The Talented Chimp)
Story and Screen Play by SAMUEL NEWMAN · Based upon the famous Jungle Jim King Features Syndicate newspaper feature
Produced by SAM KATZMAN · Directed by LEE SHOLEM

BLACK EAGLE
THE STORY OF A HORSE
with
WILLIAM BISHOP · VIRGINIA PATTON · GORDON JONES · JAMES BELL
Based upon the story "The Passing Of Black Eagle" by O. Henry
Screenplay by Edward Huebsch and Hal Smith
Directed by ROBERT GORDON · Produced by ROBERT COHN
reprint

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

An Important Change in the Quigley Awards Rules

RELUCTANTLY, we wish to advise Round Table members at this meeting, that effective with the completion of the 20th Annual Judging, this week in New York, there will be a significant change in the rules of the competition. No one will be permitted to win the Quigley Grand Award again, for the second time. In fact, this new rule should have been made long ago, but we didn't have the courage to do it, knowing that so many were striving for the end result.

But it places a certain limitation on the competition as a whole, to have numerous second-time winners already boasting of two Grand Award plaques. Others, less advanced in the winning, are apt to feel they must compete with those who have won before and will win again. It lessens the enthusiasm among runners-up, it diminishes the fervor of the game for many who feel out-classed (when they are not!) and it causes us to operate in a smaller circle of contenders. In fairness, and for generous motives, those who have won the Grand Award once should now be willing to join our circle of "Old Grads"—and let newcomers have a better chance at the coveted prize.

We are proud of our previous winners, and we want to place them on a row of pedestals, where they may look down at the passing parade of new contenders, and offer to them, their sincere help towards winning Grand Award plaques for their own. Such long-time contenders, and two-time winners as Jack Matlack, in Portland, Oregon; Lige Brien, now in New York; Ivan Ackery, of Vancouver, B. C.; Willis Shaffer, of Hutchinson, Kansas, and J. P. Harrison, of Denton, Texas, who have twice won the Quigley Grand Award, are among the best showmen in this business, and to each of them has gone the suitable rewards for having qualified for this high honor. Now, we ask them to rest on their laurels, and in future, we hope they may act as judges, and as inspiration, to their runners-up.

During World War II, there were numerous War Showmanship Awards, which really do not count as duplication of the Quigley Grand Award plaque given annually to two winners in large and small situations. But most of these top winners have been represented in both classifications—notably, Jack Matlack and Lige Brien, who were winners several times over of this special Award. We hope that our alumni will step forward to contend for every special award that is forthcoming, especially such contents at "Brotherhood Week" and other drives wherein all the best showmen, and their talents, are needed.

AMONG THOSE INVITED

This year, at the 20th Annual judging in the Quigley Awards Showmanship Competition, we are honored by an unusually large number of Grand Award winners who are now in New York City, and invited for the luncheon, as judges and guests of honor.

Harry Goldberg, who won his plaque in 1935, from Warner's Theatres in Philadelphia, is now advertising director for Stanley-Warner in New York; Ray Bell, a winner with Loew's Theatres in Washington in 1939, is now with Columbia Pictures; Everett Callow, who won in 1940, also from Warner's Theatres in Philadelphia, is now advertising and publicity director for Cinerama; Lige Brien, who won from Warner's Enright theatre in Pittsburgh in 1944, is now special events manager for United Artists in the home office; Charles Hacker, who was with Fox Wisconsin Theatres, in Milwaukee when he won the Grand Award in 1947, is now manager of operations at the Radio City Music Hall; we honor them all, and they honor us, by being among the Alumni of our International Association of Motion Picture Showmen, honored around the world.

Also our guest, this week in New York, is Douglas A. C. Ewin, the champion showman of Associated British Cinemas, Ltd. of England, who won his trip to New York in competition with more than 400 managers of his circuit, with top honors.

¶ FOLLOWING our usual custom in this corner, we wish to thank the judges who are present at this week's 20th Annual Judging for the Quigley Awards. Many of the panel of industry leaders, production and distribution executives, theatre owners and operators, and home office members of the advertising and exploitation departments of the major companies, have served before in their judicial capacity. One good friend, who will be on vacation this week, wrote with regret that this would be the first Quigley Award judging he has missed.

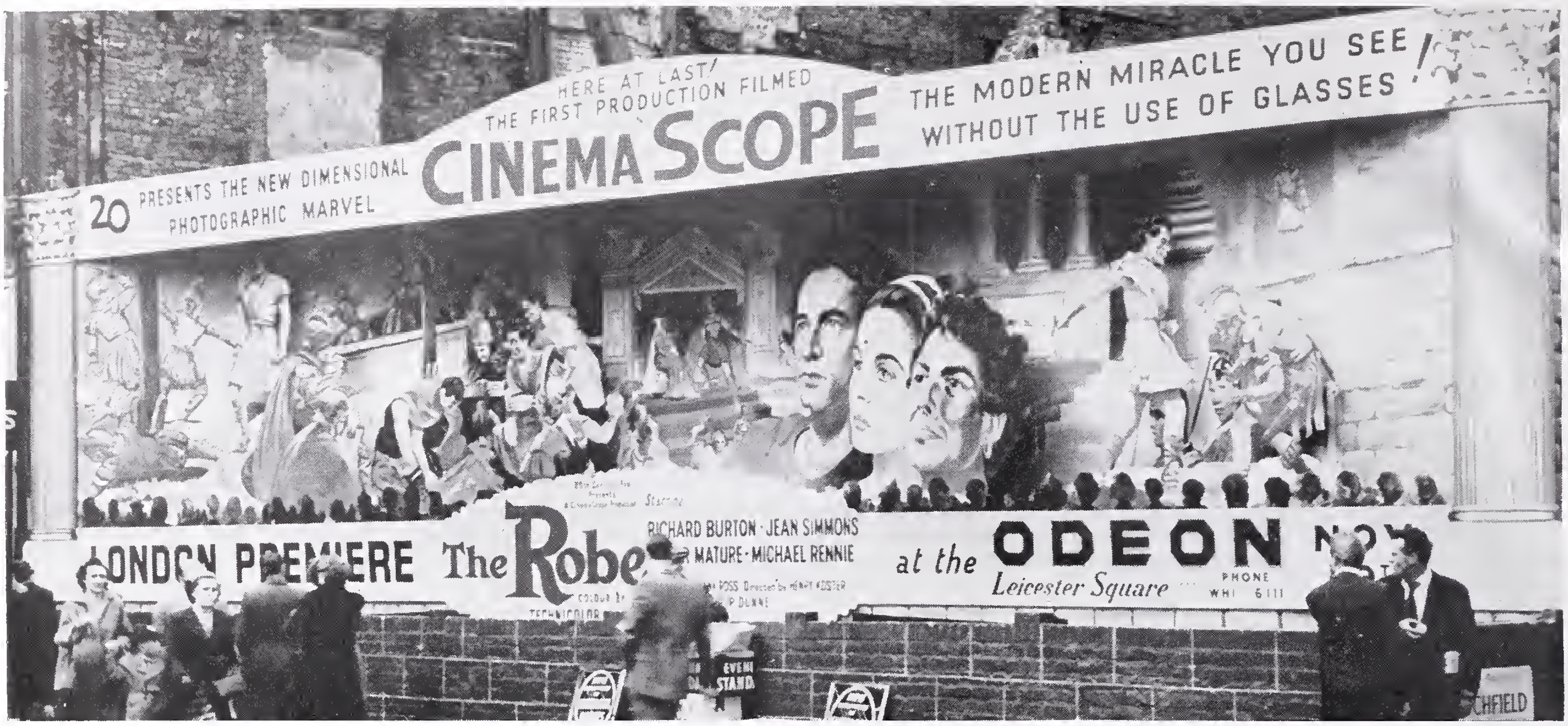
We must also offer our usual explanation as to the number of exhibits on display. We receive an average of 200 entries in every three months period, and there are approximately 50 finalists in each quarterly judging. Thus, at the year end, we have an accumulation of 200 finalists from the four quarters, which must be again reduced to a reasonable forty or fifty on display—out of more than 800 that have been submitted. It's a heartbreaking and nerve-wracking task to make these eliminations, especially when we feel that we know the individuals personally, through their hard and sustained efforts to win the coveted Award.

Also, let us give additional praise and thanks to those in the panel of quarterly judges, who appear at the end of each three-months period to make the first selections. They work harder, and have a more difficult job than the judges in the finals, and we are grateful to them for past favors—since gratitude is defined as the lively anticipation of favors yet to come. We will be needing them again and again, with our continued appreciation for their wise decisions and good counsel. We lean heavily on their judgment, the year around.

* * *

Winners of the Grand Awards in the current contest were not known as this page was made up but you'll find the full story, and a report of Walter Reade's address to the assembled judges in the news pages of this week's issue. We will take up our Round Table discussion of these events next week.

—*Walter Brooks*

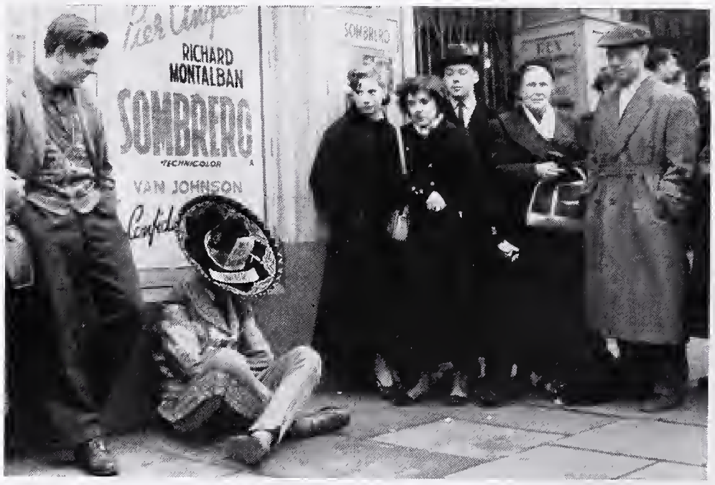

HERE AT LAST!
THE FIRST PRODUCTION FILMED
CINEMASCOPE
THE MODERN MIRACLE YOU SEE WITHOUT THE USE OF GLASSES!
20 PRESENTS THE NEW DIMENSIONAL PHOTOGRAPHIC MARVEL
LONDON PREMIERE The Robe
RICHARD BURTON · JEAN SIMMONS
MATURE · MICHAEL RENNIE
at the ODEON
Leicester Square
PHONE WHI 6111

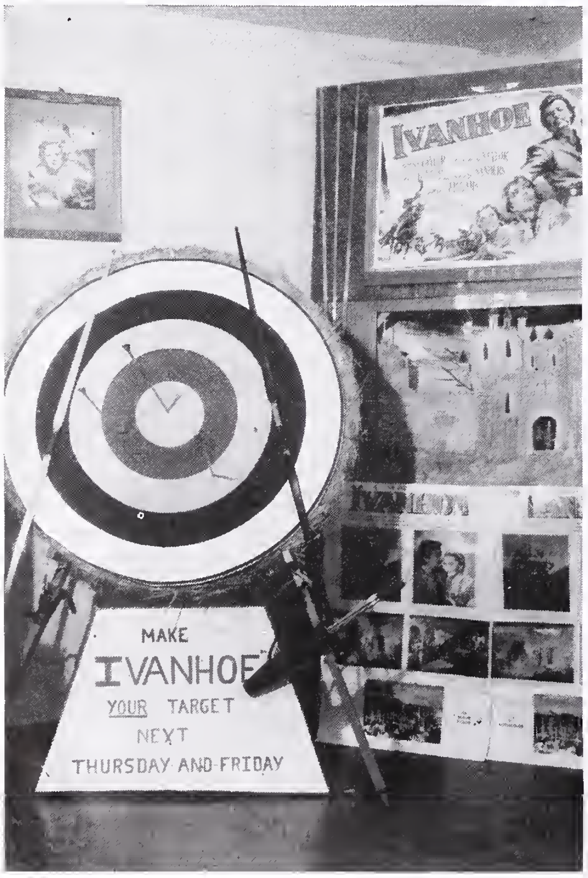
British Set the Picture Pace

Vigorous imagination to fortify strong showmanship, that's the characteristic of British showmen, who conjure up good displays and ballyhoo stunts, in both large and small—and new—dimensions. No doubt of the quality of these few examples, from our English mail. We have many Round Table members in Britain.

The huge, curved panoramic display in Oxford Street for "The Robe" at the Odeon theatre, London. Note the vividly colored cut-out figures in action, with the complete illusion of depth.

F. B. Page, manager of the Rex cinema, Islington, placed this somnolent street ballyhoo in convincing costume and character, to advertise "Sombrero."





C. A. Purves, manager of the R.A.F. cinema, Gainsborough, Lincs., made good use of "target for tonight" in suggesting "Ivanhoe" as a coming attraction.

What we like about British showmanship is the way in which they welcome and make full use of the typical affection for western attire and fancy dress that is common to small fry the world over. Desmond McKay, manager of the Playhouse, Galashiels, Scotland, shows these examples of youngsters "dressing up" to their part in the entertainment. Note the container of "Genuine Apache War Smoke"—all the way from Colorado, for the occasion!

QUIGLEY AWARDS

(Continued from page 13)

tising, national advertising, local advertising."

Admitting that more and more effective use is being made today of new methods of advertising such as television trailers, Mr. Reade nevertheless urged that even greater efforts be made to find and utilize still other new, different and novel types and methods of reaching the customers.

The speaker chided exhibition for not devoting enough attention to encouraging "the solid showmen on the firing line—or rather, the most strategic position in this industry—the box office line. The theatre manager," he said, "is the greatest potential public relations asset this industry has.

"The chief reason for my honest belief that our theatre managers may well be the answer to our industry's basic public relations problem," he continued, "is because the most significent trend in the whole field of public relations is the grass roots approach, as this industry so aptly proved in its campaign to repeal the Federal admission tax.

"Community relations—and what better agent have we to handle this matter than the theatre manager?—are essential to every industry, and to the whole system of free enterprise as well. If an industry's own workers and their neighbors in the community do not understand the meaning of the industry, and are not ready to defend it, the outlook for the ultimate survival of that industry is discouraging, to say the least.

"Get out and work," he concluded, "pull, and pull hard on the box office line."

Martin Quigley, host at the judging and the luncheon which followed it, announced that starting this year, the competition rules will be revised to make previous Award winners ineligible for future Awards.

Rodney Bush and Harry McWilliams.

Sidney Newman, Walter Brooks, and Lige Brien.

THE COMMITTEE OF JUDGES

Following is the alphabetical listing of the industry executives who were the judges in the 20th annual Quigley Awards judging held in New York this week.

PAUL ACKERMAN, director of advertising, publicity and sales promotion, Paramount International.

LEON J. BAMBERGER, sales promotion manager, RKO Radio Pictures.

FORTUNAT BARONAT, director of publicity, Universal International Films, Inc.

EMIL BERNSTECKER, district manager, Wilby-Kincey Theatres.

DAVID BLUM, publicity director, Loew's International Corporation.

SIDNEY BLUMENSTOCK, advertising manager, Paramount Pictures.

LIGE BRIEN, director of promotion and special events, United Artists Corporation.

RODNEY BUSH, exploitation manager, Twentieth Century-Fox Films.

CHARLES COHEN, Twentieth Century-Fox Films.

SAMUEL COHEN, foreign publicity manager, United Artists Corporation.

MARTIN DAVIS, Samuel Goldwyn Productions.

DICK DICKSON, Roxy Theatre.

RUSSELL V. DOWNING, president, Radio City Music Hall.

STEVE EDWARDS, director of advertising and publicity, Republic Pictures.

ERNEST EMERLING, advertising-publicity director, Loew's Theatres.

MICHAEL EDELSTEIN, RKO Radio Theatres Corp.

DOUGLAS EWIN, manager Savoy cinema, Stourbridge, England.

LYNN FARNOL

ALBERT FLOERSHEIMER, JR., director of advertising and publicity, Walter Reade Theatres.

THOMAS GERETY, Metro-Goldwyn-Mayer.

WILLIAM J. GERMAN, president, W. J. German, Inc.

MELVIN L. GOLD, director of advertising and publicity, National Screen Service.

EDGAR GOTH, advertising executive of Stanley Warner Corporation.

DAVID GRIESDORF, general manager, Odeon Theatres (Canada) Limited.

CHARLES R. HACKER, manager of operations, Radio City Music Hall.

MERVIN HOUSER, eastern director of advertising, publicity and exploitation, RKO Radio Pictures.

G. R. KEYSER, publicity-advertising director, Warner Bros. Pictures International Corp.

MORI KRUSHEN, exploitation manager, United Artists Corp.

RALPH LAGER, head of theatre operations, Century Theatres.

BERNARD LEWIS, exploitation manager, I. F. E. Releasing Corp.

LAWRENCE H. LIPSKIN, assistant to the president, Columbia Pictures.

FRED L. LYNCH, director of publicity and advertising, Radio City Music Hall.

IRVING LUDWIG, sales administrator, Walt Disney Productions.

HARRY K. McWILLIAMS.

HARRY MANDEL, national director of advertising and publicity, RKO Theatres Corp.

ROBERT MOCHRIE, vice-president, Samuel Goldwyn Productions.

RUTGERS NEILSON, director foreign advertising and publicity, RKO Radio Pictures.

SIDNEY NEWMAN, Skouras Theatres.

JEROME PICKMAN, vice-president, Paramount Film Distributing Corp.

ARTHUR PINCUS, assistant publicity director, Loew's International Corp.

DICK PITTS, director of public relations, Theatre Owners of America.

WALTER READE, JR., president, Walter Reade Theatres.

SID RECHETNIK, Warner Brothers Pictures.

HERMAN ROBBINS, president, National Screen Service.

LESLIE B. ROBERTS, J. Arthur Rank Organization.

MONTAGUE SALMON, managing director, Rivoli Theatre.

SIDNEY SCHAEFER, director media and printed advertising, Columbia Pictures.

CHARLES SCHLAIFER, Charles Schlaifer & Company, New York.

HERB STEINBERG, national exploitation manager, Paramount Film Distributing Corp.

MEAD WALWORTH, sales promotion manager, Westrex Corporation.

Melvin Gold and Fortunat Baronat.

David Blum and G. R. Keyser.

Statesville's School For Managers

So many good ideas come up from Statesville Theatre Corporation, where R. E. Agle, general manager at Boone, N. C., reports the news for seventeen theatres and drive-ins in North Carolina towns, that we wonder if this isn't sort of a showmanship school operating to stimulate business in their own theatres as well as to inspire and lead others into similar progress forward. Hardly a mail from the Carolinas without a brief note of showmanship accomplished by Statesville's theatre managers at the point of sale. We must get down that way some day and pay a call.

Mr. Agle writes that "if I sent you all the angles that Dale Baldwin, manger of the Parkway theatre, West Jefferson, N. C., tries, you would be surprised that a small town manager could do so much. Dale keeps his theatre and its program constantly in the public eye, and his tactics are always in such good taste that he has the enthusiastic support of his town." Leslie Sprinkle, another Statesville boy, dresses up the front of his Lyric theatre, Elkin, N. C., to really look like the big time.

James S. (Starkey) Howard, Jr., manager of the Waco and Air-Vue drive-in theatres at Goldsboro, is a master at cooking up special stunts for special days, and his folks look for whatever he has on the fire for each holiday. And, to go back to Dale Baldwin for a minute, his most recent letter has a sample of genuine dirt from the Congo Basin in Africa where "White Witch Doctor" was filmed—a giveaway envelope, imprinted with the playdates, which caused talk in his neighborhood. And on the distaff side, Mrs. Elizabeth Ward, manager of the Center theatre, N. C., spreads the word about her special shows with attractive heralds which she distributes with the help of practically everybody in Weldon. She keeps her public relations in such good order that folks down her way help to put her show over. Which proves that Statesville's School for Showmanship is also co-educational.

Macy's Focuses on "Pinocchio" Toys

Macy's in New York has focused the scores of toys and books on "Pinocchio" in its "Toy City" displays, conincident with the metropolitan premiere of the Walt Disney classic in 125 local theatres. The department store used a full page advertisement in daily newspapers to herald the event, including their handling of the record albums and music tieups for the picture. Macy's "real" Pinocchio will be present in Toy City and will give pictures of his cartoon friends for free during the week of April 19th.

Selling Approach

THE LIVING DESERT — Walt Disney. In color by Technicolor. The first, feature length, true-life adventure. Fabulously beautiful, savagely real, excitingly different. A whole new world of entertainment. Although this fine Disney production is listed as a November release, the excellent pressbook has just come to this desk, and we hasten to praise it in no uncertain terms. Seldom do showmen have such opportunities as are extended here! It's color—and you have two posters in color, the largest a three sheet, with the one-sheet planned for schools and away-from the theatre use. A set of lobby cards and other accessories sell color with color, and Disney with Disney. The newspaper ad mats are ample and varied, with the big 35c special composite mat giving seven ad mats and three publicity mats, all for the price of a single mat, on standing order at National Screen. Another supplement is offered for "Ben and ME"—a short Disney offered in the same package with "The Living Desert." All advertising sells the package, which is as it should be in all good theatres. Keep your Disney audience by not diluting it with extraneous fare. The publicity section of the press book is worth careful study, and the exploitation section gives you good ideas on promotion displays.

CASANOVA'S BIG NIGHT — Paramount. In color by Technicolor. Winchell says this new Bob Hope film is a "Fundinger." With Joan Fontaine, Basil Rathbone, Audrey Dalton and a cast of cute gals. "It's really me, folks, as 'Casanova'—the lovin' romancin' Menace of Venice, chasin' more dames than any guy in history." Greatest swordsman in history, too, and he'll slay you! Any resemblance to history is purely coincidental, but this is Hope, for tired audiences. 24-sheet and other posters have been planned to give you cut-outs and art materials for lobby and marquee display. Newspaper ad mats are interesting and in the proper style to sell a Bob Hope comedy, from a set of advance teasers through all sizes and shapes, up to and including the big 35c economy mat for small situations, which has everything you'll need to sell the picture.

NIGHT PEOPLE—20th Century-Fox. CinemaScope, with Stereophonic Sound. In color by Technicolor. Gregory Peck, Broderick Crawford, Anita Bjork, Rita Gam, in a new-dimensional thriller of the U. S. Counter-Intelligence. Takes you behind the tense scenes of cold war Berlin, to reveal the never-told-before, headline-hot story of a kidnapped GI who was held hostage, until a tough, rugged, two-fisted American, brough him back, alive! 24-sheet and other posters sell the excitement of this suspenseful film in the new 'Scopes. Herald keys the campaign with all the right selling approach. Newspaper ad mats tell about "The Night People" in the mysterious setting of Berlin—the most sinister underworld on earth! Teasers and selling ads in all sizes and shapes, and a complete campaign mat for 35c at National Screen which contains 3 two-column and 3 one-column ad mats and slugs, with two publicity mats for good measure, sufficient for all small situations. Both CinemaScope and 2-D trailers, and accessories for complete TV coverage, because there's no substitute for television selling in today's market. It reaches right in and gets your audience into the theatre.

This is the prize-winning display which won the $100 check for Max Cooper, manager of Skouras Cove theatre, Glen Cove, L. I., given by Armour & Company, in their cooperative merchandising tieup to promote Star Pantry Shelf Meals with local theatres and stores participating. Max used the occasion for Greek Quake Relief.

Refreshment Sales Zoom In Summer

Just at the time when individual theatre operations, and the industry as a whole, are most in need of a certain "lift" to avoid that summer slump in grosses, the refreshment sales step up to meet the seasonal drop of entertainment. It is good luck for the theatre manager whose concession counters are up-to-date, and thriving with good merchandising policy. It fills in that deposit slip at the bank with figures in the black, instead of in the red. Most showmen don't have to be told this elementary fact, but some do, and there are still very many who fail to capitalize summer as the busy season at the merchandising counters.

Also, along seasonal lines, live theatre circuits such as Schine and Walter Reade, in this part of the country, are selling more and more shows for children to local merchants, who buy all the tickets, and give them away to either parents or the children themselves, through their store outlets. The Schine circuit is especially diligent in lining up these "sell-out" performances with local sponsors, because they have found much additional revenue in the sure gross from the admissions in bulk, plus a wildly enthusiastic audience of kids who still have their nickels and dimes to spend for candy and refreshments. They come literally "loaded" with cash to spend, on the concession line.

Schine circuit managers are working hard on plans for high school graduation parties and promotions. George Cameron, manager of the Vernon theatre, Mt. Vernon, Ohio, and Lewis Thompson in Bellfontaine, are among those lining up the senior class, their families and friends.

Filmack's Special List of Refreshment Trailers

Irving Mack, always fast on the draw in supplying special trailers for special purposes, has many valuable trailers listed in his drive-in catalog which will sell refreshment merchandise in any type of theatre. These are "reminders" in the sense that they are short and to the point. You don't have to bear down on the sales talk; the thing to do is to say, out loud, that you have thus-and-so at the concession counter, or remind the audience that intermission time is their time to relax.

Always GOOD! Always ON TIME!
1327 S. Wabash
Chicago, Ill.
630 Ninth Ave.
New York, N. Y.
FILMACK SPECIAL TRAILERS

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

WEEKLY REPORT—supplementing the monthly department

Refreshment Market Directory

Appearing in the Spring Buyers Number of the Better Theatres Section with this issue of the Herald, this month's Better Refreshment Merchandising department contains a Buyers Index exclusively concerned with equipment and merchandise of theatre vending, listing manufacturers in this field according to product classification.

Among other editorial contents of the department is an article on the methods of refreshment merchandising successfully employed by the Modern Theatres circuit of Cleveland, covering stand location, types of equipment, stock supplies, maintenance and promotion.

AT POPCORN CONFERENCE IN BALTIMORE

Over 50 representatives of the popcorn industry in Baltimore, Md., heard reports on phases of popcorn and concession merchandising at the third annual regional conference sponsored by the International Popcorn Association, Chicago, held recently at the Lord Baltimore hotel. Addressing the meeting above is Don W. Mayborn, Cornco, Inc., Baltimore, co-chairman of the conference; seated are (left to right) James A. Ryan, of C. F. Simonin's Sons, Philadelphia; John L. Strickland, Riderwood, Md., another co-chairman of the meeting; and Thomas J. Sullivan, executive vice-president of IPA. Lee E. Stine of the Popcorn Processing Company, Hagerstown, Md., also acted as a co-chairman. Among the other speakers on the program (in addition to those pictured) were Tom Derby of the Sylvania Cellophane Company, Philadelphia; Irving A. Singer, Rex Specialty Bag Corporation, Brooklyn, N. Y.; C. M. Fisher, Jr., Pop Corn Sez Company, Upper Darby, Pa.; Martin B. Coopersmith, the Marjack Company, Washington, D. C.; and August Nolte, Theatre Concessions, Inc., Baltimore.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE TIME, SAVE MONEY! PAINT YOUR own attractive advertising signs. Experience not needed. Write for information today. TIMES SQUARE DISTRIBUTING CO., 225 W. 34th St., New York City.

BARGAIN—8c EACH, BRAND NEW MAGIC-Viewers and Polalite 3D glasses, limited supply. First come, first served. MALCO THEATRES, INC., Purchasing Department, P. O. Box 2853, Memphis 2, Tenn.

MASONITE MARQUEE LETTERS, FIT WAGner, Adler, Bevelite Signs; 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-$1.25; 16"-$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1.00 sq. ft. Seams absolutely invisible; Kollmorgen wide angle lenses, special apertures, immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE—SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

WIDE SCREEN PAYS OFF! WIDE ANGLE lenses, special apertures immediately available. Motorized carbon savers 9, 10, 11mm for angle trim arc lamps (Mighty 90, etc.) $59.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

USED EQUIPMENT

BIG SAVINGS ON BIG SCREENS AT STAR! Write us! RCA rotary stabilizer Soundheads, rebuilt, $395 pair; DeVry XDC Projectors, heavy bases, Suprex Lamphouses, Rectifiers, rebuilt, $1495 pair; pair Strong 1kw. Lamphouses and Rectifiers, excellent condition, $425; Ashcraft 70 ampere Lamphouses, rebuilt, $489.50 pair; Motiograph Mirrophonic Sound System, dual amplifier, latest type, rebuilt, $1150. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

TWO REGULAR SIMPLEX HEADS JUST REcently rebuilt with new rear shutters and D. B. intermittents; new pair of Weaver changeovers; brand new set of Kollmorgen Super Snaplite coated lenses, size f/4.25. Will sell all or part of this equipment to first comer. NEW GLARUS THEATRES, New Glarus, Wisc.

DEVRY DUAL 35MM PROJECTION AND SOUND. Rebuilt like new, $895. Send for DeVry Bulletin. Holmes dual outfits excellent condition, $550. Time deals available. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

HELP WANTED

ARE YOU THE MAN WE WANT? MANAGerial jobs open in growing drive-in circuit. Positions available in East Coast and Mid-West. 52-week deal with extras. The right men showing ambition and pride in their work can make a fine career with us. Write and we will arrange appointments. SMITH MANAGEMENT CO., Attention Arnold Berger, 82 Newbury St., Boston, Mass.

POSITIONS WANTED

CAPABLE THEATRE EXECUTIVE, WELL RECommended, seeks manager's position or will consider operating theatres for absentee owners. BOX 2786, MOTION PICTURE HERALD.

THOROUGHLY EXPERIENCED, ENERGETIC manager. Promotional, exploitation minded, desires solid connection offering opportunity to show ability. BOX 2787, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

SELL DURING YOUR SPARE TIME—ADVERtising specialties, calendars, etc. Top commissions. Write L. H HORTON ADVERTISING SPECIALTY CO., Lansing, Michigan.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

THEATRE SOUTH JERSEY, POPULATION 8,500. 436 seats, best equipment. Netting better $150 weekly. Ideal husband-wife operation. $10.000 cash plus $12,500 mortgage. BOX 2788, MOTION PICTURE HERALD.

SALE NEW MASONRY BUILDING, 407 SEATS, new equipment and furnishings, 50 miles from Buffalo, asking $60,000 easy terms. DREW, 159 Linwood Avenue, Buffalo, New York.

SEATING

ATTENTION EXHIBITORS! HOW ABOUT SOME Spring tonic for your chairs to improve comfort and get back some of the customers you lost. We have a large stock of late type chairs that will meet all requirements. If you are interested in rebuilding your chairs or in the market for better than you have, write for additional information. Prices very reasonable. EASTERN SEATING CO., 138-13 Springfield Blvd., Springfield Gardens, N. Y., LAurenton 8-3696.

NEED CHAIRS? SEND FOR CHAIR BULLETIN showing all makes and types from $4.95. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

Cite 32 New Installations For Pola-Lite 3-D System

Following openings using the single-track Pola-Lite 3-D projection system at the Warner theatre in Oklahoma City; Electric, Kansas City, Kan.; Whalley, New Haven; Utah, Salt Lake City and Astor in Cleveland, Al O'Keefe, vice-president in charge of distribution for Pola-Lite, this week announced 32 additional installations thus far set for the current month. Topping the May playdates on Universal-International's "Creature from the Black Lagoon" on the Pola-Lite System are a group of eight Chicago openings at the Four Star, Marquette, Rockne, Empress, Kedzie, Commercial, Windsor and State theatres.

Mr. O'Keefe cited the forthcoming national releases of 20th Century-Fox's "Gorilla at Large" and United Artists "Southwest Passage" and "Gog" as well as the availability of Technicolor prints on U-I's "Taza, Son of Cochise."

A. E. Cates, national field supervisor for Pola-Lite, has been appointed Canadian division manager in charge of the company's sales activities, Mr. O'Keefe also announced. Mr. Cates will work in cooperation with the General Theatre Supply organization, Canadian distributors of the Pola-Lite 3-D glasses and single-track projection unit.

Color Corp. to Smith

HOLLYWOOD: Controlling interest in the Color Corporation of America has changed hands from the Donner Corp. to Benjamin Smith and Associates. The latter also controls the Houston Fearless Corp. and the Houston Color Film Laboratory, Burbank, which processes Ansco Color film.

Oscar Neufeld Dies

Oscar Neufeld, 68, connected with the motion picture industry in Philadelphia for many years, died April 27 in that city. In his long film career Mr. Neufeld had been connected with Stanley Mastbaum, MGM, and once operated his own exchange.

Joe Laurie, Jr.

Joe Laurie, Jr., 61, veteran comedian and raconteur of show business, died April 29 at St. Clare's Hospital in New York.

Vincent Marko

Vincent Marko, 50, known as Tom Tyler in his portrayal of a cowboy in numerous Western films, died at his home in Hamtramck, Michigan, last week after a prolonged illness.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 117 attractions, 5,113 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alaska Seas (Para.)	–	–	4	5	6
All the Brothers Were Valiant (MGM)	–	17	55	39	4
*Appointment in Honduras (RKO)	–	6	27	11	11
Back to God's Country (U-I)	1	23	45	18	6
Bad for Each Other (Col.)	–	–	2	8	5
Beachhead (UA)	–	6	9	3	1
Beat the Devil (UA)	18	–	2	8	9
Beneath the 12-Mile Reef (20th-Fox)	26	13	10	4	1
Best Years of Our Lives (RKO) (Reissue)	1	–	1	1	3
*Big Heat (Col.)	1	21	32	16	6
Bigamist, The (Filmakers)	–	1	7	–	6
Border River (U-I)	–	11	26	10	3
Botany Bay (Para.)	–	2	41	37	9
Boy from Oklahoma (WB)	20	15	20	11	6
Calamity Jane (WB)	5	70	39	8	1
Captain's Paradise (UA)	7	2	3	2	1
Cease Fire! (Para.)	–	5	9	16	5
Command, The (WB)	14	4	11	4	1
Crazylegs—All-American (Rep.)	–	2	7	6	3
Creature from the Black Lagoon (U-I)	–	8	5	2	1
Crime Wave (WB)	–	–	4	2	2
Dangerous Mission (RKO)	–	1	1	3	–
Decameron Nights (RKO)	–	–	–	4	6
Diamond Queen, The (WB)	–	–	6	15	10
Dragonfly Squadron (AA)	1	1	4	1	–
Easy to Love (MGM)	21	26	33	10	15
Eddie Cantor Story (WB)	4	39	24	4	8
El Alamein (Col.)	–	1	5	–	–
Escape from Fort Bravo (MGM)	–	5	40	43	20
Fighter Attack (AA)	–	8	8	–	3
Flight Nurse (Rep.)	1	7	19	10	4
Flight to Tangier (Para.)	–	1	13	25	9
Forbidden (U-I)	–	–	22	18	7
Forever Female (Para.)	8	2	10	12	23
From Here to Eternity (Col.)	64	44	4	2	5
Genevieve (U-I)	4	1	–	–	–
Give a Girl a Break (MGM)	–	6	21	37	15
Glass Web, The (U-I)	–	1	4	8	9
Glenn Miller Story (U-I)	65	29	2	1	–
Go, Man, Go (UA)	8	17	6	2	1
Great Diamond Robbery (MGM)	–	9	12	16	6
Gun Fury (Col.)	–	5	17	12	3
Hell and High Water (20th-Fox)	22	10	4	–	–
†Hell's Half Acre (Rep.)	–	1	3	2	1
Here Come the Girls (Para.)	2	8	29	52	26
His Majesty O'Keefe (WB)	14	24	25	34	6
Hondo (WB)	77	29	7	1	3
How to Marry a Millionaire (20th-Fox)	54	8	1	2	–
It Should Happen to You (Col.)	2	2	7	–	3
Jesse James vs. the Daltons (Col.)	4	9	8	7	–
Jivaro (Para.)	–	4	4	14	3
Jubilee Trail (Rep.)	–	3	10	6	1
Julius Caesar (MGM)	7	2	2	–	–
King of the Khyber Rifles (20th-Fox)	24	7	8	–	3
Kiss Me Kate (MGM)	5	22	26	38	21
Knights of the Round Table (MGM)	15	16	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	8	–
Little Fugitive (Burstyn)	4	4	4	1	1
Living Desert, The (Disney)	9	2	1	–	1
Long, Long Trailer, The (MGM)	77	53	7	1	–
†Lucky Me (WB)	–	1	1	4	–
Ma and Pa Kettle at Home (U-I)	10	14	5	–	1
Man Between, The (UA)	–	2	1	4	–
Man Crazy (20th-Fox)	–	1	4	2	1
Man in the Attic (20th-Fox)	–	–	13	4	5
Martin Luther (de Rochemont)	21	16	5	1	1
Miss Robin Crusoe (20th-Fox)	–	–	2	3	7
Miss Sadie Thompson (Col.)	12	22	9	10	–
*Mogambo (MGM)	43	69	24	3	1
Money from Home (Para.)	2	28	7	4	2
Naked Jungle, The (Para.)	–	5	6	2	–
Nebraskan, The (Col.)	–	2	4	3	2
New Faces (20th-Fox)	7	–	–	1	1
Night People (20th-Fox)	6	3	2	–	–
Paratrooper (Col.)	1	24	27	20	3
Paris Model (Col.)	–	–	2	3	1
Phantom of the Rue Morgue (WB)	1	2	2	3	1
†Pinocchio (RKO) (Reissue)	20	1	–	4	–
†Prince Valiant (20th-Fox)	1	1	4	1	–
Prisoners of the Casbah (Col.)	–	–	–	9	6
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	7	–
Quo Vadis (MGM) (Reissue)	7	18	11	7	3
†Rails Into Laramie (U-I)	–	–	2	4	1
Red Garters (Para.)	1	3	12	10	10
Rhapsody (MGM)	1	5	1	1	1
Ride Clear of Diablo (U-I)	3	13	14	1	–
Riders to the Stars (UA)	–	1	2	10	3
Riding Shotgun (WB)	–	1	3	2	–
Riot in Cell Block 11 (AA)	–	8	28	13	1
Rob Roy (Disney-RKO)	–	1	12	4	1
Robe, The (20th-Fox)	84	7	2	–	–
Roman Holiday (Para.)	8	23	42	39	8
Rose Marie (MGM)	2	4	7	1	–
Saadia (MGM)	–	1	5	15	16
Saskatchewan (U-I)	7	39	20	3	2
*Sea of Lost Ships (Rep.)	–	1	6	9	4
Shane (Para.)	68	51	7	2	–
Shark River (UA)	–	18	13	3	4
She Couldn't Say No (RKO)	–	1	11	5	2
Siege at Red River (20th-Fox)	–	4	2	6	–
Slaves of Babylon (Col.)	–	1	4	5	3
So Big (WB)	1	19	68	23	5
Take the High Ground (MGM)	11	44	48	11	3
Taza, Son of Cochise (U-I)	2	4	11	5	3
Tennessee Champ (MGM)	–	–	1	4	4
*Those Redheads from Seattle (Para.)	–	7	19	22	4
Three Sailors and a Girl (WB)	1	7	45	22	12
Three Young Texans (20th-Fox)	–	6	10	11	4
Thunder Over the Plains (WB)	1	18	22	28	7
Top Banana (UA)	–	–	4	8	2
Tumbleweed (U-I)	3	24	29	10	4
Veils of Bagdad (U-I)	–	1	5	20	11
Walking My Baby Back Home (U-I)	–	34	47	29	5
War Arrow (U-I)	–	26	35	12	5
Wild One (Col.)	–	17	10	4	3
Yankee Pasha (U-I)	–	6	7	1	–

ALLIED *hails*

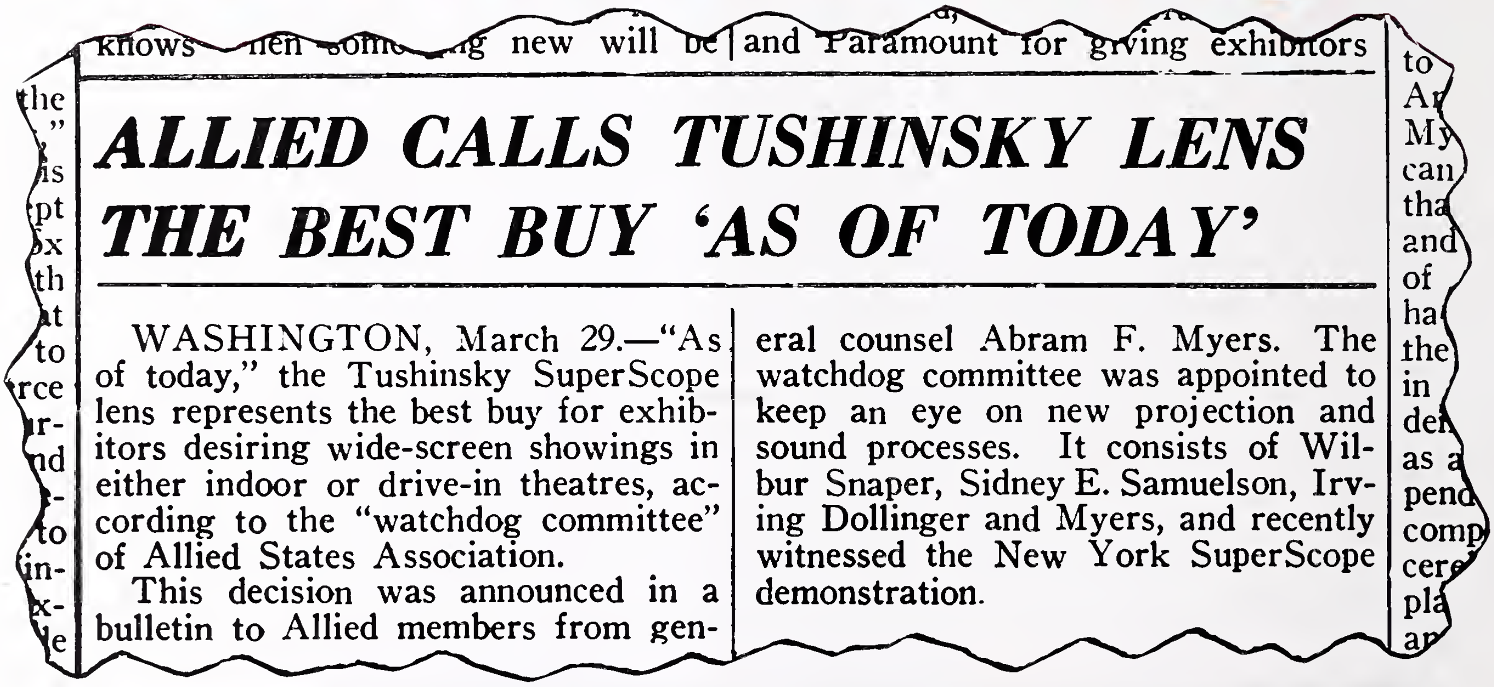
Fabulous

SUPERSCOPE

*Patents Pending

Designed for use with *All* CinemaScope Pictures!

"Best Buy"



ALLIED CALLS TUSHINSKY LENS THE BEST BUY 'AS OF TODAY'

WASHINGTON, March 29.—"As of today," the Tushinsky SuperScope lens represents the best buy for exhibitors desiring wide-screen showings in either indoor or drive-in theatres, according to the "watchdog committee" of Allied States Association.

This decision was announced in a bulletin to Allied members from general counsel Abram F. Myers. The watchdog committee was appointed to keep an eye on new projection and sound processes. It consists of Wilbur Snaper, Sidney E. Samuelson, Irving Dollinger and Myers, and recently witnessed the New York SuperScope demonstration.

at ONLY **$700** *PER PAIR*

The *Lowest* price for any Anamorphic device on the market today!

available from NATIONAL SCREEN SERVICE

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

Spring BUYERS NUMBER

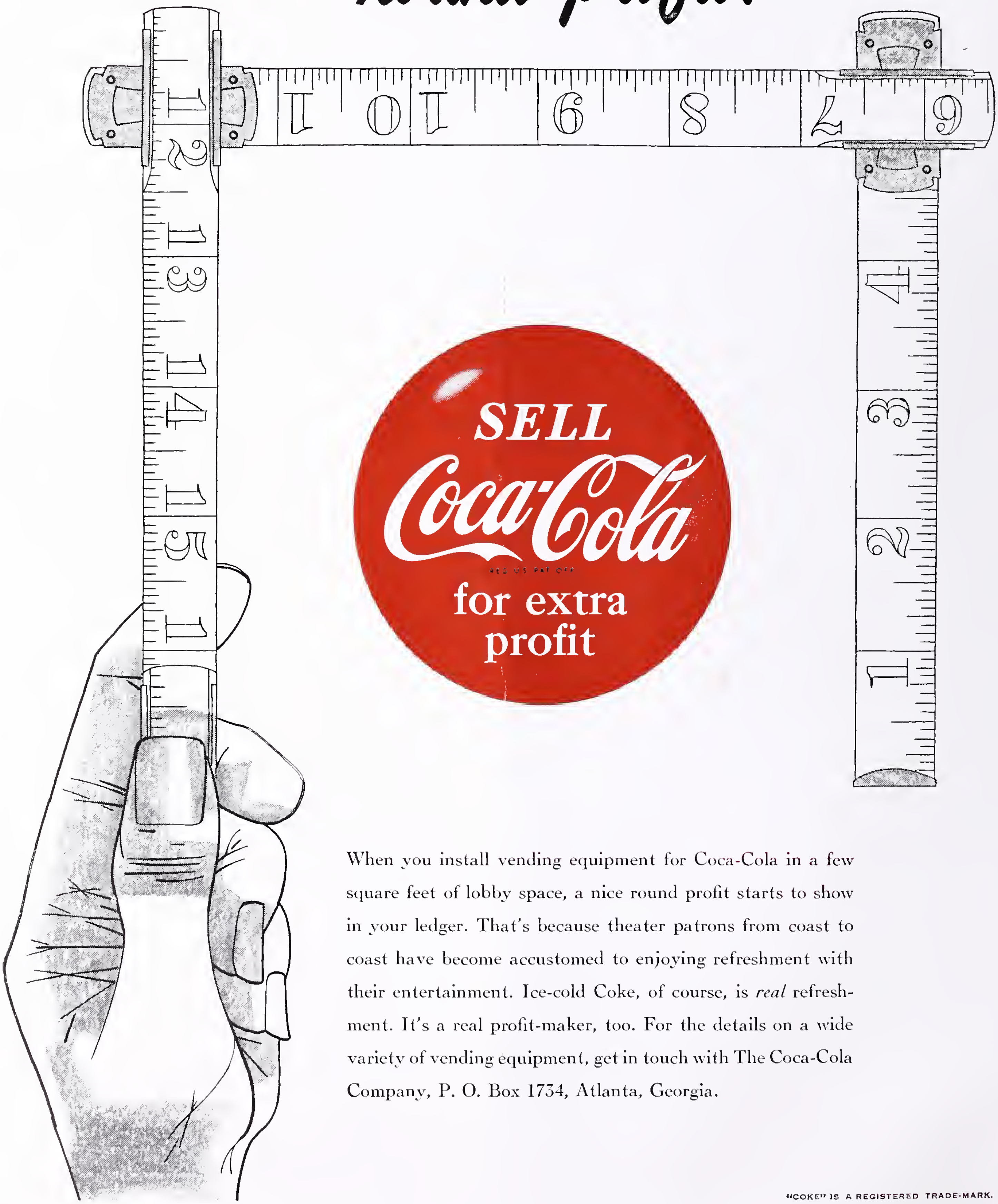
containing

The Buyers Index

MAY ISSUE:

Section 2 of Motion Picture Herald of May 8, 1954

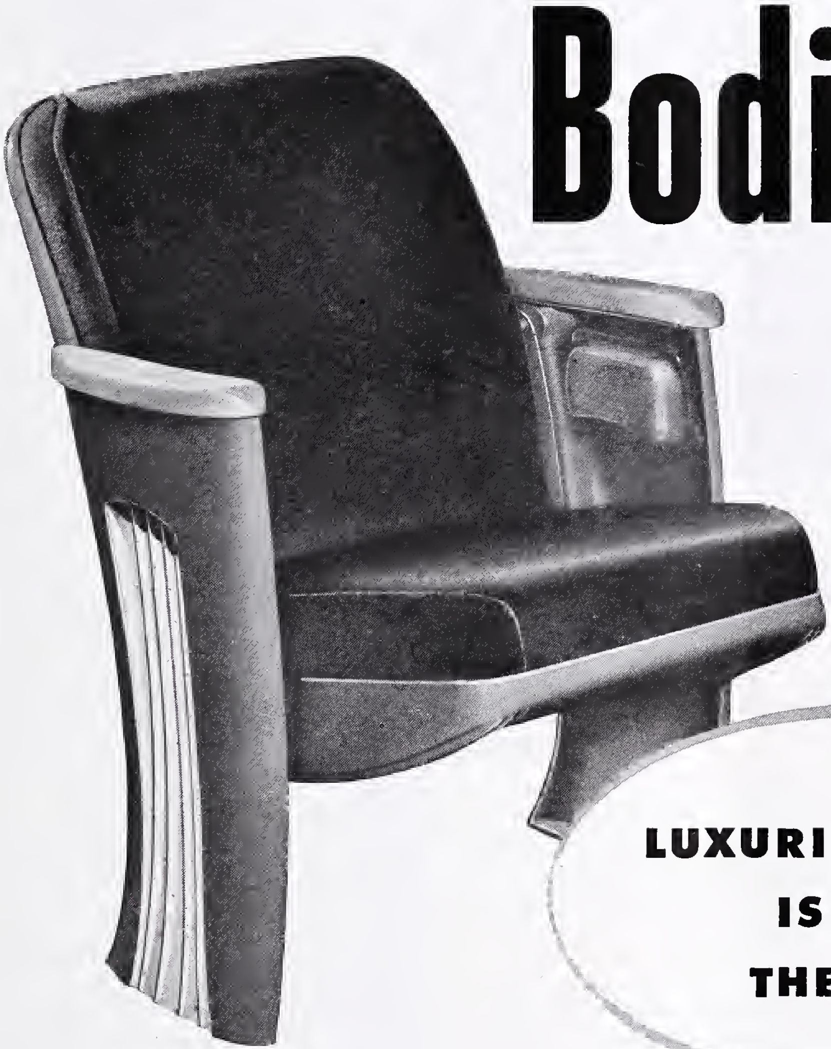
turn a few *square feet* into a nice *round profit!*



When you install vending equipment for Coca-Cola in a few square feet of lobby space, a nice round profit starts to show in your ledger. That's because theater patrons from coast to coast have become accustomed to enjoying refreshment with their entertainment. Ice-cold Coke, of course, is *real* refreshment. It's a real profit-maker, too. For the details on a wide variety of vending equipment, get in touch with The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

"COKE" IS A REGISTERED TRADE-MARK.

The reseating trend is to American Bodiform® Chairs



American Spring-back Bodiform Chair
No. 16-040

LUXURIOUS COMFORT IS PART OF THE PICTURE!

American Seating Company

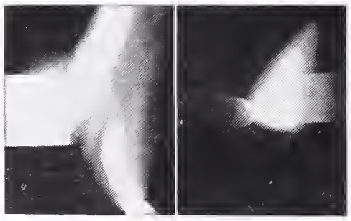
World's Leader in Public Seating • Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating, and FOLDING CHAIRS

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY

LIGHT SHADOW AND BOX OFFICE

Hitch your bandwagon to a brighter star with NATIONAL CARBONS

TRADE-MARK



THE PICTURE IS LIGHT... GIVE IT ALL YOU CAN with "NATIONAL" CARBONS

•

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of
Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: Union Carbide Canada Limited, Toronto

WITH THE LATEST impressive developments in wide-screen, 3-D and stereophonic sound, with the flurry of new stars and *really* better movies, exhibitors have more to work for—and more to work *with*—than ever before. In *your* efforts to capitalize on the new projection techniques, don't overlook these important facts:

THE PICTURE IS LIGHT — This is a fact exhibitors should know and remember. Every tone of light and shadow, every hue and shade of color on the screen are contained in the light *behind* the film. The film itself cannot *add to* the picture. It creates the screen-image only by filtering or *holding back* certain elements of the projection light.

LOW-COST IMPROVEMENT — Your "National" carbons deliver maximum screen-light at, or near, maximum recommended operating currents. *Only by operating at peak current can you get all the screen light your present equipment is capable of delivering.* So, while you're figuring new lamps or awaiting delivery, don't miss this inexpensive means of improving your position in a highly competitive market. *Light* is box office, too!

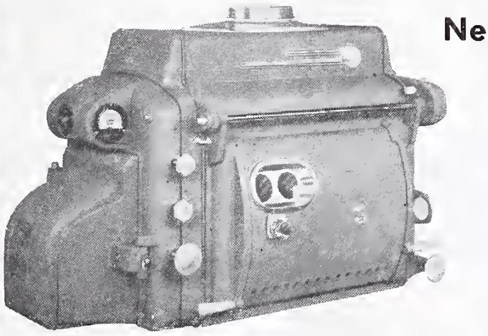
You're ready for the future with

RCA's basic DRIVE - IN PACKAGE

The Speaker Designed for the Years Ahead

Here's your No. 1 buy for years of dependable performance—the famous RCA Drive-in Speaker—the most imitated speaker on the market—still unmatched for downright economy and quality.

More than a million RCA Speakers are your proof that you're buying the finest when you buy RCA. Compare prices . . . compare performance . . . and you'll find you can't make a more satisfactory buy for the years ahead than the famous RCA Speaker.

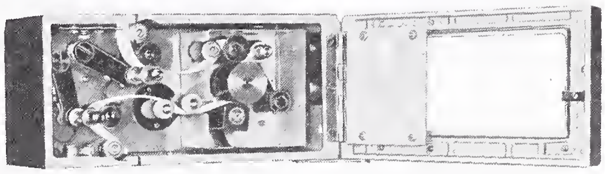


New Beam Power for the New Types of Films

Get the extra light power you need for the new types of films—with RCA's new Wide-Arc Lamp. New High-Efficiency design makes this new lamp right for your showings of standard films—right for 3-D and wide-screen films. Get more light on your screen than ever before with RCA's new Wide-Arc Lamp.

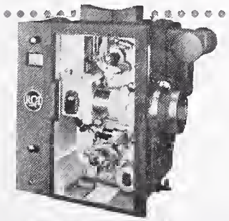
New "Button-On" Soundhead for Magnetic-Track Films

Here's the easy solution to the new magnetic films—RCA's "Button-On" Soundhead. Buy it now in preparation for the new films—or add it at any time to your present projectors.



RCA "Proved-Performance" Sound Systems

When you select your sound system—make sure it's engineered and proved in use for drive-in operation. Make sure it's a "proved-performance" RCA Sound System.



Dependable RCA Projectors

Automatic lubrication and long-life mechanical design make the RCA "100" your best buy for dependable, trouble-free service. For the last word in economy, check the RCA "60" projector.

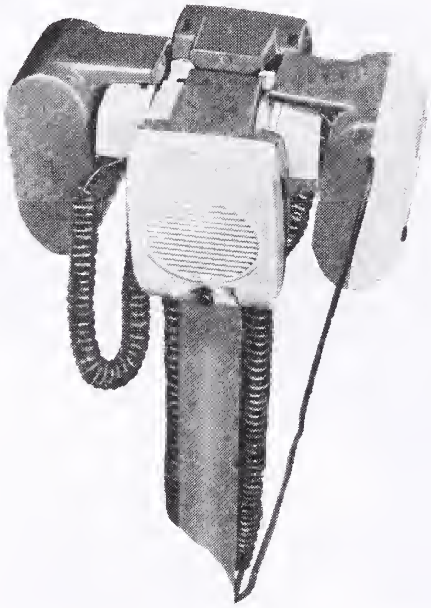
For all your basic Drive-In needs contact your Independent RCA Theatre Supply Dealer NOW

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS ***CAMDEN, N.J.***

In Canada: RCA VICTOR Company Limited, Montreal

Now... famous Ballantyne

Dub'l-Cone Speakers for Stereophonic Sound in Drive-In Theatres



Ballantyne has now adapted its famous Dub'l-Cone speakers for you to show profit-rich Cinemascope pictures in drive-in theatres.

For new drive-ins a complete four speaker unit is available.

For those theatres who want to change over their present system to drive-in stereophonic sound, Ballantyne furnishes you with the necessary conversion kit for both electrical hook up and four speaker mounting.

This is the system approved by 20th Century-Fox.

Write today for full information or see your nearby Ballantyne dealer.

The Ballantyne Company

1712 Jackson Street
Omaha, Nebraska

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

The resignation of *Edwin J. Perry* as manager of the Public Seating Division of the Heywood-Wakefield Company, Gardner, Mass., and the appointment of *Charles H. Rukas,* formerly Central Division Sales Manager of the Public Seating Division at the Chicago office, to replace Mr. Perry has been announced by *Richard N. Greenwood,* president of the company. Mr. Rukas, a veteran of 17 years with Heywood-Wakefield, has been associated with public seating during his entire career with the company at the Gardner plant and at New York, Boston and Chicago sales offices. He will make his offices at the Menominee, Mich., factory, which has been the headquarters plant of the company public seating division operations for many years.

Harvey Garland has been appointed buyer and head booker for Florida State Theatres in Jacksonville.

Mack Jackson has purchased the Bama theatre in Alexander City, Ala.

Abel Caplan, operator of the Westway theatre, Baltimore, has taken over the closed Astor theatre there and plans to reopen it soon for Negro patrons.

The appointment of *J. L. Myers* of San Francisco as the new sales representative in California for McQuay, Inc., Minneapolis manufacturers of heating and air conditioning, has been announced by *H. Blake Thomas,* vice-president in charge of sales for McQuay. Mr. Myers represented the Farr Company in

SINGLE-TRACK 3D SYSTEM

The single-track 3D projection attachment now being marketed by the Pola-Lite Company, New York, is explained by inventor Dr. Leon W. Wells (center) to Wilfred Dawson (left) and William Esperti, operators of the booth at the Roxy theatre in Detroit, where the system had its premiere with Universal-International's "The Creature from the Black Lagoon." Other theatres which have installed the system include the Fulton in Pittsburgh; Senate, Harrisburg, Pa.; Manos, Uniontown, Pa.; Commerce, Commerce, Tex.; Nicholas, Fairmont, Minn.; Durand, Durand, Wis.; and Queens, Wilmington, Del. The system was demonstrated last month to exhibitors in the Milwaukee and Chicago territories.

GRIGGS equipment company

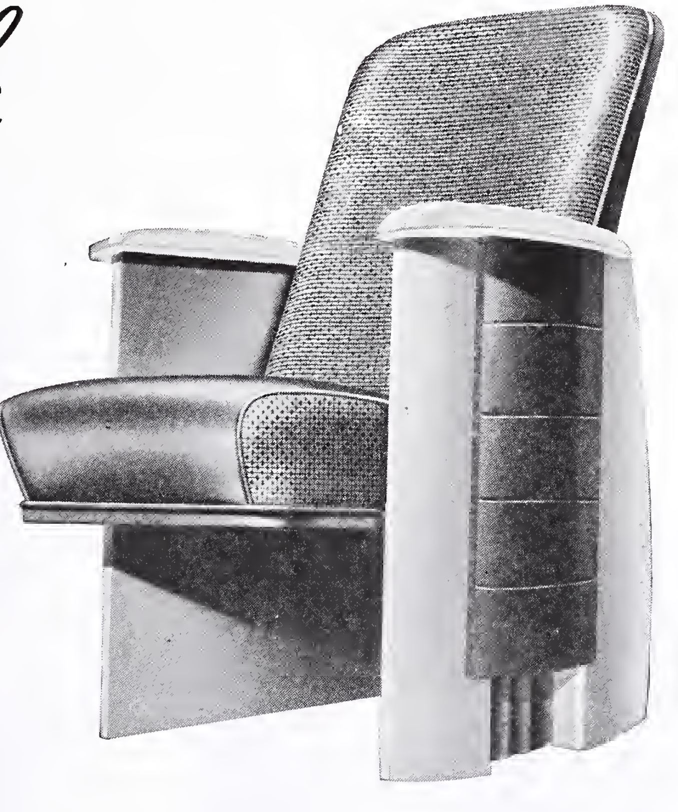
Announces . . .

the Purchase of the ORIGINAL

Push-Back

chair

from the
KROEHLER Manufacturing Company, Naperville, Illinois



Now! When you modernize your theatre . . . you'll be able to buy the original "Push-Back" Chair from Griggs, manufacturers of modern, auditorium seating.

And—for trained servicing of the more than 500,000 "Push-Back" Chairs already installed in theatres everywhere . . . contact Griggs. We will maintain a complete stock of parts, supplies, and upholstery materials to keep your "Push-Back" Chairs looking and operating at their best.

For information on "Push-Back" Chairs at this time, send inquiries direct to:

V. B. GRIGGS
President
GRIGGS Equipment Company

GRIGGS EQUIPMENT COMPANY

P. O. BOX 630 **BELTON, TEXAS**

northern California as a manufacturers' agent for several years.

E. S. Gregg, vice-president and general manager of Westrex Corporation, New York, left last month for Denmark to attend a conference of the corporation's subsidiary manager from Sweden, Egypt, Italy, Algeria, Spain, England, Belgium, Denmark and France. Following the conference Mr. Gregg planned to visit company offices and return to New York around the middle of May.

Sam Mellits has equipped his Dentonio theatre, Denton, Md., for CinemaScope.

Leonard Francoeur of Fall River, Mass., a former projectionist and manager for the Nathan Yamins circuit in that state, has taken over the lease on the Island theatre in Portsmouth, R. I.

William Fried has been named manager of the newly reopened Bugg theatre in suburban Chicago. The theatre is operated by a group of business men with stores in the vicinity of the theatre.

Kay Simmons, formerly night manager of the Astor theatre, Chicago, has been appointed manager of the Gold Coast theatre by owner *Jerry Gottleib.*

Considerable damage to the screen, speakers, junction boxes and other property at the Melody Cruise-in Drive-in near Springfield, Ohio, was recently caused by vandals. It resulted in a delayed opening for the drive-in this season.

Elmer DeWitt, city manager for the Mallers Brothers' circuit in Defiance, Ohio, was recently elected president of the local Lions Club in recognition of his public and community work.

Robert Williamson has been named manager of the Dade theatre, Miami, Fla., replacing *George West.*

•

AT EZELL DEMONSTRATION

D. J. White (left), president of the Magnasync Manufacturing Company, North Hollywood, Calif., and A. Leslie, Twentieth Century-Fox research executive, examine the Ezell speaker for drive-ins and Magnasync booth equipment used at a demonstration of the new three-speaker unit developed for in-car reproduction of CinemaScope's three-track sound system. The demonstration was held at the Buckner drive-in, Dallas, Tex., and attended by exhibitors from all parts of the country. The composite in-car speaker, developed by Claude Ezell Theatres, Dallas, has three 4-inch speakers housed in a fiberglas case with the units mounted in a curve to face the interior and centered on the width of the windshield. The case may be suspended from the rear view mirror or panel ledge by a thin cable.

William McGrath, formerly assistant city manager in Manchester, Conn., for Stanley Warner Theatres, has been promoted to city manager, replacing *William Brown,* who resigned.

William Daugherty has been transferred to the East Windsor drive-in in that Connecticut city from his post as manager of the Lockwood & Gordon Webb Playhouse.

Sol Karp, formerly with independent interests in Connecticut, has joined the Manchester Drive-in Theatre Corporation, Hartford, as manager of its Manchester drive-in at Bolton Notch, Conn.

Kenneth Winkelmeyer announced plans to reopen this month his theatre at Boonville, Mo., which was damaged by fire some time ago.

Refurbishing of his Fillmore theatre, Fillmore, Calif., is reported by *Gordon West.*

The Puente theatre, Puente, Calif., has been equipped with a new wide-screen and a larger stage, the latter to be used for "youth talent" programs which owner *Steve Chorak* plans to introduce.

J. Sletters, who recently took over operation of the Mondovi theatre at Mondovi, Wisc., has installed a new screen and snack bar and renovated the building's exterior.

Plans to enlarge the screen of the Bluemound drive-in at Milwaukee are reported by manager *Dick Grede.*

Jay Higgins, former exhibitor in Ansley, Nebr., has purchased the Rialto theatre at Arnold, Nebr., from *Ulysses A. Brown.*

Frank Pease, formerly manager of the World theatre in Philadelphia, has been appointed to that position at the New Broadway in the same city.

Edward Lachman, president of Lorraine Carbons, Inc., Boonton, N. J., returned recently from a four-week trip throughout the south, southwest and mid-central states, during which he met with Lorraine Carbon dealers to discuss the new large-cored "Orlux super-charged" carbons for wide-screen projection and talked with exhibitors in Texas, Louisiana, Mississippi, Arkansas, Tennessee. Missouri, Kansas, Nebraska, Iowa, Illinois, Michigan and Ohio. Mr. Lachman reports that exhibitors told him "business is holding its own" and in many situations is improving. They were particularly enthusiastic, he said, about the tax exemption on tickets of 50c or less and many of them told him they planned to spend this supplement to their revenue on refurbishing their theatres and installing new equipment, carpets and seats. "In fact," he said, "many exhibitors are still setting aside the equivalent to what the tax would amount to and are arranging with their supply dealers to install such equipment, including also anamorphic lenses and stereophonic sound, on a monthly payment equivalent to the tax savings." Mr. Lachman left New York April 22nd for a four-week trip to Europe, where he planned to visit film centers in Amsterdam, Paris, Rome, Barcelona and London, meeting with circuit heads and theatre owners for general discussions about the film industry. While in France Mr. Lachman plans to visit the home offices of Lorraine Carbons in Paris and the company's manufacturing plant in the northeast of France in de Pagny-sur-Moselle to discuss the wide-spread acceptance of the new Lorraine carbons.

"Where To Buy It"

MOTIOGRAPH DEALERS

CALIFORNIA
LOS ANGELES: **B. F. Shearer Company**
1964 S. Vermont Ave
SAN FRANCISCO: **B. F. Shearer Company**
243 Golden Gate Ave
COLORADO
DENVER: **Service Theatre Supply Co.**
2054 Broadway
GEORGIA
ATLANTA: **Wil-Kin Theatre Supply, Inc.**
150 Walton St., N. W
ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.**
1235 S. Wabash Ave.
INDIANA
INDIANAPOLIS: **Ger-Bar, Inc.**
442 N. Illinois St
IOWA
DES MOINES: **Des Moines Theatre Supply**
1121 High St
KENTUCKY
LOUISVILLE: **Falls City Theatre Equip.**
427 S. Third St
LOUISIANA
NEW ORLEANS: **Hodges Theatre Supply Co.**
1309 Cleveland Ave
MARYLAND
BALTIMORE: **J. F. Dusman Company**
12 E. 25th St
MASSACHUSETTS
BOSTON: **Major Theatre Equipment Corp.**
44 Winchester St
MICHIGAN
GRAND RAPIDS: **Ringold Theatre Equip.**
106 Michigan St., N. W
MINNESOTA
MINNEAPOLIS: **Frosch Theatre Supply Co.**
1111 Curie Ave.
MISSOURI
ST. LOUIS: **McCarty Theatre Supply Co.**
3330 Olive St.
KANSAS CITY: **Shreve Theatre Supply Co.**
217 W. 18th St.
NEW YORK
NEW YORK: **Joe Hornstein, Inc.**
639 Ninth Ave.
BUFFALO: **Perkins Theatre Supply Co.**
505 Pearl St
NORTH CAROLINA
CHARLOTTE: **Wil-Kin Theatre Supply**
229 S. Church St
OHIO
CLEVELAND: **Ohio Theatre Supply**
2108 Payne Ave
OKLAHOMA
OKLAHOMA CITY: **W. R. Howell**
12 S. Walker Ave.
OREGON
PORTLAND: **B. F. Shearer Company**
1947 N.W. Kearney
PENNSYLVANIA
PITTSBURGH: **Atlas Theatre Supply**
402 Miltenberger St
FORTY FORT: **Vincent M. Tate**
1620 Wyoming Ave
TENNESSEE
MEMPHIS: **Tri-State Theatre Supply**
320 S. Second St
TEXAS
DALLAS: **Modern Theatre Equipment**
1916 Jackson St
UTAH
SALT LAKE CITY: **Service Theatre Supply**
256 E. First So. St
WASHINGTON
SEATTLE: **B. F. Shearer Company**
2318 Second Ave
WEST VIRGINIA
CHARLESTON: **Charleston Theatre Supply**
506 Lee St
WISCONSIN
MILWAUKEE: **The Ray Smith Company**
710 W. State St

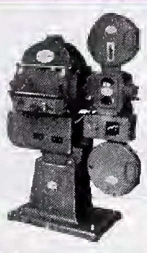
CANADA
CALGARY, ALB.: **Sharp's Theatre Supplies**
Film Exchange Bldg.
MONTREAL, QUE.: **Dominion Sound Equip.**
4040 St. Catherine St., W.
Perkins Electric Co.
1197 Phillips Place
TORONTO, ONT.: **General Theatre Supply Co.**
861 Bay St
VANCOUVER, B.C.: **Dominion Theatre Equip.**
847 Davie St.

Custom Luxury

IN PICTURE AND SOUND AT BUDGET PRICES

For List of Authorized Dealers See Opposite Page

"Craftsmen to the Theatre Since 1896"



PROJECTORS

CONTINUOUS-DUTY
MOTOR—GENERATORS

IN-CAR SPEAKERS

SOUND SYSTEMS

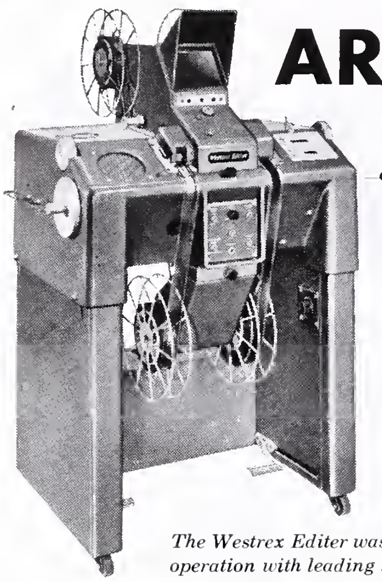
MOTIOGRAPH

4431 WEST LAKE STREET — CHICAGO 24, ILLINOIS

Westrex Corporation

honored by

THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



...FOR SCIENTIFIC AND TECHNICAL ACHIEVEMENT

The Academy's Scientific and Technical Award was presented to the Westrex Corporation for the design and construction of a new film editing machine (The Westrex Editer) at the 26th annual "Oscar" presentations held in Hollywood, March 25, 1954.

The Westrex Editer was designed and engineered by the Westrex Hollywood laboratories in cooperation with leading studios and is an advanced machine that meets every film editing need.

☆ ☆ ☆

...FOR EXCELLENCE OF SOUND RECORDING

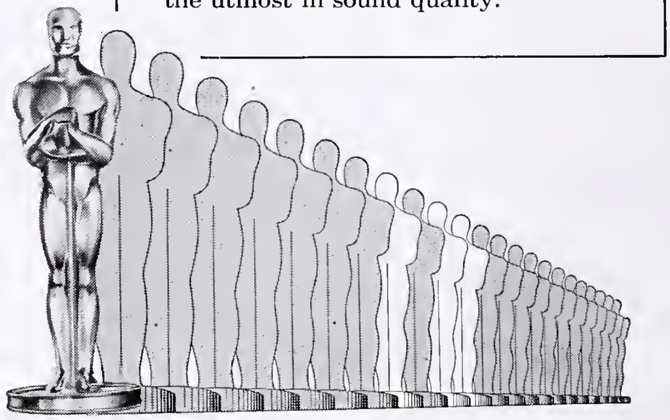
Westrex and Western Electric Recordings have won in 21 of the 24 years that the Academy has established an Award for Excellence of Sound.

More films are being recorded today on Westrex equipment than ever before. Studios throughout the world can depend on Westrex systems for photographic, magnetic, and stereophonic recording and re-recording to deliver the utmost in sound quality.

1953 OSCAR

For the best achievement in
sound recording by a studio sound department
won by The Sound Department of
Columbia Studios
for their Western Electric recorded film
"From Here to Eternity"

Producer	Buddy Adler
Director	Fred Zinnemann
Sound Director	John Livadary
Recording	**Western Electric**



Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

Westrex

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET. HOLLYWOOD 38. CAL.

FORMERLY
WESTERN ELECTRIC
EXPORT
CORPORATION

Better Theatres

for MAY 1954

GEORGE SCHUTZ, Editor

EDITORIAL INDEX:

Page

A SUMMARY OF WIDE-SCREEN TECHNIQUES 12

THE PRESENTATION OF VISTAVISION FILMS IN THE THEATRE, *by Loren L. Ryder* 13

NEW CARPETING CAN KEY A REFURBISHING PROGRAM 16

THE INSTALLATION AND OPERATION OF A PERSPECTA SOUND SYSTEM, *by N. H. Crowhurst* 21

ANAMORPHIC VERSUS CROPPING IN WIDE-SCREEN PROJECTION, *by Gio Gagliardi* 23

CINEMA THEATRE, SWIFT CURRENT, SASKATCHEWAN, CANADA, 468 SEATING CAPACITY 30

DRIVE-IN department:

DRIVE-IN INSURANCE NEEDS, *by Wilfred P. Smith* 32

BETTER PROJECTION department:

ADAPTING CINEMASCOPE TO VARIOUS FIELD CONDITIONS, *by Charles L. Fish* 35

BETTER REFRESHMENT MERCHANDISING department:

INTEGRATED SNACK BAR FACILITIES FOR SPEEDY AND PROFITABLE SERVICE 39

MERCHANDISE MART 42

BETTER REFRESHMENT MERCHANDISING BUYERS INDEX 47

THE BUYERS INDEX 51

ABOUT PRODUCTS 73

CINEMASCOPE FOR AN OMAHA DRIVE-IN 79

METHOD IN MANAGEMENT department:

A Dictionary of Maintenance (Part Four), *by Curtis Mees, Fifteenth Article of a Series on Motion Picture Theatre Management* 82

CHARLIE JONES SAYS: Faith That Survives Three Fires Deserves an Oscar .. 86

ABOUT PEOPLE OF THE THEATRE 6

Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market Guide Number, which appears in March, issued as Section Two of Motion Picture Herald.

* * *

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.
RAY GALLO, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOllywood 7-2145.
MIDWEST: Urben Farley & Company, 120 S. LaSalle Street, Chicago; FInancial 6-3074.

Growing Pains In the Head And the Pocket

YOU READ reports of exhibitors' conventions these days and the stories have a common theme: Exhibitors are confused! Was called on this morning by an out-of-town exhibitor. Boy, is he confused! Charlie Jones was confused, but a fire burned him out of business and now he is merely bewildered.

Confusion about what the technical fellows have devised isn't too hard to get rid of. Or is it? Anyway, an attempt to clear matters up a bit is made on the following page. But confusion as to what to do about it is something else again. Depends on the theatre, the location, the money available. Some things a fellow just has to decide for himself.

But let's all remember that television was the firecracker under the cushion which put this industry on its feet and started it off on this march of progress, and that TV itself is still growing both in its geographical coverage and in its competence as a medium of entertainment.

The industry has acquired confidence in its ability to meet that competition. That confidence should fuel, not water down, the effort.

●

Meeting the new demands in the area of projection and sound isn't made any simpler by the overall condition of theatres. Thousands are outmoded, even more of them grossly shabby. That state of affairs certainly bears heavily upon the problem of competing with entertainment witnessed from an easy chair near the dinner table.

Those conditions have been accumulating for many years, and we do not believe that anything on the screen, or any kind of screen, is going to make the public long ignore them. If anything, the "new look" of the performance will more and more emphasize the old look elsewhere. It is simply a case of the new suit with a shabby necktie and down-at-the-heel shoes. Nor is anything likely to come out of the technical movement to minimize the signifiance of comfort, which TV indeed has made more urgent than ever.

It is too bad that procrastination in dealing with deterioration and obsolescence has developed a problem of such dimensions to be faced when the art itself is requiring so much of the industry's resources. But there it is, not to be wished away. To an effective degree, theatre rehabilitation and modernization must be somehow superimposed on the technical program now underway. —G.S.

Wide-Screen Techniques

What You Need for What You Want

Methods now available briefly summarized especially to clarify equipment requirements

With the introduction of VistaVision (see opposite page) and Perspecta sound (page 21) among the "new techniques," the technical movement which began last year may have become even more confusing than it has been to many exhibitors trying to decide on a course of action immediately adapted to their particular operation. The following explanations of processes, and of terms applying to them, have been suggested by that possibility, and they have been kept as simple and concise as the special and restricted purpose advise.

APERTURE MASKING

Larger pictures than have characterized motion picture exhibition throughout most of its history have become adopted by the American industry in principle and are steadily supplanting former practice. Because of the nature of human vision, and the distribution of an audience in a theatre (to ignore the factor of structural obstruction), the increase should be greater in width than in height. This has brought about a change in recommended picture proportions—that is, in the *aspect ratio* of the screen image.

The projector aperture, as long standardized, has a relationship of width to height as 4 is to 3, or as 1.33 is to 1. A picture relatively wider than that, say, as 1.66 (width) is to 1 (height) can be projected by inserting an aperture plate with the height of the opening reduced to give those proportions. Similarly, other proportions can be effected in projection. Obviously, this method can cut off portions of heads and other material at the top and bottom of the photograph. However, American producers not employing anamorphic lenses are restricting the height of critical material to allow masking for proportions as large as 1.85-to-1, in some instances a little more (see, for example, adjoining article on VistaVision).

To widen the picture merely by masking the aperture, projection lenses of shorter focal length are necessary. This has always been necessary when a theatre has gone to a larger picture. With wide-screen presentation, only, or mostly, the increased width is used, with part of the height not projected.

This means that, even though the area (square footage) of the picture is similar, more light is required just as if the standard 1.33-to-1 film frame were projected to its full height, with the height of the screen image accordingly increased in standard proportion to the increase in picture width.

The need for more light may require use of larger carbons and more amperage. If existing lamps do not permit this, new ones are necessary. However, limitations of an existing carbon trim or lamp may be compensated for by installation of a metallic (specular) screen, which has from two to two and a half times the reflectance of a "white" (diffusive) screen.

A metallic screen is necessary for 3D pictures; it is needed for 2D product, however, only when sufficient light cannot be obtained from the arc alone with lamps available or preferred. (A very narrow theatre, of course, has always been able to use a metallic screen to advantage; on the other hand, a metallic screen introduces difficulties in a wide auditorium, and these are aggravated when the picture is relatively wide.)

It is to be noted that VistaVision pictures will be offered in prints which, like those of other producers (except those making all product by an anamorphic method), can be projected merely by aperture masking and use of projection lenses of focal length necessary to give a picture of desired width.

ANAMORPHIC WIDE-SCREEN:

This an optical rather than a mechanical method of widening the picture. CinemaScope is an example. Paramount has also announced its intention to provide anamorphic, or squeeze, prints of VistaVision productions. In each case, the area photographed is compressed (objects made narrower than normal) in producing the film frame, and in projection it is expanded in the same amount by means of lenses in front of the projection lenses acting in reverse of the lenses used in photographing or printing.

CinemaScope employs anamorphic lenses in photography as well as projection. VistaVision will employ anamorphic lenses only in printing (thus there will be two types of VistaVision prints.

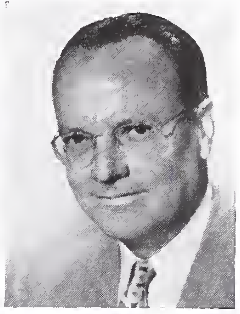
CinemaScope anamorphic projection lenses differ from those for which VistaVision squeeze prints will be made. CinemaScope lenses cannot be used to project VistaVision squeeze prints.

On the other hand, VistaVision will employ Tushinsky prismatic lenses in making squeeze prints, and complementary Tushinsky anamorphic lenses will be needed to project them, and these lenses are adjustable for projection of CinemaScope prints.

Since the anamorphic method of wide-screen presentation uses all of the light available at the projector aperture, (and also because of other factors that may apply) it does not require as much light output at the arc as the aperture-masking method for a picture of equal width. The gain is placed at about 40%.

(In next issue: ***SOUND TECHNIQUES****)*

The Presentation of VistaVision *Films* in the Theatre



Requirements and recommendations for the exhibition of pictures produced in the new Paramount wide-screen process (which was impressively demonstrated in its non-anamorphic application at Radio City Music Hall on April 27th), explained here with respect to all forms in the second of a series of three articles which began in Better Theatres for April.

By LOREN L. RYDER

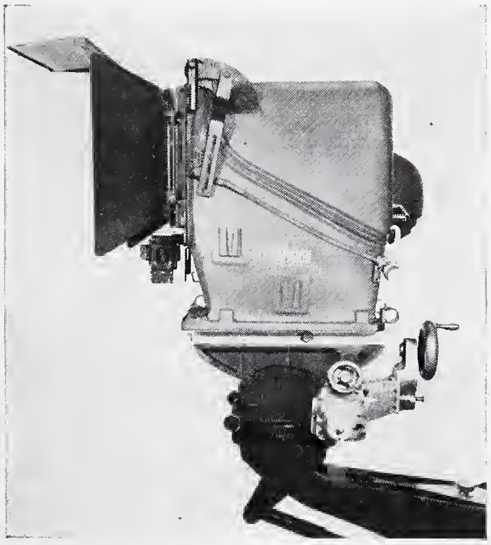
Head of Paramount Pictures Engineering and Recording

In the preceding article, VistaVision was described as to the production technique and the manner in which release printing and release distribution films are prepared. In this article is discussed the *presentation of VistaVision films* in the theatre.

VistaVision *standard* prints can be projected in any theatre in the world with an improvement in picture quality. Further, the viewing will be better than heretofore [with regular Academy standard prints] from the front and side seats. If the theatre is to take full advantage of the improved quality of the VistaVision print, the theatre must have *good projection equipment* and a *large seamless screen.*

Motion picture studios expend hundreds of thousands of dollars in a meticulous effort to deliver the best possible technical quality along with good entertainment. The theatres should accept their responsibility and make an equal effort in their exhibition.

We can understand how, over a period of years, the *picture* quality and the *projection* quality have been on a par, and improvements in projection equipment were not always apparent. We have now arrived at a turning point, where the product has been markedly improved; if the theatres are to gain the advantage of this improvement, they must have good equipment.



The new VistaVision blimp (side view) especially made to house horizontal camera and film magazines.

SCREEN DIMENSIONS

When Paramount introduced the large screen to the motion picture industry prior to, and during, the release of "Shane," Paramount recommended that the theatres install the largest feasible screen, both as to *height* and as to *width.* This recommendation still stands. Every theatre should install the largest possible screen, in *both* height and width. As a further recommendation in this regard, it is our belief that in the very large theatres they should install screens capable of accepting the aspect ratio of 1.85/1, unless sightlines for seats at the back of the main floor are limited by a low-hanging balcony.

In this case, the theatre may elect to install a screen in the ratio of 2/1. This is the only limitation that should force the theatre into an aspect ratio as high as 2/1.

In theatres where the screen width is limited to under 30 feet, and where there is adequate height, we recommend a screen aspect ratio of 1.66/1, reducing the height only when it is found necessary for good viewing.

One of the objectives of VistaVision is to *fill the screen.* VistaVision is a flexible system and allows adequate latitude for graphs we have named specific aspect ratios. However, *theatres should vary from these defined ratios as required to fill the screen.* filling the screen. In the preceding para-

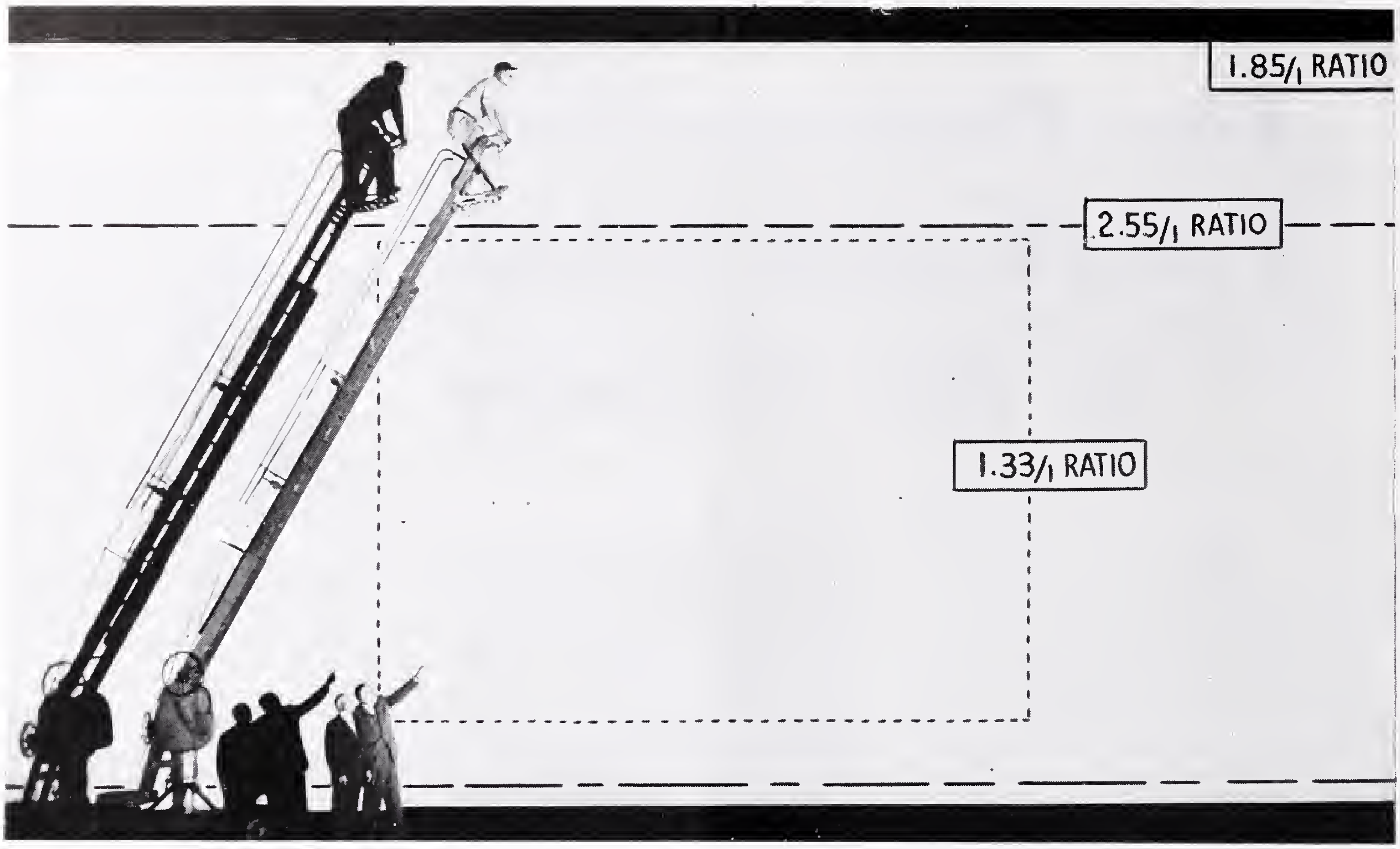
We realize that it is impossible to lay down fixed recommendations applicable to all theatres. We are, however, setting down some general principles and recommendations which can be used as a guide.

With respect to picture size, in the past the most acceptable picture quality has been at a distance from the screen between two and five times the screen width. As an example, with a screen 25 feet wide, this has been from 50 to 125 feet from the screen. On the basis of the same old picture quality, if the screen width were increased to 50 feet, the most acceptable picture quality would be between 100 and 250 feet from the screen.

This reaches beyond the back wall in most theatres. If people are seated closer, they see film grain and the picture is fuzzy and tiring to the eyes. This applies to both straight and anamorphic projection of all previous pictures.

VistaVision pictures, starting with "White Christmas," can be viewed with ease and comfort from one-half to eight times screen width. With VistaVision on a screen 50 feet wide, the seating will be *acceptable* down to 25 feet from the screen, and will be *very satisfactory* at 38 feet from the screen. This is the answer to front seating.

Side seating is also improved by the better definition and relative freedom from film



Y. Frank Freeman, Paramount studio head, pointing out to Adolph Zukor, board chairman, recommended VistaVision aspect ratio (top) as compared on a screen with CinemaScope and standard ratios.

grain which is accomplished by the VistaVision process.

There is also another "rule of thumb" method for determining best screen width—namely, "the best screen width should *not be more* than one-third the distance from the screen to the *center* of seating; and the screen width should not be *less* than one-sixth the distance from the screen to the back of the auditorium. The center of seating in most balcony theatres is about three-fourths the distance from the screen to the back row of [main floor] seats."

With the new Paramount process this rule can be changed to:

The screen width can be increased to one-half the distance from the screen to the center of seating.

As an example, if a theatre is 100 feet deep, the best viewing will be on a screen 38 feet wide. (The previous width for the old pictures would be 25 feet.)

As another example, if a screen 50 feet wide is installed in a theatre 100 feet deep, the screen will be too wide and viewing will be uncomfortable unless seats are moved back to at least 25 feet, and preferably 38 feet, from the screen.

SCREEN HEIGHT

With respect to screen height, Paramount has made a series of tests which indicate that the same scene always looks better, and the actors can always be brought closer to the audience, as the height of the screen is increased with respect to width up to the ratio of 1.85/1 for large screens, and 1.66/1 for smaller screens. This is in keeping with the recommendation made earlier in this discussion.

Screen height, the same as screen width, is usually limited by the proscenium. However, screen height may also be limited in balcony houses by the maximum height that can be seen from the back row of the main floor, where sightlines are eclipsed by the overhang of the balcony.

SCREEN RADIUS AND SURFACE

We recommend curving metallic screens with a radius equal to the projection throw or in long narrow houses this radius may be increased to 1¼ or 1½ times projection throw. We also recommend tilting the screen back slightly at the top in theatres that have very high projection angles. The angle of tilt should not be over 1/3 the projection angle, and the writer is opposed to tilting the screen over 5 degrees.

There is a tendency on the part of theatre men to select a metallized screen that has a uniform distribution across the house. Such a screen gives an inferior picture at the center of seating and seldom improves the side seats.

For large houses, we recommend purchasing a metallized *seamless* screen that has a light gain of two and one-half to one. A screen of this type will give much better viewing to the important and largest number of seats, and it will provide satisfactory light distribution throughout the theatre.

In smaller theatres, seamless white screens can be used if adequate projection light is available.

All theatre screens should be *seamless.* If the screen already installed has bad seams, it should be replaced.

One look at a good seamless screen, as compared to a screen with seams, is all that is necessary to convince anyone that a screen with bad seams should never be used. Please do not be misled by the word "seamless." The screen should be seamless, not just *called* seamless.

In studies made by Paramount, we find that seams become more apparent with time. Part of the trouble is no doubt due to an accumulation of dirt at the seams, and microscopic examinations also indicate that stretching at the seams deforms the screen surface in the adjoining area.

PROJECTION LENSES AND APERTURE PLATES

After the best screen size has been established high quality standard lenses of proper focal length should be obtained so as to gain the correct width of picture on

(*Continued on page* 80)

ACCLAIM DRIVE-IN INSTALLATION OF Strong LAMPS FOR CINEMASCOPE

DRIVE-IN CHAIN ADOPTS SUPER "135" AND MIGHTY "90" LAMPS FOR 18 THEATRES

Delegates to Variety Club International Convention
Witness CinemaScope Demonstration at 600-Car
Buckner Drive-In, Dallas.

Lamps burning at 97 amperes project a picture 218 feet to a flat, white painted, spun glass screen, 80 feet by 32 feet. . . .

The Buckner is but one of the 18 Claude Ezell & Associates drive-in theatres to install, through Hardin Theatre Supply, wide screens and Strong lamps for CinemaScope presentation.

They Are

AUSTIN - - - - - - - -	Chief Burnett
BEAUMONT - - - - -	Circle
CORPUS CHRISTI - -	Gulf
DALLAS - - - - - - -	Northwest Hi-Way Buckner
FORT WORTH - - - -	Jacksboro Belknap Bowie Mansfield Road
HOUSTON - - - - - -	Hempstead Irvington Road South Main Pasadena Winkler
PORT ARTHUR - - - -	Gulf
SAN ANTONIO - - -	Trail
WACO - - - - - - - -	Circle

Send today for full details on Strong Super "135" and Mighty "90" projection arc lamps.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

1 CITY PARK AVENUE **TOLEDO 2, OHIO**

Please send free literature on Strong Super "135" and Mighty "90" projection lamps.

NAME ....

THEATRE ....

STREET ....

CITY & STATE...

First Aid for the Outmoded/Shabby Theatre!

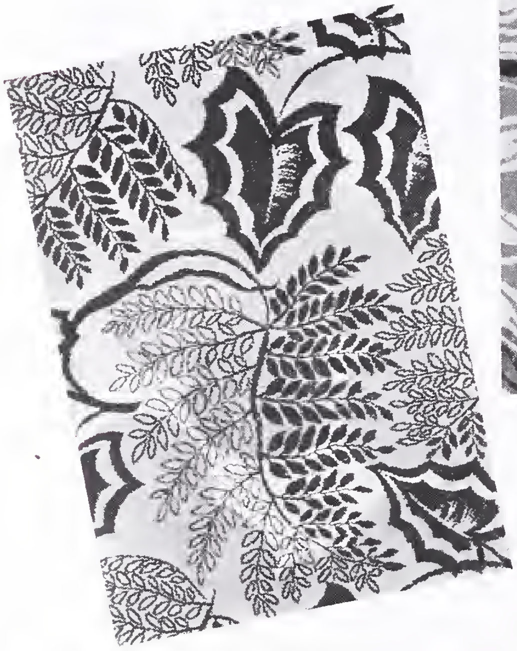
New Carpeting Can Key a Refurbishing Program

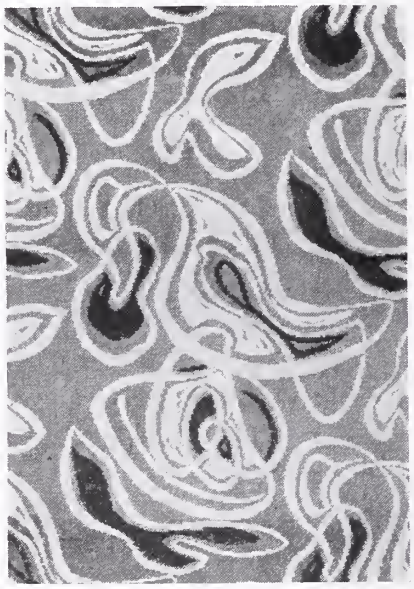
Fresh beauty on the floor effects a quick noticeable change — and here are modern fabrics for the purpose.

THEATRES THAT have long been out of style, and that have been growing increasingly shabby, present the more of a problem now because of expenditures required to re-equip for the new and developing technical advances; yet such conditions are recognized as quite as much of a burden in the effort to recaptivate the public as those which have inspired the current pursuit of a finer screen performance.

Under these circumstances, modernization in many, probably in most instances, is most feasibly considered as a long-term project, to be started with changes which can create an immediate effect according to the particular conditions of each theatre. Less urgent revisions could then follow in a program set up at the outset, as de-

In the all-wool Crestmont quality of Alexander Smith below, a stylized foliage design is employed with leaf fronds in black and shadow tones of grey on a background of Coral red (No. 364/913). Two other patterns in the Alexander Smith Crestmont quality are shown at right and below.

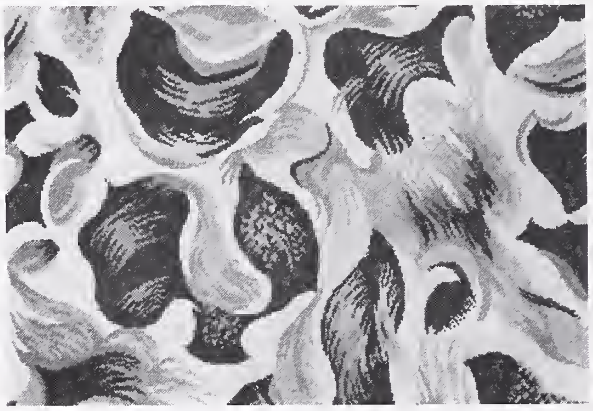


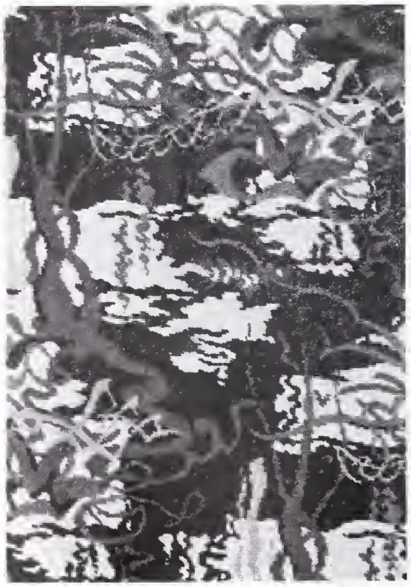


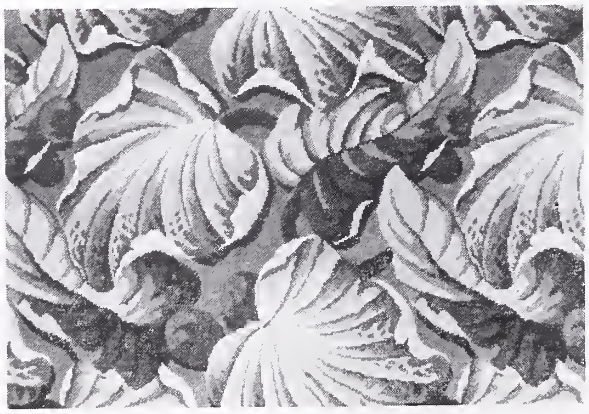
A free form Crestmont design above with a background of dark grey for sweeping lines of Coral, light grey and black (364/305).

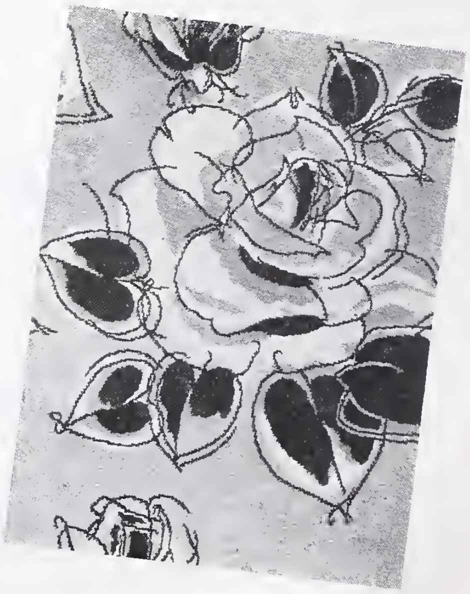
•

The abstract design in the Alexander Smith Crestmont at right features a monochromatic design of greys.









Three other Alexander Smith patterns: left, an all-wool Wilshire with the multi-color effect in blue, red, gold and beige on a black background (368/001); above, a Crestwood blend of wool and viscose (345/496); and right, an all-wool Byron Wilton in teal blue, outlined in black on Cocoa.

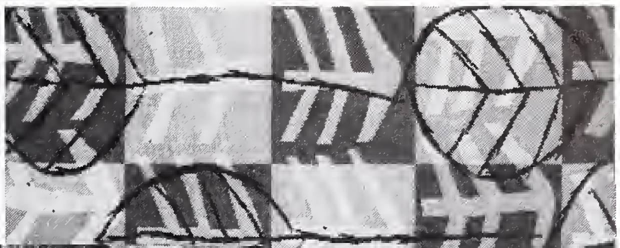
termined by a survey of the theatre.

One of the points of most immediate effect is the floor. And it is here, as Ben Schlanger, the architect, pointed out in the March issue, that shabbiness is generally encountered. Discolored, dulled, threadbare carpeting is conspicuous, since the floor always is a studied object of view to the patron passing through foyer areas.

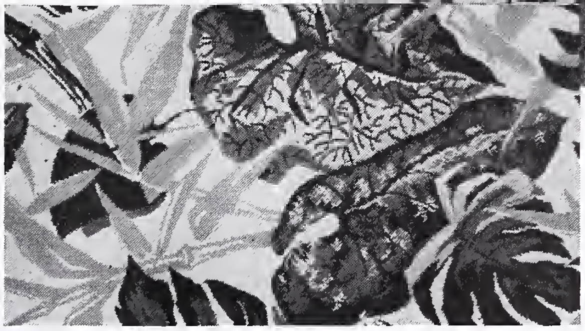
For that very reason, brilliant new fabrics on the floor, in patterns of modern decor, promptly introduce a fresh note of decoration that dominates the area. At the same time, it supplies a color scheme with which to key the rest of the decorative treatment, whether it is carried out at once or is deferred.

The newest trends in carpet patterns generally emphasize ideas of furnishing which can create a striking change in many theatres. Public places like theatres used to lay their floors in a formal manner.

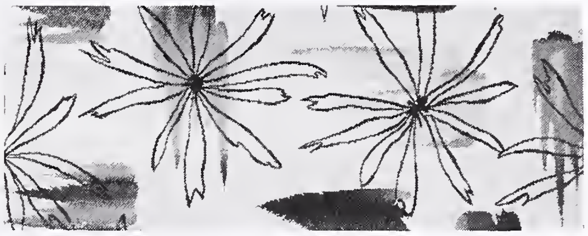
Carpeting today is not so pretentious; contract fabrics, in fact, have styling typical of domestic grades, as the accompanying swatch reproductions show. It is for this reason the more potentially effective as a quick change for a theatre to the taste and practice of today.



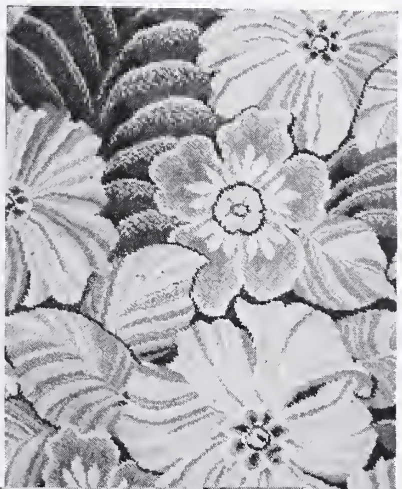
The Hartford-Saxony pattern of Bigelow-Sanford at right has two color schemes: light and moss green squares with leaf of dark brown or light and dark grey squares with dark brown leaf outline. (No. 44211-45)

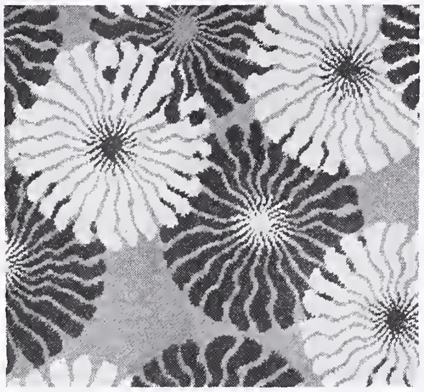


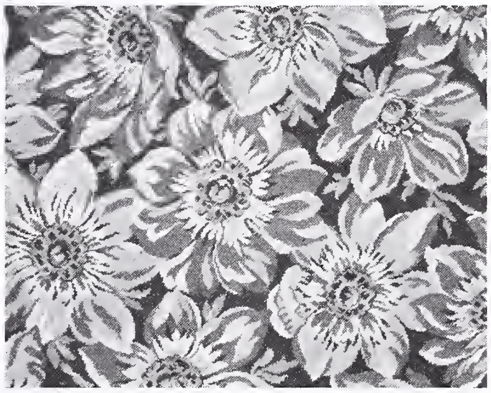
The Bigelow-Sanford leaf pattern at left comes on a natural background with yellow and moss greens and grey; or on a sky blue field with coral and cedars. (No. 44201-27)



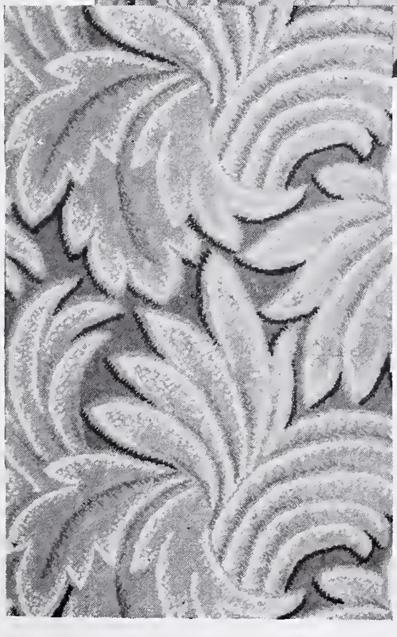
Another Bigelow-Sanford pattern, the skeletonized daisy at left comes in a dry brush effect of yellow greens on a natural field with a flower in deep brown; or a deep brown field with dry brush effect in greys outlined by a light gold skeletal form.

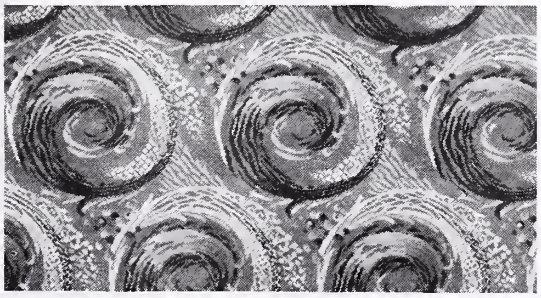


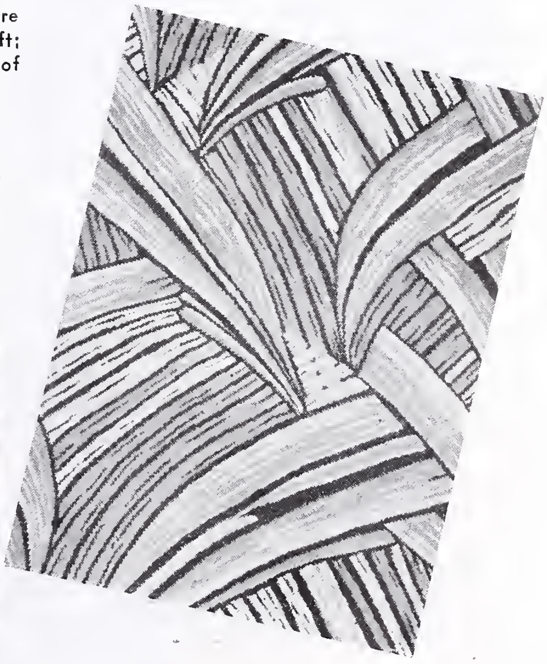




Current Wiltons in the Mohawk line of theatre carpeting include Saxony (MS 109) at left; Braeside (BR 15) above; and the poppy type of floral at right above.

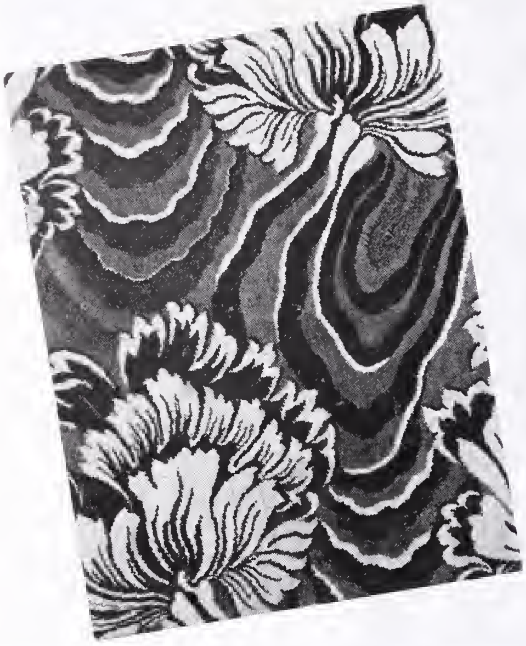


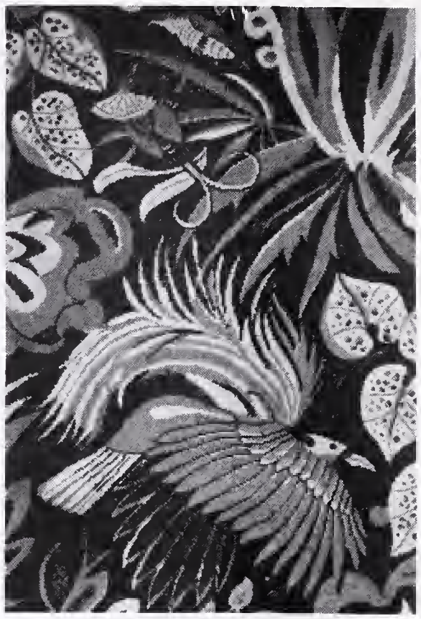


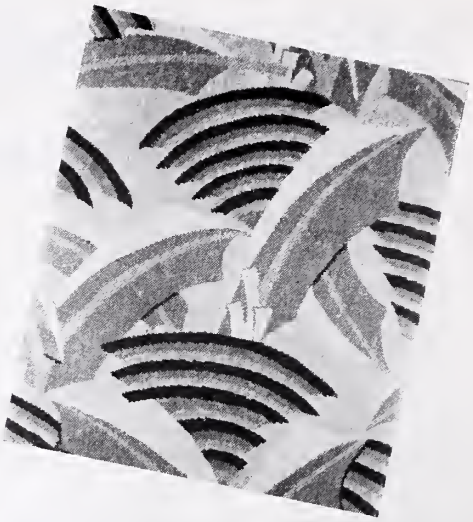


Other patterns in the Mohawk line of Wiltons are the modern leaf abstract at left called Braeside (BR 15); the modern swirl below, Saratoga (SA 34); and the large modern basket weave effect at right. Each quality in the Mohawk line is made in a variety of patterns and colors.

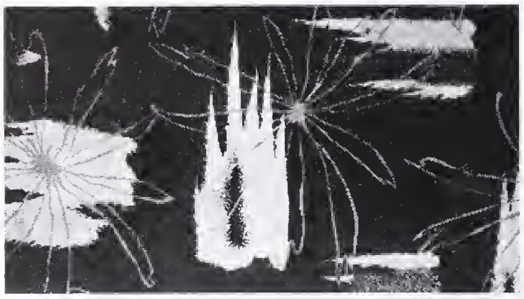
NEW CARPETING CAN KEY A REFURBISHING PROGRAM: continued

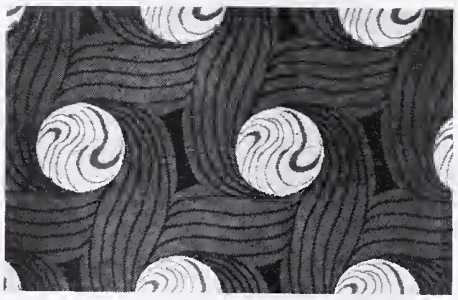




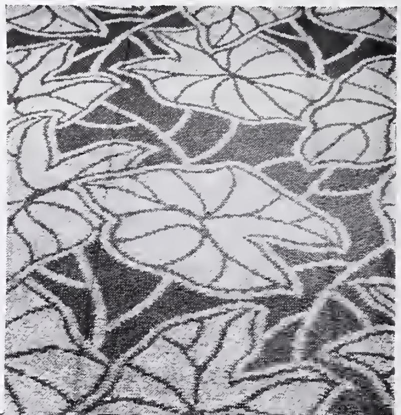


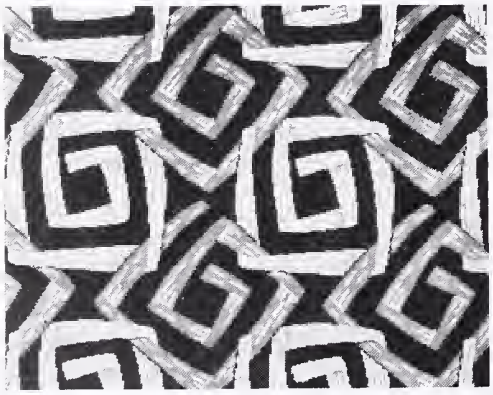
New patterns from RCA's line of Leedom-loomed carpets. At far left a floral design (Citation, 13594); center, Birds of Paradise (Citation, 8607); above, lush foliage (Top Performer, 4635); below, left, an abstract design (Citation, 13590); and next, a swirl treatment.

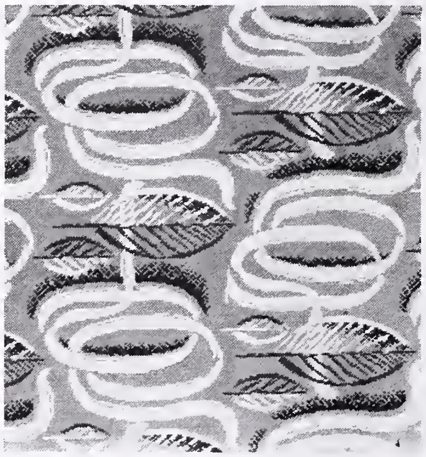


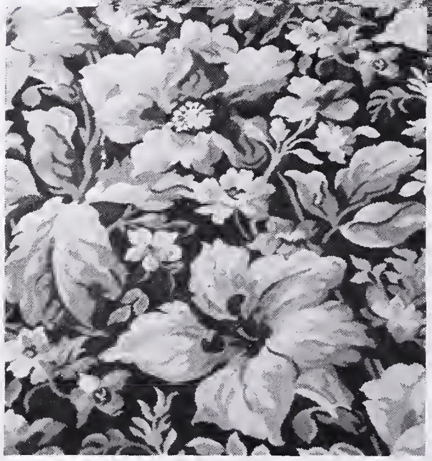


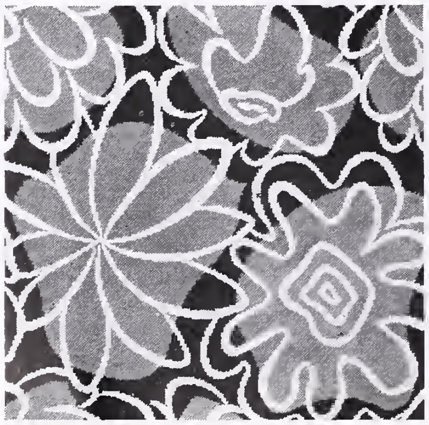
* * *

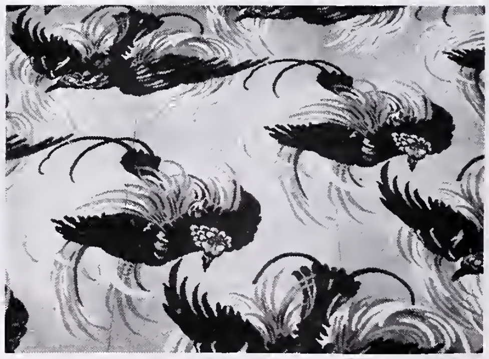










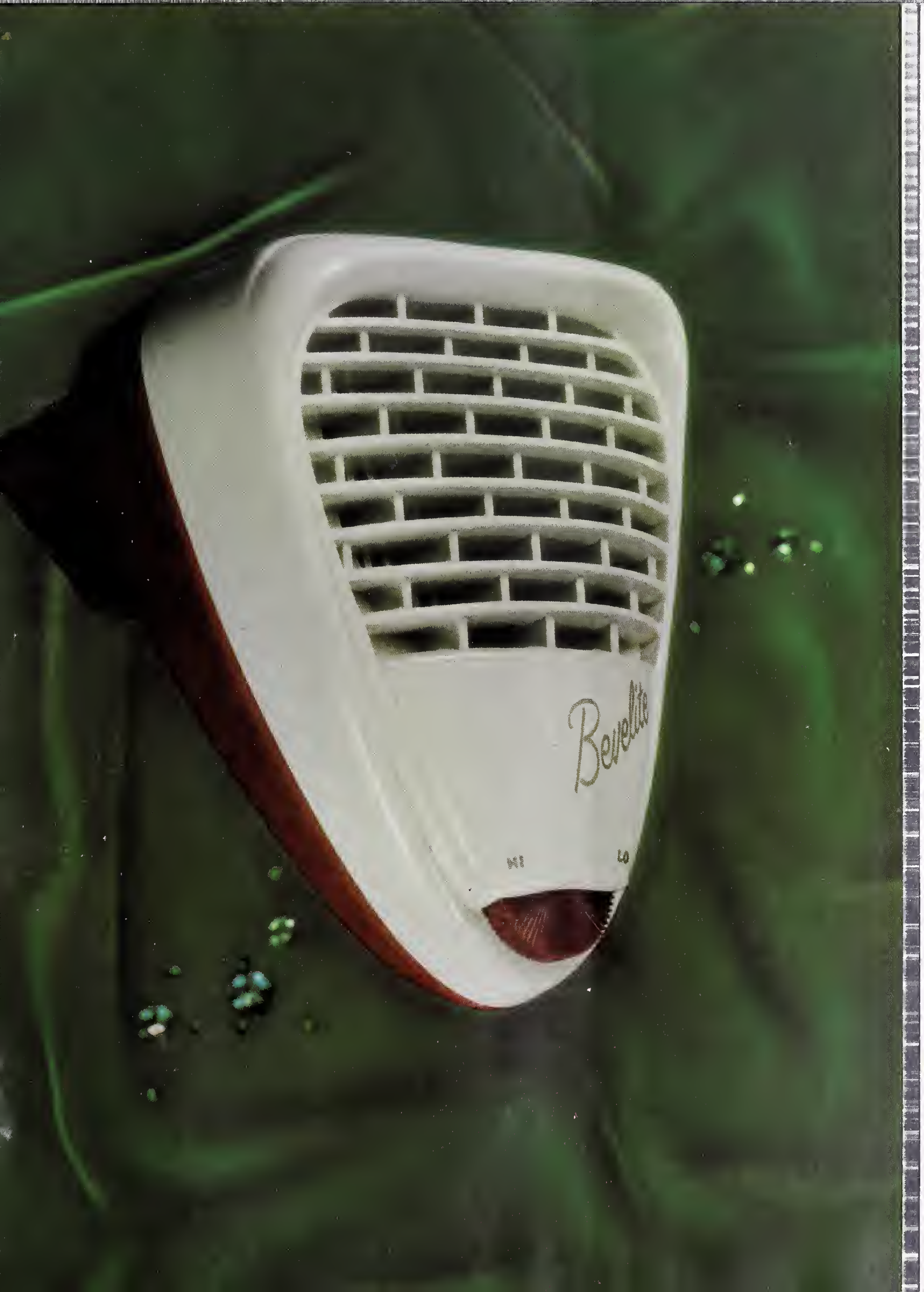


Both modern and traditional patterns are featured in these six Gulistan Wiltons of the A. & M. Karagheusian line. In the modern spirit are the gay contract pattern at left above; the cluster pattern for an intimate atmosphere at left; and the rounded design above for a small theatre's lobby or lounge. The pattern at top right is called the Caladium Leaf and is designed to blend with various types of theatre decor, both modern and traditional. Below it is the Morning Glory for a "homey" atmosphere; and at right is the Birds of Paradise for a rich theatre interior.

You can **hear** the difference with…

Bevelite

new 4″ jewel-tone speaker!



The new Bevelite jewel-tone speaker has a full 4″ cone designed to give maximum quality, full range sound at all levels. The fool-proof volume control is easily operated but cannot be twisted or pulled off. Speaker, volume control and case are all securely locked together to form a rugged, durable unit ready for years of trouble-free service. There's no better drive-in speaker than the jewel-tone Bevelite…you can hear the difference.

amazing low price

$5.95 each

Manufactured by
THEATRE SPECIALTIES, INC.
1615 Cordova Street
Los Angeles, California

AN UNCONDITIONAL GUARANTEE ★

from

RAYTONE

The NEW HI-LUX SCREEN HAS REACHED A STATE OF PERFECTION THAT WILL MEET THE MOST EXACTING PROJECTION REQUIREMENTS

1. **SEAMLESS CONSTRUCTION**
   No seams to mar the perfection of outdoor scenes and detract from the dramatic impact of a story.
2. **UNIFORMITY OF SURFACE**
   No shadings, streaks or blotches.
3. **SHARP DEFINITION**
   No graininess or pattern to "soften" the picture or make it fuzzy. The image will be sharp and clear as intended.
4. **EVEN DISTRIBUTION TO ALL USEFUL ANGLES . . .**
   Will return the maximum light to the greatest number of desirable seats in any auditorium. Now in use in many of the largest theatres in the world.
5. **TEAR-PROOF CONSTRUCTION**

★ *We back these claims with a money-back guarantee and you, Mr. Exhibitor, are the judge!*

RAYTONE SCREEN CORP.

165 CLERMONT AVENUE
BROOKLYN 5, NEW YORK

The Installation and Operation of a Perspecta Sound System

Equipment for three-channel reproduction from one optical track, described by N. H. CROWHURST

THE PERSPECTA sound system uses a single optical track of any existing variety, and superimposes on the existing sound recording a series of control frequencies that determine the relative sound level distributed to three sound channels in a theatre. This means that the sound in the theatre may be produced by a combination of any desired different levels through a three-channel theatre system, the exact combination predetermined by "information" on the film.

N. H. Crowhurst

Stereophonic sound relies on two components for its desired effect:

(A) *The fact that the sound from different directions differs in intensity.*

(B) *The fact that it also differs in phase or time lag.*

The latter effect, for theatre applications, seems to have been rather overplayed in discussions of stereophonic sound to date. A little thought will show that in any given installation it will be possible for only a very few seats in the center of an auditorium to receive the various channels in exactly their correct time relationship. As the listener moves from this position, the deviation from true stereophonic sound reception becomes progressively greater.

It might be possible to achieve something approaching true stereophonic in a relatively small studio, where all the audience occupies a space representing a small *time difference at the rate of speed at which sound travels;* but in the average theatre this cannot be true. So it is logical to find that better general stereophonic effects can be obtained for the entire audience of a theatre by concentrating more on the *difference of intensities* [volume] from the various channels, and reducing the reliance on *time* difference.

The next point that has been raised in comparing systems, concerns the importance of difference in subject material from the various channels. For example, if an orchestra is presented on the screen, the classic idea of stereophonic sound is that the ears of the audience should be able to locate each instrument or group of instruments by the apparent direction sensed by the ears. Careful analysis of the manner of listening shows, however, that we are not conscious *simultaneously* of all the different directions of various sources. By concentration on a particular source at any one instant, we may locate *that* source while still conscious of the *remaining* body of sound somewhere in the background. By skillful presentation with Perspecta sound, the position of the apparent source of total sound can be located at the point where the *picture* concentrates the audience's interest for the moment, and no one is conscious of the fact that the *rest* of the sound, in the background, actually moves along with the particular prominent feature of sound to which his attention is pictorially directed.

If the strings are brought into prominence, while other instruments are still playing quietly, the audience's attention is directed to the strings, either by the

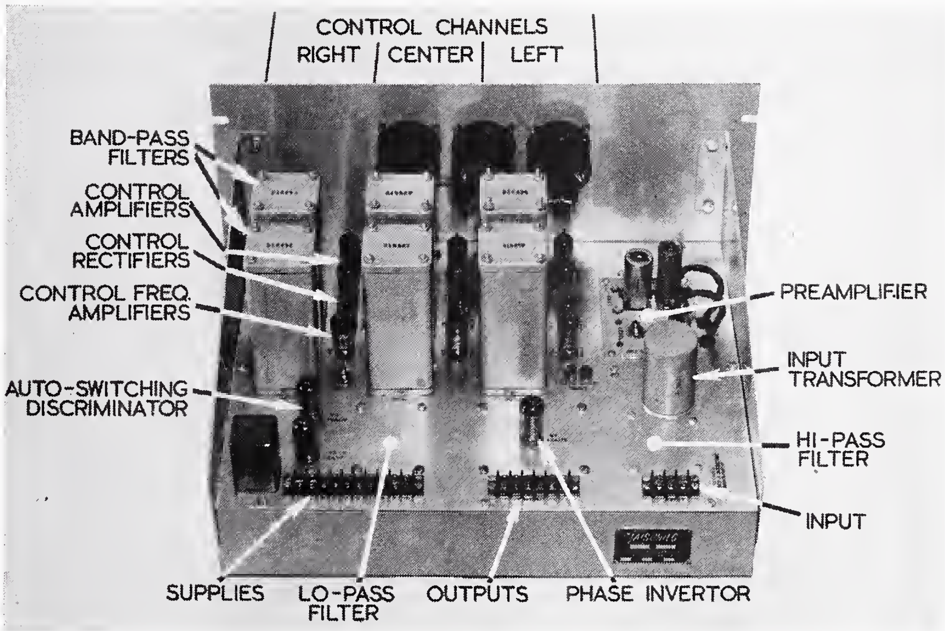


FIGURE 1: Photo of the Perspecta Integrator with the cover off and elements labeled.

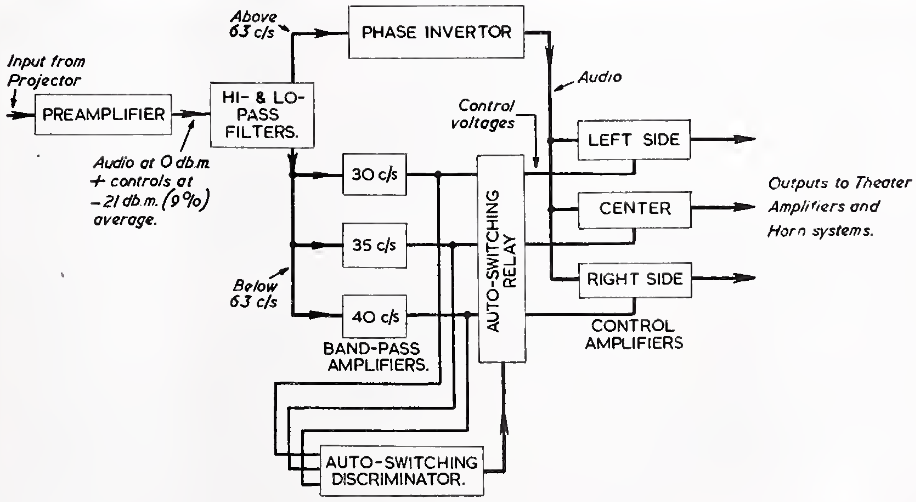


FIGURE 2: Diagram of the wiring scheme for the Perspecta Integrator.

orchestra conductor or by the camera presentation, and at the same time Perspecta control can emphasize the sound in the position on the screen occupied by the strings. The presence of *other* instruments in the composite sound will be noticed, but it will not be effectively observed that *their* sound has moved to the same location as the sound of the strings. Maybe this effect has to be experienced to be believed, but it certainly happens.

With dialogue superimposed on a musical background, the same observations are true. The positioning of the speech source is directed in accordance with the dialogue and pictorial composition, and the fact that the low-level musical background moves along with the speech is so obscured by the emphasis on other elements of the scene that it is not effectively observed.

Panel of the Perspecta Integrator and the power supply.

DESCRIBING THE INTEGRATOR

The heart of the Perspecta sound system is a special unit called an *Integrator,* which accepts the sound input from the projector optical soundhead and, first of all, splits the audio spectrum [the complete recording] into two pieces: the *true audio,* from 63 cycles upwards; and the *control frequencies,* all of which are below 63 cycles.

The *control* frequencies are then further divided by a set of band-pass filters, by each of which control voltage is derived. This voltage is applied to each of the individual control amplifiers feeding the three theatre channels; thus the *control frequencies* present on the Perspecta sound track control accurately the distribution of sound to the theatre three channel system in accordance with the directions applied in the final stage of mixing the original soundtrack.

The Perspecta Sound Integrator also includes a feature which automatically changes over from *monophonic,* in which the sound is fed to the center channel only when a film with a regular optical track (without Perspecta control frequencies, for conventional one-channel reproduction only) is projected, to three-channel reproduction of a Perspecta track. This is achieved by "sampling" the outputs from the three control frequency amplifiers and passing the combination of all frequencies through a special auto-switching discriminator circuit (*see Figures* 1 *and* 2) designed to detect the characteristic difference between the *control frequencies* and any unwanted frequencies that may have got on the track as rumble or noise-reduction effects.

The only equipment required for Perspecta sound (besides the three power amplifiers and three horn systems that are necessary for any stereophonic presentation) is the Integrator. No special equipment is necessary for attachment to the projector, like a special soundhead. How the Integrator is wired into an existing one-channel or stereophonic sound system is shown in *Figures* 3 *and* 4. The Integrator is a comparatively inexpensive unit, this having been one of the requirements laid down in its fundamental design, because the purpose in designing Perspecta sound has been to make it available to the widest possible field.

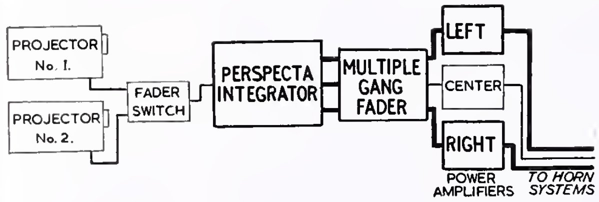
The unit has been made extremely versatile so that it can accommodate the large variety of theatre systems installed in different parts of the world. The front end of the Integrator is arranged to accept any level and input impedance that may be available in individual installations by a simple input strapping arrangement which accommodates levels from minus-60 decibels up to zero. The Integrator output comes at 0 db across 600 ohms and may be balanced or unbalanced as required, simply by method of connection, so that it is readily hooked up to whatever three-channel amplifiers are available. The power supply unit provided for the Integrator also includes provision for four independently controlled photocell voltages, enabling the unit to be used also for aligning the outputs of up to four projectors (*see Figure* 5).

In operation Perspecta sound again is simple. It is entirely compatible with all existing soundtracks and no complicated switching is required to change over from a film employing a regular soundtrack to one employing Perspecta sound. The automatic switching circuit of the Integrator takes care of this automatically.

Calibration of the Integrator ready for presentation is achieved simply by means of a calibration reel with a sequence of adjustments clearly outlined in the instruction manual. These adjustments are extremely easy to perform, and once set up they will require little further attention unless changes are made later in the installation.

Maintenance of the unit is also quite elementary, because the circuit has been simplified down to an absolute minimum. There are no superfluous components pro-

(*Continued on page* 34)



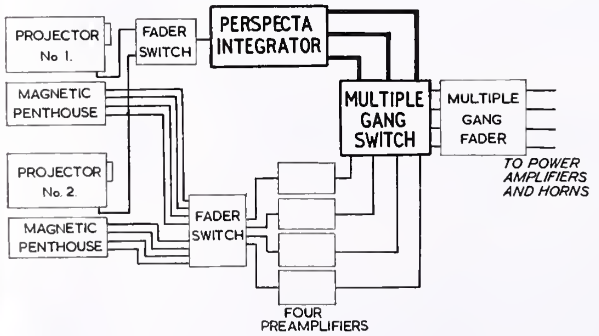
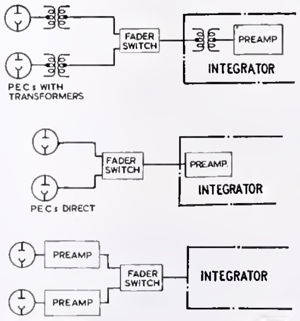


FIGURE 3 (at left top) shows how Perspecta sound is added to a theatre previously equipped only for conventional optical sound and FIGURE 4 (left below) how it is introduced into one equipped for multiple-track magnetic stereophonic sound. FIGURE 5 (below) shows the input arrangements of the integrator.



Anamorphic versus Cropping in Wide-Screen Projection

Wide-screen came first as simple aperture-masking with short focal length objective lenses. Then CinemaScope introduced the compression-expansion method. Now comes VistaVision, employing both. This article compares basic factors in applying each.

By **GIO GAGLIARDI**

A LITTLE MORE than six months ago, CinemaScope was unveiled to the public, endowing the screen with new possibilities of drama, music and spectacle. Since then, many of us have been putting on the pressure to make installations for this process.

Now Paramount has adopted in VistaVision yet another method of increasing the size and relative width of the picture. Making its debut in the fall, VistaVision will allow a choice of picture aspect ratios, including the old standard, and further choice of reproducing a single optical track conventionally through one speaker system, or through a setup of three; while also offering the option of an anamorphic print employing a technique of compression-expansion fundamentally different from that of CinemaScope.

No matter how much some motion picture engineers like to see various methods developed and put to the test to determine eventually what is best, the average exhibitor and his staff, including his technical people who have to cope with the practical problems of equipment selection, installation and operation, find themselves sometimes longing for the "good (?) old days" when the film business was simpler. We know, of course, there would be nothing really gained by that now. But the pursuit of technical progress has arrived at a stage at which it should be of good purpose to examine what has been brought forth so far.

First of all let us consider the picture as it is presented on the screen. We are all familiar with the picture sizes and the old aspect ratio of approximately *four* wide by *three* high. During the silent and the disk sound days this was exactly true. But when sound on disk was abandoned, and the optical film track became standard, a universal positive picture film frame .903″ wide by .612″ high was adopted.

With this picture frame size it was possible to use a projector aperture plate with an aperture size of .825″ wide by .600″ high. This has been standard for many years. With this projection aperture, a picture could be projected on the screen having an aspect ratio of *four* wide to *three* high, or 1.33/1 even when it might have been necessary to remove a keystone effect with vertical picture masking.

About a year ago, in an effort to create a significant change in the appearance of the *picture* in the indoor theatre, a movement to enlarge and widen the screen image began. Paramount gave this desire great impetus by urging the showing of "Shane" with large picture sizes; and in order to prevent exaggerated heights, they filmed this picture for safe projection at an aspect ratio of 1.66/1.

Now since the *width of the film frame* could not be enlarged without changing the 35mm film stock, it was evident that the *width* of the projection aperture must remain at .825″, and that the *height* of

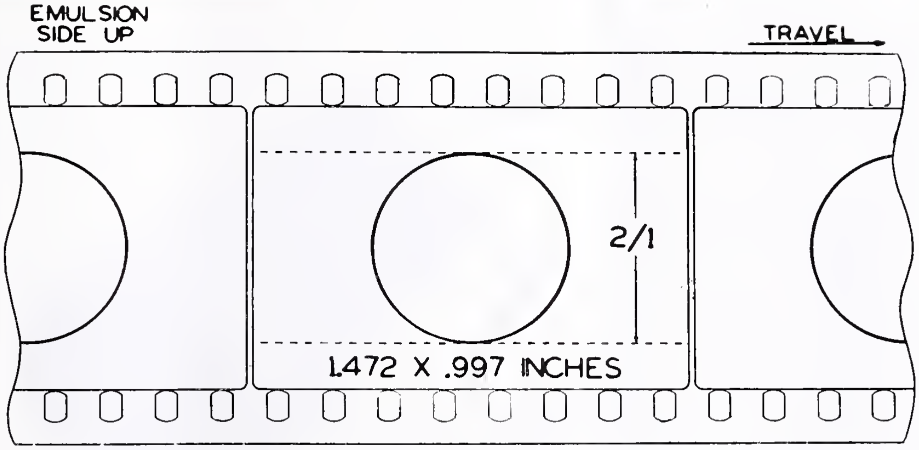


FIGURE 1—VistaVision horizontal large image negative. See text.

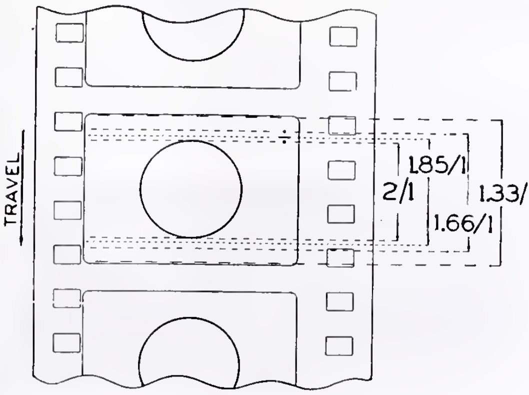


FIGURE 2—VistaVision standard print.

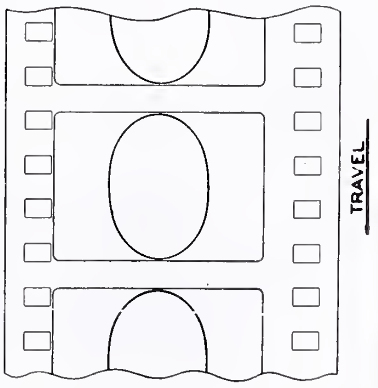


FIGURE 3—Squeezed release print

Sharpest image, edge-to-edge . . . most uniform light distribution . . . on any screen!

- NORMAL 2D-3D
- EXPANDED 2D-3D
- CINEMASCOPE

Recommended by 20th Century-Fox for clearest, sharpest, brightest CinemaScope screen images. Complete range of focal lengths, for finest image quality of *any* film, on *any* screen.

Bausch & Lomb
f/1.8
Super Cinephor
Projection Lenses

WRITE for new catalog E-123. Bausch & Lomb Optical Co., 67929 St. Paul St., Rochester 2, N. Y.

BAUSCH & LOMB
SINCE 1853

the aperture must be reduced to about .496″. This procedure made the film area being projected considerably smaller; that reduction has become known as "cropping."

This new relative width made it somewhat easier to fit larger and larger pictures into most of the proscenium arches of our theatres. It was noted in many instances that aspect ratios of 1.75/1, 1.85/1, and 2/1 might even be better suited to many auditoriums. The photographic area on the film was "cropped" at top and bottom by using projection aperture plates with openings of less height, then the remainder of the film area was enlarged to great sizes on the screen by using lenses that were of relatively short focal length.

LIMITATIONS OF WIDTH

Up to the present this system of increasing picture width and area has been limited by several fundamental factors, as follows:

First: The composition of the subjects on the pictures had been mostly arranged for 1.33/1 ratios, therefore excessive "cropping" of the top and bottom of the picture frame caused some ludicrous chopping of feet and heads in some scenes. Remember that to obtain a 2/1 aspect ratio, the height of the film aperture must be reduced from .600″ to .412 inches.

Second: The tremendous magnification of the film frame required often produced poor detail, poor resolution, color graininess, and lack of picture depth. These conditions were further aggravated by the new short focal length lenses which, because of their great speed, have shallow depth of focus and a greater amount of aberration.

Third: By "cropping" the film area, and enlarging the picture area to such great extents, not only is the *total light on the whole screen* cut down (by as much as 33%), the *light intensity per unit area of* screen surface is also cut—as much as 75%. This latter effect tends to spoil picture contrast and color quality.

To remedy these conditions, larger projection lamps and heavier d.c. supplies have had to be installed. The new metallic surfaced screens help considerably in reinforcing the light reflectivity from the screen, but they introduced another difficulty—poor light distribution in some sections of the seating areas, and relatively high costs for screen equipment and maintenance.

Just about the time the exhibitor was beginning to deal with the problems involved in projecting bigger and wider pictures, a new projection and sound reproducing process was presented to him for trial and approval. CinemaScope was first submitted by 20th Century-Fox as a completely new system for anamorphic

For *Best* Projection of CINEMASCOPE

NATIONAL EXCELITE "135" PROJECTION ARC LAMPS

For Huge Drive-In Screens

National's new Reflect-O-Heat Unit permits a great increase in volume of light at the screen without a corresponding increase in heat at the aperture.

●

For Presenting 3-D

The Excelite "135" delivers the necessary increased volume of light and also the extended running time required on a single trim.

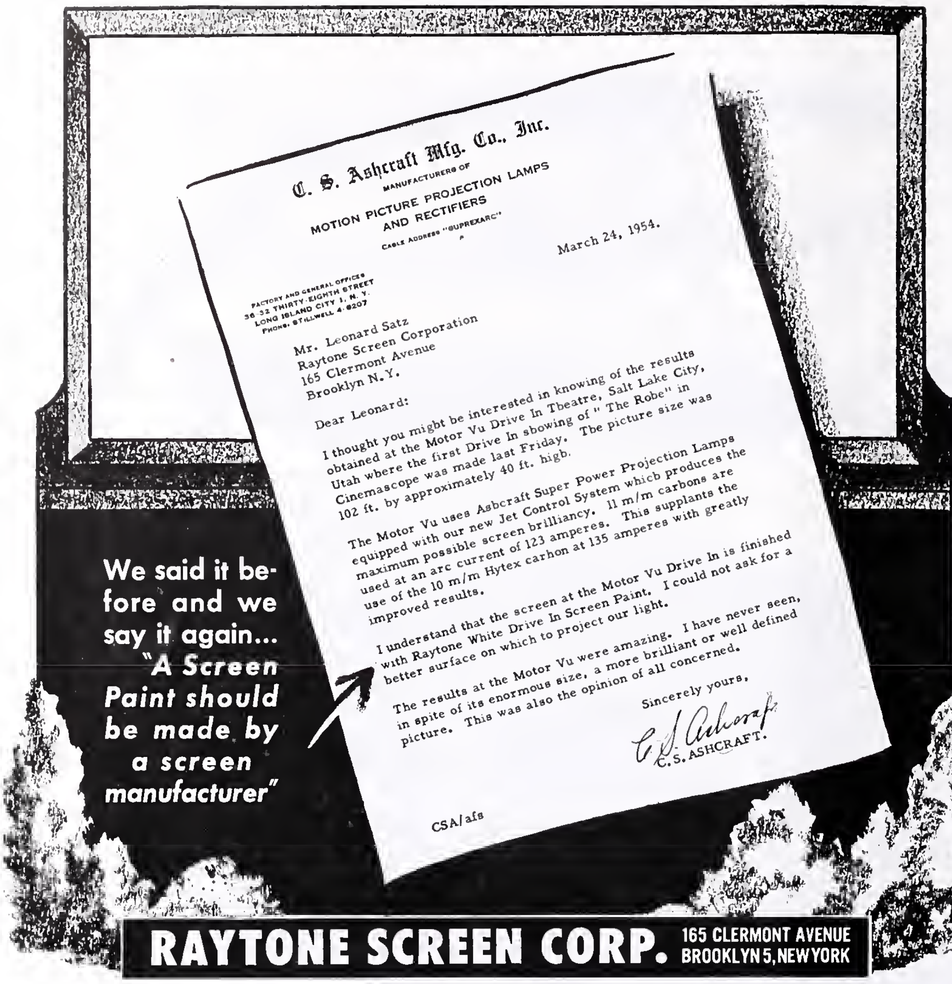
●

The color value and intensity of the light at the screen is maintained constant throughout a full trim without manual adjustment by an automatic arc crater positioner.

Distributed by

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"


C. S. Ashcraft Mfg. Co., Inc.
MANUFACTURERS OF
MOTION PICTURE PROJECTION LAMPS
AND RECTIFIERS
CABLE ADDRESS "SUPREXARC"

FACTORY AND GENERAL OFFICES
36-32 THIRTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
PHONE: STILLWELL 4-8207

March 24, 1954.

Mr. Leonard Satz
Raytone Screen Corporation
165 Clermont Avenue
Brooklyn N.Y.

Dear Leonard:

I thought you migbt be interested in knowing of the results obtained at the Motor Vu Drive In Tbeatre, Salt Lake City, Utah wbere the first Drive In sbowing of " The Robe" in Cinemascope was made last Friday. Tbe picture size was 102 ft. by approximately 40 ft. higb.

The Motor Vu uses Asbcraft Super Power Projection Lamps equipped with our new Jet Control System whicb produces the maximum possible screen brilliancy. 11 m/m carbons are used at an arc current of 123 amperes. This supplants the use of the 10 m/m Hytex carhon at 135 amperes with greatly improved results.

I understand that the screen at the Motor Vu Drive In is finished with Raytone White Drive In Screen Paint. I could not ask for a better surface on which to project our light.

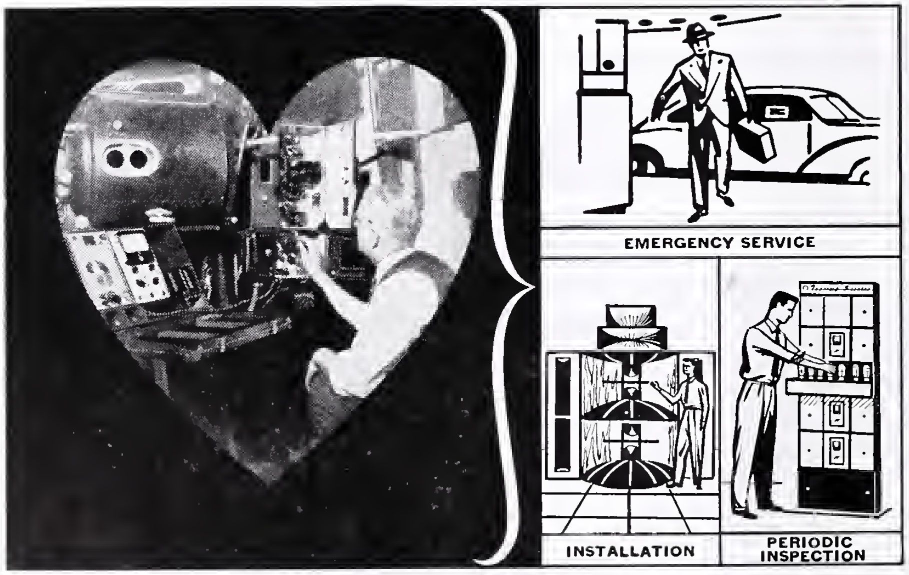
The results at the Motor Vu were amazing. I have never seen, in spite of its enormous size, a more brilliant or well defined picture. This was also the opinion of all concerned.

Sincerely yours,
C. S. Ashcraft
C. S. ASHCRAFT.

CSA/afs

We said it before and we say it again... *"A Screen Paint should be made by a screen manufacturer"*

RAYTONE SCREEN CORP. 165 CLERMONT AVENUE
BROOKLYN 5, NEW YORK



Call RCA for SERVICE
on STEREOPHONIC sound

More than 25 years of knowledge and experience in the installation and maintenance of all kinds of theatre sound systems assures you top standards of performance in *Stereophonic Sound.*

In addition, thoroughly dependable, prompt and courteous service are yours when you call in RCA Theatre Service.

RCA Service Company, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

projection and for four-channel stereophonic sound.

It has been admitted by practically every authority that in order to produce scenes and action realistically, the picture on the screen should approach the angle of peripheral vision as closely as practicable. This condition would eliminate distracting theatre architectural shapes and walls from the line of vision.

Cinerama has approached this condition probably as closely as possible, at least for a sizable percentage of the audience. The human eyes view a scene through a horizontal angle of almost 180 degrees. The three lenses of the Cinerama camera look at a scene through an angle of 146 degrees. CinemaScope, with its 2/1 anamorphic compression, covers an effective angle of 84 degrees horizontally. The new VistaVision large negative process covers an angle of 76 degrees. These horizontal angles as viewed by the different systems are shown roughly in *Figure* 4. The effective negative width is given, and all photographic lenses are assumed to be approximately 24 to 27 millimeters in focal length.

CINEMASCOPE'S DIMENSIONS

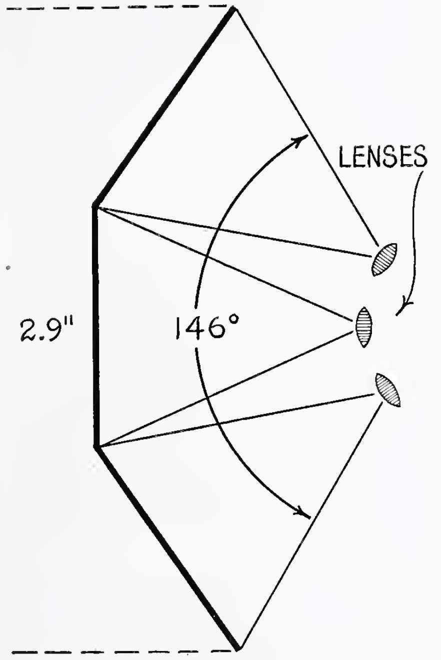
The aperture dimensions for the CinemaScope picture are .912″ wide by .715″ high, giving a considerably larger area of film to be projected. Since the *horizontal dimensions* of this aperture are expanded by the anamorphic attachment at a ratio of 2 to 1, the actual effective aperture dimensions become 1.824″ by .715″. These values provide a picture on the screen that has an aspect ratio of 2.55/1.

In order to obtain these new film frame dimensions and to accommodate the four magnetic tracks used for stereophonic sound reproduction, CinemaScope redesigned the standard 35mm film by decreasing the size of the film sprocket holes and relocating the hole centerlines a slight amount. These changes require the replacement of all sprockets, certain rollers, and guide parts in all projector and soundheads where CinemaScope film is to be run. In addition to this, new projection lenses generally were found to be necessary, and anamorphic attachments, adaptors and aperture plates are required.

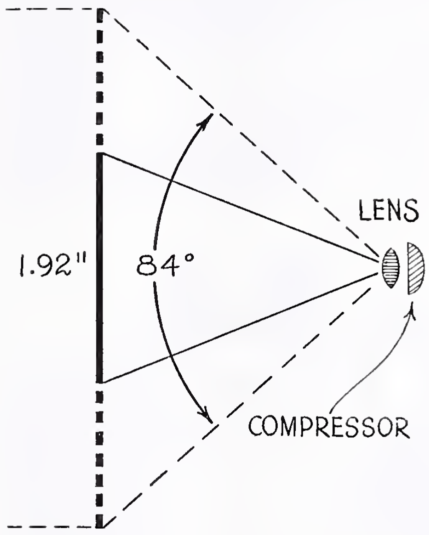
The VistaVision system uses a very much larger negative aperture area in the photographic process. Special cameras have standard negative film running in a *horizontal* direction and use a larger section—eight sprocket holes long—for each exposure. With standard 24mm photographic lenses, the negative camera aperture is 1.472″ wide by .997″ high.

Objects photographed on this negative are in standard proportions (*no anamorphic compression is used in cinematography*). From this large negative two types of Technicolor matrices are made by opti-

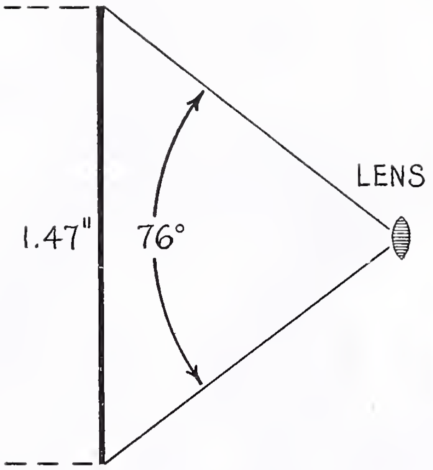
FIGURE 4

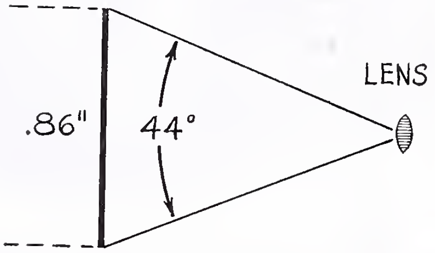


Showing horizontal viewing angles provided by the different film systems. Cinerama (above) with its three film widths has an angle of 146 degrees. See text for details.



CinemaScope (above) with its anamorphic compression doubles the effective width of the negative. VistaVision's horizontal film (top right) provides two full frames (8 sprocket holes) at one exposure. At right below the Academy standard single frame at normal size. All dimensions are approximate. See text for details.

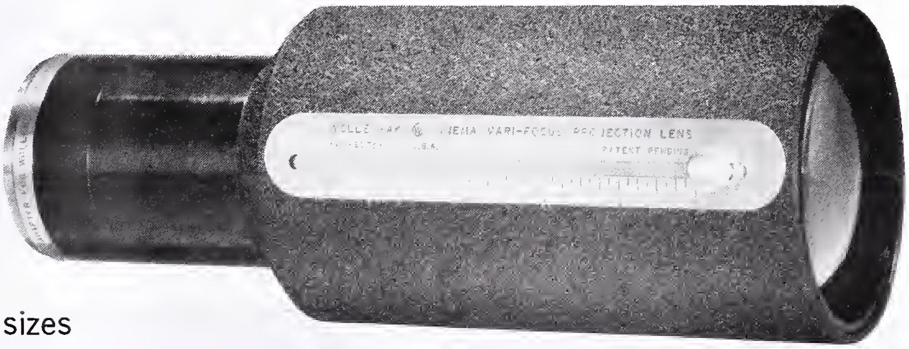




cally reducing the large negative to a standard size positive film.

Sketches provided by Loren Ryder in an article in Better Theatres (April issue) are shown in *Figures* 1, 2 and 3. *Figure* 1 indicates the large negative film area used in the camera. *Figure* 2 shows the directly proportioned optical reduction of the negative print to one type matrix. Here the *full area* of the negative was reduced optically to fit a standard film frame.

Figure 3 demonstrates the reduction of



JUST PURCHASED NEW PROJECTION LENSES?

NEED ADJUSTMENTS FOR WIDE SCREEN?

WHAT TO DO WITH NON-ANAMORPHIC RELEASES?

Wollensak
VARI-FOCUS
a supplementary lens for all screen sizes

With the new Vari-Focus lens exhibitors can show all the current screen releases without buying a complete new range of short focus lenses. The Vari-Focus permits you to make adjustments for screen width . . . change the focal length of your standard projection lens quickly and easily. (See table below.) The Vari-Focus is a supplementary lens which will produce any wide screen aspect ratio (non-anamorphic) when used in conjunction with a 3" to 6" projection lens.

The resolution and picture quality will match those of the finest projection lens. Price $235 each.

Standard Lens	Variable Focus From
3"	2¼" to 1¾"
3½"	2¾" to 2"
4"	3¼" to 2¼"
4½"	3½" to 2½"
5"	4" to 3"
5½"	4½" to 3½"
6"	5" to 3½"

MASTERPIECES of Optical Craftsmanship by **WOLLENSAK**

WRITE for new literature fully describing this supplementary lens. Wollensak Optical Co., Rochester 21, N. Y.

only a *portion of the area* of the negative (included between the two horizontal lines) to fit a standard film frame. Here, however, for the optical reduction, an anamorphic, or squeeze, lens was used to give a horizontal compression of 1.5/1. This second matrix then contains the area of the negative which has been "cropped" at top and bottom and then compressed laterally in the printing. With these two matrices two types of release prints can be made, which will look like *Figures* 2 and 3.

Theatres which are not equipped, or do not desire, to use anamorphic attachments, can project the first type of release print. With this print, any aspect ratio may be obtained on the screen by using, in the manner previously cited, specially sized aperture plates and different focal length lenses in the projectors. Since standard film is used with one optical sound track, the projection aperture can be .825" wide and of the proper height to produce the required aspect ratio on the screen.

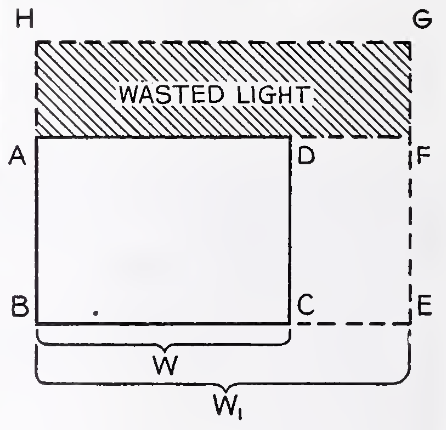


FIGURE 5—A normal picture enlarged by short focal length lenses. The aspect ratio of ABCD is 1.33 to 1; of ABEF 2 to 1. BE equals 150% of BC. See text for details.

This change can only be produced by "cropping" the top and bottom of the picture frame, but in this instance no trouble is expected since the picture has been composed for a normal ratio of 1.66 to 1 and plenty of head room has been allowed. For this reason it is expected that the top and bottom of the picture may be cut to show ratios of 1.85/1, and even 2/1 without any trouble. In other words, the main action and principal part of the scene will be centered in the circle as shown in the sketches. The area above and below may be pared off without affecting the picture.

Theatres which wish to use the squeezed release prints will have to use anamorphic attachments with their projection lenses. These anamorphic attachments however are different from those used with CinemaScope. The CinemaScope attachments have an expansion of 2/1, while the Vista-

more **B.A.*** *(BOXOFFICE APPEAL)

MOVIES ARE BETTER THAN EVER

* BOXOFFICE APPEAL

with **SUPER-SNAPLITE** projection lenses

● GREATER LIGHT ● GREATER CONTRAST ● GREATER SHARPNESS

Watch your "B. A." climb when you install Super Snaplite Lenses. Give your patrons the benefit of pictures at their best. You can't beat the Super Snaplite f/1.9 when it comes to putting a clear, sharp picture on your screen.

Super Snaplites give you a true speed of f/1.9 in every focal length up to 7 inches. Ask for Bulletin 212.

"You Get More Light with Super Snaplite"

KOLLMORGEN Optical CORPORATION
Plant: Northampton, Mass.
New York Office: 30 Church Street, New York 7, N. Y.

GOLDBERG
ALUMINUM REELS
Sold thru THEATRE SUPPLY DEALERS Exclusively
ASK YOUR DEALER
GOLDBERG BROS. Denver, Colo.
Sold thru Theatre Supply Dealers Exclusively

The Biggest Values in
MODERN THEATRE SEATING
The widest choice from the lowest priced to the most luxurious. Free planning service. Write for literature.
IDEAL SEATING COMPANY
Grand Rapids, Mich.

Vision film compression is only 1.5/1, therefore a CinemaScope attachment would expand the characters of VistaVision film out of their correct proportions.

It has been amply demonstrated, however, during the CinemaScope projection runs, that the use of good and efficient anamorphic attachments are superior to short focal length lenses in the conservation of light for the screen.

A look at *Figures* 5 and 6 should make apparent the reason.

Let us assume that a theatre has a present picture size and shape *A-B-C-D,* as shown in *Figure* 5. The aspect ratio for *A-B-C-D* is 1.33/1. It is desired to change the aspect ratio to 2/1 and increase the *width* of the picture by 50%. What light should we get at the center of the new picture, compared with what we had before?

If we use the proper shorter focal length lenses as shown in *Figure* 5, the width of the picture will be increased to *B-E,* and the height to *B-H.* The area of the new picture *H-B-E-G* is 2.25 times greater, therefore the light at its center could be only 44% of the original. But we could only use a picture equal to *A-B-E-F* in order to maintain an aspect ratio of 2/1, so we would have to crop the aperture and we would waste about 33% of the total light.

If, as shown in *Figure* 6, we use an anamorphic attachment with a lateral expansion ratio of 1.5/1, then we would not lose any of the total light, and the light intensity at the center of the new picture *A-B-E-F* would be 67% of the original. If we can assume a loss of 15% in the anamorphic attachment, then the center brightness of the new picture should be about 57% of its original brightness on *A-B-C-D.*

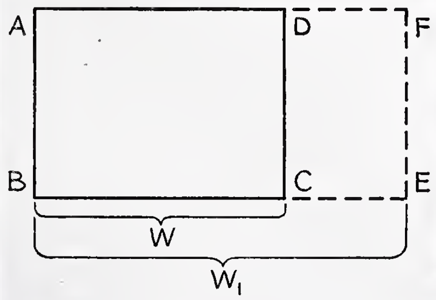


FIGURE 6—Squeezed picture enlarged by using anamorphic attachments on projection lens. The aspect ratio of ABCD is 1.33 to 1; of ABDF, 2 to 1. BE equals 150% of BC. See text for details.

If it is desired to produce a 2/1 aspect ratio, as with VistaVision, it can be seen from the above reasoning that by using a squeeze print and a good set of anamorphic

(*Continued on page* 81)

DRIVE-INS
IT'S HERE

PERMALUM
SCREEN
American and Canadian Patents Applied For

• • •

★ IMMEDIATE DELIVERY ! !
NO NEED TO WAIT . . . . .
Unless you want to see a picture on a 2 to 1 ratio screen in Milwaukee. We will pay your expenses to and from Milwaukee if you purchase a Permalum screen while you are here. In the meantime send for information, as we must properly engineer each Permalum screen.

PRICE $1.70 PER SQUARE FOOT
cash or lease payments. Necessary engineering is included.

OTHER DRIVE-IN PRODUCTS

HANDY ANDY
Mobile
Debris Collector and Incinerator
$57.75

TRAFFIC CONTROL
Mobile Traffic Director
$142.00

SNACK-KAR
Mobile Food Vendor
$250.00

POSTER CASES, ATTRACTION and NAME SIGNS;
WRITE FOR BROCHURES and PRICES

DISTRIBUTED BY:
NATIONAL THEATRE SUPPLY
OR
Poblocki AND SONS
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

GOLDBERG BROS.
DENVER COLO.
GB
"no draft"
CASHIERS
Speaking tube
$6.00 — 2¼" to 4¼" opening
$8.00 — 2¼" to 5½" opening
Sold thru Theatre Supply Dealers Exclusively

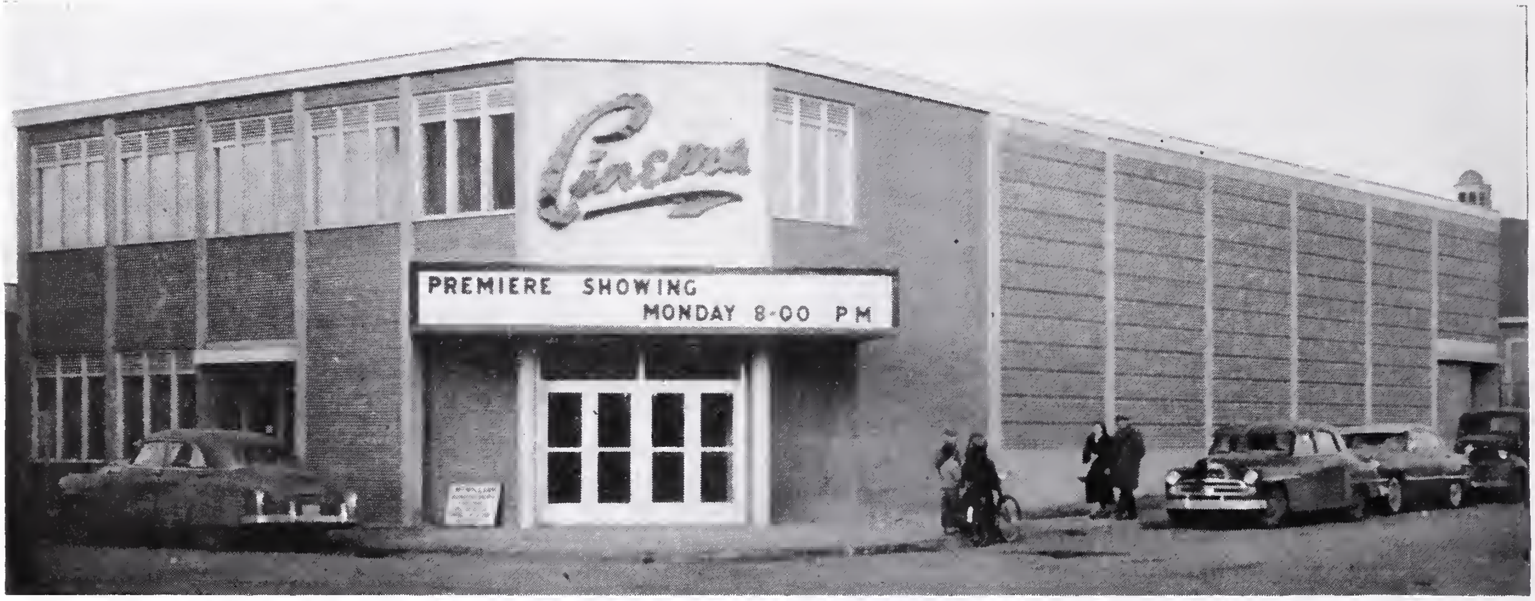
SPEAKER STANDS and GUIDE LIGHT POSTS

Fabricated to your specifications from new or used steel pipe or tubing—black and galvanized.

Write — Wire — Phone

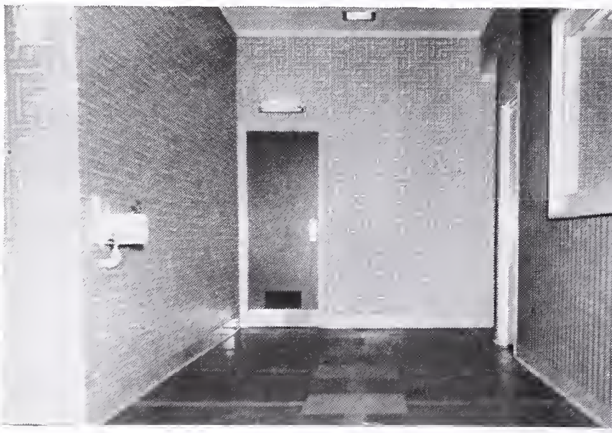
SONKEN-GALAMBA CORP.
2nd and Riverview
Kansas City 18, Kansas
ATwater 9305

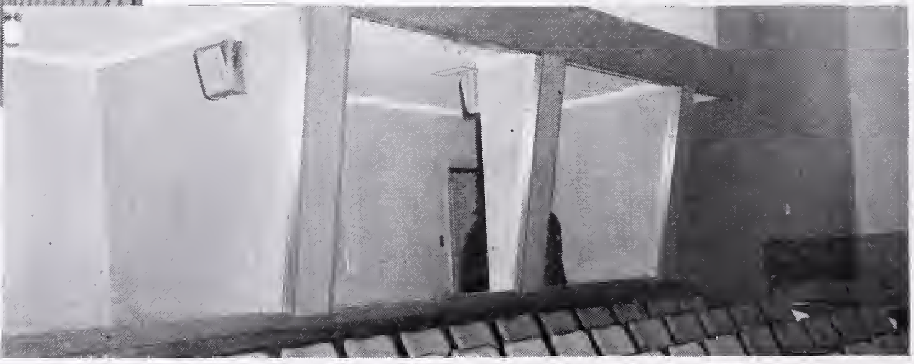
New Theatre with Wide-Screen For a Small Canadian Town



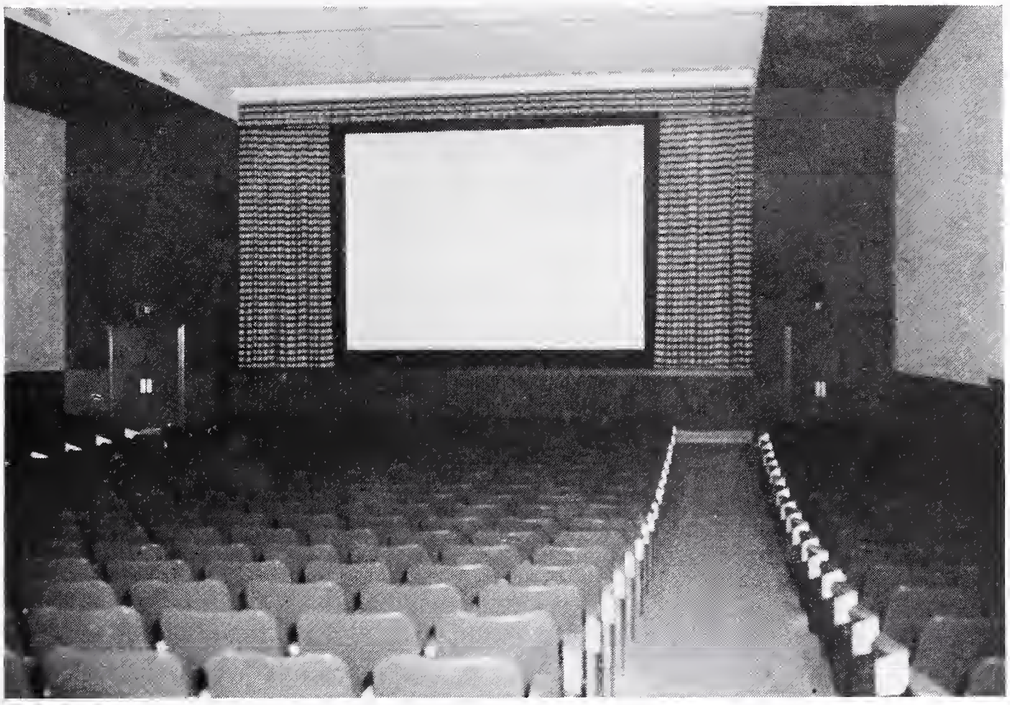
The new 468-seat Cinema theatre in Swift Current, Saskatchewan, owned by Frontier Enterprises, Ltd., which also operates a drive-in theatre there. The town is in the southwestern part of the province, not far from the U. S. border at Montana and has a population of 7500. The theatre architects: Rule, Wynn & Rule, Calgary, Alberta

FRONT AND LOBBY: Constructed of Roman brick and reinforced concrete, the Cinema theatre is located on a corner, one block off the main downtown intersection of Swift Current. The building also houses two large commercial offices on the second floor of the building's west side, which are reached through a door of plate glass and aluminum (see above). The manager's offices are on the ground level on the far west side and are also approached through this door. The main entrance to the theatre faces at an angle to the corner. The marquee carries two-line Adler attraction panels and mounts two "Cinema" channeled-neon name signs (not shown in photo). Two pairs of plate glass doors lead directly into the outer lobby, on the left side of which is the inside box-office. Adjacent to the latter is a refreshment stand. The patron then proceeds from this point to a long corridor running the length of the auditorium, which is entered from archways at either side. The men's and women's rest rooms are adjacent to these two archways at opposite ends of the corridor (one end of it is visible at left). The wall between the archways forms the rear of a "party room" and a "cry room." The walls in the lobby areas are covered with "Fabron," a fire-resistant plastic coated fabric in a geometric pattern. The floor is of Jaspe linoleum tile featuring a dark brown field with grey stripes and large yellow squares. The glass-covered recessed wall case at left is for coming attraction promotion.





PARTY AND CRY ROOMS: In the rear of the auditorium, entered through separate doors off the outer lobby, are the cry room and the party room (shown at far right). These rooms have soundproof plate glass windows and are equipped with speakers. The display showcase in the lobby is accessible from the party room.



THE AUDITORIUM: The auditorium of the Cinema seats 468 in a three-bank, two-aisle plan with the center section containing 22 rows of 14 seats each, and the two sides having 20 rows of four seats each. The chairs are Douglas upholstered in dark green. The concrete floor is a bowl type (forward pitch upward). The concrete was poured in two layers, the top coat, 1½ inches thick, containing an integral green coloring agent. The aisle carpeting is a Crossley, 36 inches wide, laid over ¼-inch spong rubber and recessed in a well formed in the concrete to the exact depth of the carpet. The side walls of the auditorium above the wainscoting are finished with acoustic plaster painted. The wainscoting has been covered with a vinyl plastic-coated sailcloth known as "Permon," which gives the appearance of mahogany panelling. It is cemented with a special adhesive to plywood sheathing and topped by a decorative molding. The ceiling and rear wall are covered with acoustic tile, and lighting trough run across the ceiling from side to side at regular intervals. Electrical outlets visible on the side walls are for decorative lighting panels to be installed at a future date. Extending the full length of the auditorium from front to back is a soffit panelled in Weldtex striated plywood, patterned in a large alternative square arrangement and concealing the duct work. The theatre has a curved Williams screen, which is 31½ feet wide, and masking and curtains designed to permit a change in the picture size at will. The curtains were especially woven in a horizontal stripe design embodying the auditorium and lobby colors, dark brown, yellow and white, with a wide band of Lurex gold metallic thread. Projectors, arc lamps, sound equipment and rectifiers are Ballantyne and the rewinds are Golde. The booth is 10 by 20 feet. The theatre is air-conditioned throughout with equipment installed in the basement. Seating, floor and wall coverings, and interior decoration schemes were provided by Robert Simpson Western, Ltd., Contract Division, Regina, Sask.

NOW is the time

TO PLUG COSTLY PROFIT LEAKS

In Your Admissions Control System

If there ever was a time when the Motion Picture Industry NEEDS every dollar that comes to its door—that time is now.

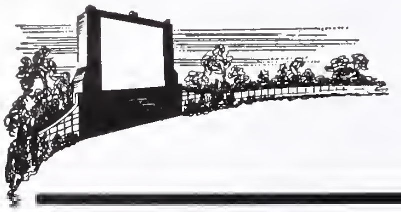
Revenue lost through ticket manipulation or employee connivance can doom your operation. (Last year, America's theatres lost over 15 million dollars through improper ticket handling.)

Make sure your theatre's admissions control system is *profit-tight* . . . with Automaticket Register and Ticketaker, to give you effective control both in the box office and at the door! Write for full information.

GENERAL REGISTER CORP.

43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 S. Wabash Ave., Chicago 5, Illinois

The Drive-in . .



★ **A Department Conducted by WILFRED P. SMITH**

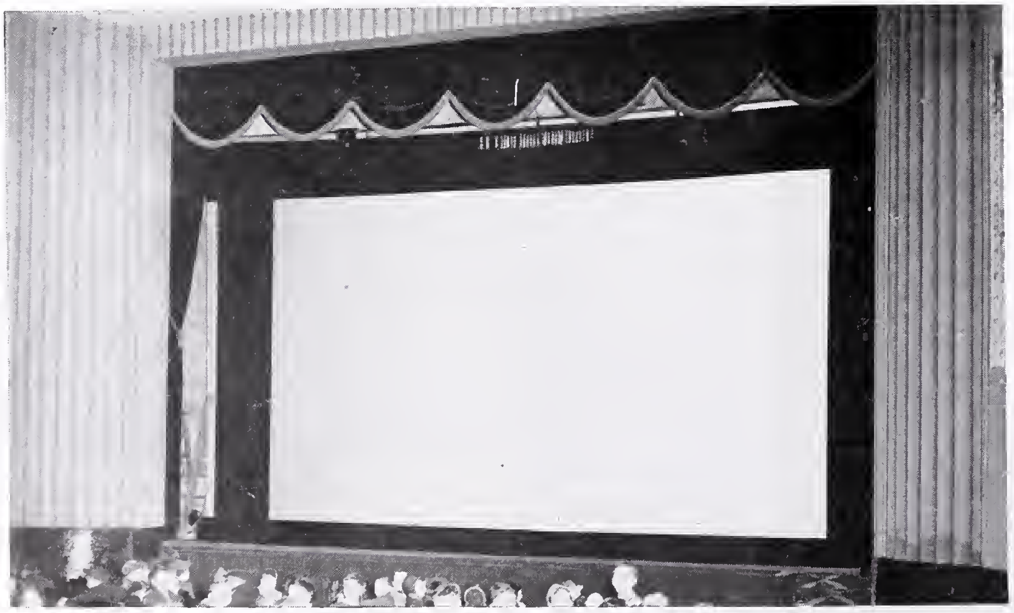
. . . for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

Drive-In Insurance Needs

BECAUSE OF the many constant hazards involved in the operation of a drive-in theatre, it would be folly on the part of an owner to neglect the importance of insurance. Even if he never had a claim, he would have peace of mind. This is far better than to experience a sudden harsh blow which fortune may deal him—even so seriously that should he not be properly insured, he would possibly find himself wiped out financially should the claim be very large with him having to bear the entire loss himself.

At the recent Allied drive-in convention in Cincinnati, I met J. G. Wallens, general manager of A. Yarchin & Co. of Boston, Mass., and it was his remarks about the tremendous premiums paid by drive-in owners in excess of $15,000,000 per year that sent me delving into the subject of insurance. Mr. Wallens further stated that within the next five years the premiums paid would exceed $20,000,000.

This figure further raised my curiosity as to why. Only because there would be more drive-ins, or because the present rating system would proceed, mysteriously cloaked with uncertainty, because of lack of experience? If after 20 years of drive-in operation a most comprehensive program cannot be set up by the National Rating Bureau, would it not appear logical to have COMPO brought into the picture? I feel confident that with such interest in the matter, providing methodical research, drive-ins would come in for fabulous savings compared with a nominal extra assessment of drive-in owners by COMPO.



As we said last month, we have gone wide-screen at our enclosed house in Denville, N. J., as well as at the Garden Auto-Torium at Ledgewood. Here is the new screen, a Walker "H.L." 29½ x 16½ feet. We formerly had Walker "white" with a 16-foot picture. The auditorium has a maximum width of 50 feet and seats 700. Lamps are Peerless using 8mm and 7mm trim at 60 amps.—W. P. S.

As business men we realize that insurance companies can exist only when they know the hazards involved in the operation of a drive-in. Because of the nature of the business, it is not altogether unreasonable to state that hundreds of agents who write the policies, and the officers of the National Rating Bureau, do not have the least idea of what a drive-in theatre is about. I would say that the insurance boys are eating high on the hog and that our exhibitor groups should engage the competent services of leaders in the industry to seek out a fair setup of rate schedules and premium payments on policies covering the vast establishment of drive-in theatres throughout the country.

RATING SCREEN TOWERS

During the past few weeks I have spent many hours with agents representing the biggest insurance companies in the nation. They were very meagerly informed when it came to discussing the reasons for higher rates in a drive-in. One of the elements of the property of great concern to each agent (and I talked with each individually) was the screen tower. Because they do not realize that these structures are designed by professional engineers, and erected with much precaution, they appear to be of the opinion that our screen towers topple over every day of the week somewhere in the country. One agent said to me:

"Come on now, Smith, tell the truth. How many times have you had to put your screen structure back up in place during the past four years?"

That pretty well indicates the trend of thinking in analyzing the conditions upon which to base an insurance rate schedule for drive-ins.

Well, of course, my screen tower is

standing exactly as it was erected four years ago, as is every other screen in the state of New Jersey. And we have had storms of almost hurricane proportions during recent years. How many screen towers in Florida have failed to withstand "the big blows" there year after year?

PREMIUM CHART

Weeks ago I started to set up a chart of premium payments on policies covering what I am going to suggest in the coming paragraphs. Upon investigating further, I found out that it would not be factual enough, and might be even misleading. The reason? Rates change from town to town, state to state. Yes, rate setting is a "toughie" and will require plenty of intelligent research for drive-ins.

Be that as it may, we nevertheless must have insurance as cheaply as possible. In the opinion of the writer, after consulting with reputable agents, the following, besides fire, are the basic requirements that you must have:

1. *Public Liability.*
2. *Personal Liability.*
3. *Automobile* — ownership and non-ownership (in event employee is permitted to drive your vehicle.)
4. *Workmen's Compensation.*
5. *Blanket Position* (bond) *for Fidelity* (comprehensive dishonesty, destruction and disappearance).
6. *Money and Securities.*

Of the six important basic insurance policies listed above, Number 5 is probably the one we are in constant contact with as drive-in operators on an hourly basis in the conduct of our business.

What is meant by employee coverage is fraudulent or dishonest acts committed anywhere by any of the employees acting alone, or in collusion with others, including loss of money and securities and other property through any such acts of any of the employees, and including that part of any inventory shortage which the insured shall conclusively prove to have been caused by the fraud or dishonesty of any of the employees.

Coverage within the premises means (1) loss of money and securities occurring on premises and caused by their actual destruction or disappearance; and (2) of other property or damage thereto (except by fire) caused by robbery or safe burglary or attempt thereat.

Coverage outside the premises means insurance of an act occurring beyond the property caused by the actual destruction or wrongful taking of valuables while being conveyed by a messenger, and (2) of other property loss or damage thereto caused by robbery or attempt thereat outside the premises while such property valuables are being conveyed by a messenger (*plainly meaning night deposit*).

E P R A D

The Manufacturer of the world's most popular replacement speaker

* * *

THE EPRAD UNIVERSAL

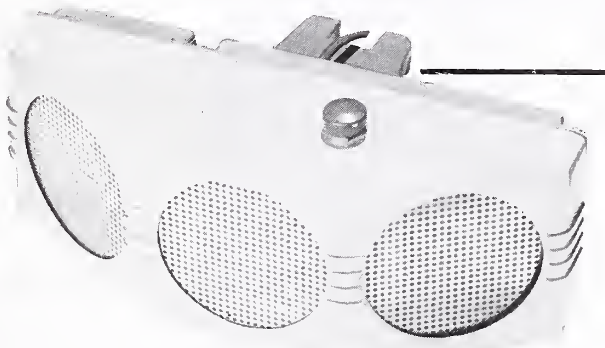
Use

"UNIMAX"
2-D 3-D
CinemaScope
SCREEN PAINT

Now Available for IMMEDIATE DELIVERY!
NEW EPRAD Fiberglas, 3-speaker, single-unit

Stereophonic Sound

IN THE CAR Drive-In SPEAKERS!



EPRAD *is now in full production* of their new stereophonic-sound, in-the-car speaker. This single-case speaker is only 10⅛ inches long and 3 13/16 inches high, which makes it only slightly larger and heavier than conventional EPRAD Universal speakers. The case is molded of two-tone gray Fiberglas and mounts on either the rear-view mirror or the window. A single cord to the unit contains the four conductor wires.

Sound quality is excellent because of the Fiberglas case and the use of three 3½-inch driver units with 1.47-ounce magnets and, of course, a single volume control.

Call Your Favorite Independent Dealer

FOR COMPLETE DETAILS, WRITE

EPRAD

THE "VOICE OF THE DRIVE-IN"

1206 CHERRY STREET TOLEDO 4, OHIO

RAYTONE'S *NEW* SCREEN BRUSH

Keep your new screen bright and free of light-absorbing dust!

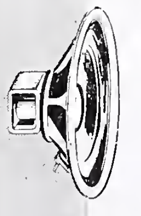
$17.50

Made of a miraculously soft, long white, hard-to-obtain imported bristle that will not damage silver surfaces. Must be used regularly. Recommended for new screens only. *Order from your dealer.*

RAYTONE SCREEN CORPORATION
165 Clermont St., Brooklyn

DRIVE-IN SPEAKERS REPAIRED!

COMPLETELY REBUILT AND TESTED—RETURNED TO YOU WITHIN TEN DAYS



Modern facilities and top quality WEATHER-PROOF components mean satisfaction! Get set for next season, have your drive-in speakers repaired now! All workmanship and materials fully guaranteed.

Reconed by us / Quality plus

3", 4"—$1.40 each
5"—$1.50 each
6"—$1.65 each

Prices on all other sizes available on request. Write to:

MINNEAPOLIS SPEAKER RECONING CO.
2312 CEDAR AVE. SO. • MINNEAPOLIS 4, MINN.

Now drive-ins CAN profit when it rains!

You'll be "singin' in the rain" when you see how Rainview Visors help you to stop those rainy-night profit-leaks. . . . The Rainview Visor attaches to any car in just 10 seconds — makes it unnecessary for patrons to run their windshield wipers during the show. They gladly pay 20¢ rental—a nice extra profit for the season!

Rainview Visors are made of durable plastic, in attractive red, blue, green, yellow or pink, with aluminum tube frame. Rush your request for prices and details.

Dealer inquiries invited . . .

Rainview Visors
732 Bush Street, Toledo, Ohio

ATTENTION DRIVE-IN THEATRES

PROTECT YOUR SPEAKERS with Aircraft Cable (STRENGTH OF 2000 LBS.)

Aircraft Cable is made of galvanized high strength, high carbon steel that will stand up for years under outdoor exposure. This cable is 1/8" in diameter . . . is the strongest steel developed by metallurgical science.

PRICE SCHEDULE

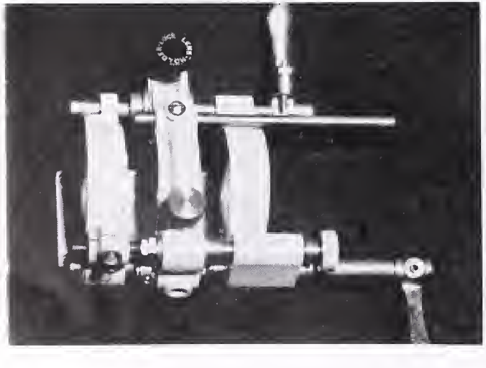
Aircraft Cable, 1000 feet rolls (minimum) (About 5 feet required per speaker)	@ 9½c ft.
1/8" Locking Sleeves (One to a unit required)	@ 8c ea.
Galvanized Malleable Wire Rope Clips	@ 10c ea.
Pressing Tool	$18.50

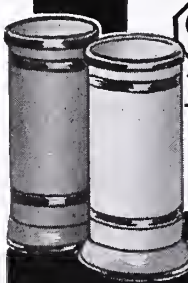
(Complete detailed illustrated instructions included.
Immediate Delivery
WE WILL PREPAY FREIGHT CHARGES

DON'T DELAY!
Start Saving Speakers
ORDER NOW!

SPEAKER SECURITY CO. 718 10th AVE., NEW YORK, N. Y.
Affiliated with Wire Rope Trading Co., of N. Y.

DON'T MOVE MASKING KICK BASES OVER
NORPAT, Inc., 113 W. 42nd St., N. Y.
ORDER: "TRU-CENTER"





GOLDBERG •BROS•
DENVER, COLO.
Ask your Dealer

Sand Urns

Red, Yellow, Blue and Green
Chrome trim, Chromium plated top

The Perspecta Sound System

(*Continued from page 22*)

vided to give what may be described as luxury facilities, but which may provide further liability for failure. This results in a unit of good accessibility for maintenance purposes. The system is comparatively easy to understand once the principle has been grasped, and the Integrator unit is laid out in such a way that the components involved may be readily identified with the function they serve. This fact, in conjunction with adequate maintenance instructions, makes for simplicity of maintenance procedure.

The advantage of the automatic switching arrangement will be readily appreciated for providing versatility in presentation of program material, because it eliminates necessity to make a number of changeovers simultaneously whenever the type of film being presented changes. The projectionist makes the changeover in the way he always has.

If a Perspecta soundtrack is played on existing equipment, the sound comes over as regular single-channel sound. Without any special filtering, the control frequencies are completely inaudible on any existing theatre system. To summarize, any kind of film may be played through a Perspecta sound unit installation and the presentation will automatically be correct; and at the same time any Perspecta sound film can be played in any standard projection equipment and its presentation will be equal to normal one-channel sound presentation in that theatre.

The practical aspect of stereophonic presentation in a reasonable size theatre was discussed earlier in this article. Further to this, there are certain disadvantages of multiple-track stereophonic systems. Most important of these, probably, is the signal-to-noise problem. Due to the fact that in multitrack systems, the sound intelligence has to be compressed into a smaller space for each individual track, the background noise is inherently higher. As each sound track is simultaneously fed to its own channel, the background noise from any individual soundtrack operating at low level, compared with other channels, will become evident.

•

[Mr. Norman H. Crowhurst is a consulting engineer born in England. He has a number of technical diplomas in math, economics and electrical engineering and has contributed articles to a number of technical publications. In 1953 he was appointed project engineer for the Fairchild Recording Equipment Company and was closely associated with Ray Crews, general manager of Fairchild, and C. Robert Fine, president of Fine Sound, Inc., in developing the Perspecta Intgerator.—Ed.]

Better Projection

A Department on PROJECTION & SOUND

Adapting CinemaScope to Various Field Conditions

Projector models, projection room characteristics, and similar circumstances must be considered in providing for CinemaScope presentation. In this article an engineer in charge of many installations offers advice.

By CHARLES L. FISH

IT IS important for those engaged in the installation of projection equipment, as at present, especially as regards CinemaScope and wide screen, to prepare a survey of a theatre's present equipment intelligently, so that no errors be made in the ordering of equipment to be installed, or to replace the present equipment or parts.

There are in use older types of projectors which are not equipped with removable aperture plates, which could be overlooked; or an additional anamorphic lens attachment support may be necessary, as in the case of the older models of projectors. There is further possibility that film traps would not be suitable to further use, or would require modification, if used. This would include valve rollers, especially when a magnetic soundhead is installed and 24-inch upper magazines are part of the equipment.

The lenses to be replaced, or changed for another focal length, should be of a type made for the lens mount of the particular mechanism installed. Most of the installations require three sets of lenses. These lenses should be easily interchangeable with proper share tube length, if necessary, with clamping rings included.

Intermittant movements for some types of projectors should be available with the CinemaScope sprockets already installed rather than to attempt this conversion in the field. (The supply dealer should make this CinemaScope sprocket change in advance of the installation, supplying the theatre with loan movements in the meantime.)

The distance from the projectors to front wall of projection room is important in CinemaScope installations.

Do the present arc lamps, rectifiers, generators, etc., need replacing? This is important for good projection results. Larger pictures require more illumination, of course; and this is especially true when the greater width is got merely by reducing the aperture height, instead of by anamorphic lenses.

It may also be found that, because of the increased width, the projection ports need to be enlarged. When this is found necessary, one must be certain that the splay of the ports is adequate.

There are those and many other items to check, and *all* should be included in a *complete* theatre survey before actually starting an installation for wide-screen projection.

To the projectionist who is not familiar with the new aspect ratios of aperture plates, CinemaScope lenses, anamorphic lens attachments, etc., the foregoing information may be of some aid, if only to acquaint him with the additional work involved in the projection of CinemaScope and other wide-screen pictures.

There is one very necessary change, or improvement, that should be undertaken by the *manufacturers* of projection equipment. This change is very important to the proper projection of motion pictures when changing from optical track to magnetic track (or CinemaScope) sound. This improvement should be made in the present projector bases, regardless of type.

The present bases should be redesigned

IMPROVED

LARGE-CORED

Lorraine

ORLUX SUPER-CHARGED

Carbons

Larger cored crater area makes possible equal brilliance on sides as well as center of screen for...

CINEMASCOPE

3D, Drive-ins and other wide area screen projection systems

- COOLER BURNING
- UNIFORM DISTRIBUTION

Amperage	Positive	Grade	Negative	Grade
40-1KW	7x14	541C	6x9	545-20
40-50	7x14	544C	6x9	545C
50-65	8x14	544C	7x9	545C
65-72	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-80	9x14	544C	8x9	545C
75-90	9x20	552-09	5/16x9	557C
90-115	10x20	552-09	11/32x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-160	13.6x22	553	1/2x9	555C
160-180	13.6x22	583-08	1/2x9	555CN

CARBONS, Inc.
Boonton, N. J.

to allow a more accurate and instantaneous movement of them for centering the projected picture on the screen when changing from standard frame to CinemaScope projection and back again, and for fast and accurate interchangeability of different sizes of lenses.

As a suggestion, bases designed and built on the principle of the naval gun mount, with hand wheels and cranks, with micrometer scales for fast reading, and horizontal and vertical adjustments, would eliminate the work, as at present, of moving heavy bases, and the vertical adjustments now necessary when changing between CinemaScope and other prints with all of these changes coming during a daily screening.

LENS MOUNTS

(1) Lens mounts with clamping devices, located inside and outside the projector, are adequate for the support of both Series I and Series II anamorphic lens attachments. No additional support is required, unless a 4-inch diameter lens is used with the anamorphic attachment.

The older models of projectors will require an additional support installed on the front of the projector (outside); and when this support is installed, the lens units should be carefully checked for fit, as this particular type of support will require redrilling and relocating. The locating rings for this unit will require alterations.

(2) Another type of support bracket clamps the anamorphic attachment and is in turn supported by a rod attached to the front of projector. This clamping device slides on the support rod and prevents the anamorphic attachment from being turned on its axis. *This unit replaces the locating rings* required with other types of anamorphic lens supports (*see below*).

LOCATING RINGS

In addition to the lens locking device provided with the lens mount as a unit, another locating clamping ring is necessary to keep the lens in focus when the lens is removed and replaced with other lenses of different sizes. *This locating ring on the anamorphic lens attachment and regular lens, when used as a unit, has another important function.* It is used when inserted over the stationary stud on the lens mount to keep the lenses from being turned or twisted on its axis (*see paragraph* 2).

The anamorphic lens attachment, when installed properly, *must,* after being removed, be replaced in the *exact* location as originally inserted in the lens mount. The locating stud and the hole in the locating ring are for this purpose.

The locating rings used on the anamorphic lens attachment are of a different diameter, depending on the series of anamorphic lens attachments. On some makes of lenses, using adapters, the locating rings are attached to the anamorphic lens barrel; for lenses of other manufacture, the standard locating rings are used and attached to the regular projection lenses.

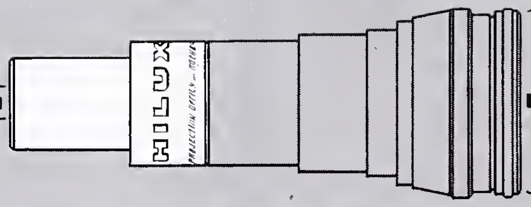
The holes in the locating rings, as referred to, are too large for the locating stud, so care should be taken that when installing the lenses, the lenses should be turned (does not apply to type discussed in paragraph 2) so that the locating ring hole (*inside*) should bear against one side of the stud when the vertical lines appear vertical in using the target film test. (Directions for adjusting attachments are included in the lens shipment of CinemaScope anamorphic lenses.)

APERTURE PLATES

Thus far, the most used aspect ratio for wide-screen projection (other than for CinemaScope productions) has been 1.66/1 (aperture 0.825″ x 0.497″). This size of aperture does not decrease the efficiency of the screen illumination system to any great extent, as the larger ratios do; nor does it cut off too much of the picture height of standard aperture (0.825″ x 0.600″).

The film releases in the 1.75/1 ratio

Whether in 2 D or CinemaScope **THE PRIME LENS IS STILL THE HEART OF YOUR PROJECTION SYSTEM!**



Since the advent of CinemaScope hundreds of progressive theatre operators have equipped their projectors with Hilux and Super-Lite projection lenses—*for use as prime lenses* with their anamorphic attachments.

Your patrons, too, will appreciate the superior quality that over 30 years of lens craftsmanship have engineered into the Hilux *f*/1.8 and Super-Lite lenses.

HILUX *f*/1.8
$270.00 UP

SUPERLITE IIIC
$175.00 UP
Prices are per matched pair, through your T.S.D.

PROJECTION OPTICS CO., INC.

330 Lyell Ave., Rochester, N. Y.
GLenwood 3993

(aperture 0.825" x 0.471") and the 1.85/1 ratio (aperture 0.825" x 0.446") require movable masking, or different lens sizes, or both in many theatres.

It is to be noted, in reference to screen illumination, that the new specular (aluminum) screens have very high reflectivity. One make of screen has as high as 91%. In projecting a CinemaScope picture with this type of screen, and with a picture width of 30 feet or more, and pulling 60 amperes at the arc, the illumination in most cases is satisfactory (aperture 0.912" x 0.715").

The best setup for CinemaScope and other wide-screen presentations, is to figure the height for both the non-anamorphic and the CinemaScope pictures the same, so that the height of the masking remains stationary. This cannot always be accomplished, however, due to physical limitations of stage and screen width. Consider, for instance, a narrow stage where the CinemaScope picture size is 30 feet, 4 inches by 11 feet, 9 inches, at a projection throw of 100 feet, and where other pictures are 25 by 15 feet, using a 1.66/1 aperture. The difference in height here is slightly over 3 feet.

ADJUSTABLE TOP MASKING

In a case like this, the top masking will have to be adjustable and must be raised or lowered for each aperture change. Also, the angle of projection must be changed and the bases moved to center the picture on the screen.

In many theatres, the moving of the upper masking is not feasible. Suppose in this theatre we had a stage that would enable us to have a CinemaScope picture 38 feet, 4 inches by 15 feet, 1 inch; we can still use the 1.66/1 aperture and obtain a large picture 25 by 15 feet. The filing of the aperture for height would be very slight to obtain the same height as that of the CnemaScope picture. The height of both pictures being the same, there would be no reason for changing the angle of projection; but the bases would have to be moved horizontally (*see paragraph* 1 *above under Lens Mounts*).

Now if we wish to increase the width of the non-anamorphic picture 2 feet without adding to the height, the picture wanted will be 27 by 15 feet. An undersized aperture at 1.66/1 is then used with a change in lense size, and the aperture plate is filed to fit the height and width.

Most theatres desire a picture with this method almost the size of the picture projected for a CinemaScope production. With lenses of very short focal length as in the case of a relatively short projection throw, however, a problem of distortion is thus produced, especially in the screen image projected with smaller ratio proportions

In most cases, curving the screen re-

VIDOSCOPE ANAMORPHIC

(CinemaScope)

LENS

"Best By Every Test"

Approved by 20th Century Fox, Loews, Stanley-Warner, Walter Reade, etc.

IMMEDIATE DELIVERY

DOUBLE *DISCOUNT TO DEALERS*

VERY SPECIAL *DISCOUNTS FOR EXPORT*

Also a complete line of Wide-Angle and Long Focus projection lenses in all focal lengths from 1½" to 8" at competitive prices and excellent discounts.

WALTER FUTTER
511 FIFTH AVENUE
NEW YORK 17, N. Y.
Telephone MU 2-3056

One way to keep posted—be a coupon clipper

WIDE RATIO SCREENS • FOR
CINEMASCOPE OR PANORAMIC PROJECTION

"SiLVERLiTE"
All Purpose Silver Surface
All Plastic. Electronically Welded Seamless Construction.
HIGH LIGHT EFFICIENCIES

"Hi-LiTE"
Ultra DeLuxe White Surface
Perfect Wide Angle Viewing. Even Light Distribution.
TRUE COLOR REPRODUCTION

VOCALITE SCREEN CORP., ROOSEVELT, N. Y.
Export: Streuber & La Chicotte, 250 West 57th Street, N. Y. 19
1927 • "SUPERIOR" DRIVE-IN SCREEN PAINTS • 1954

ADC

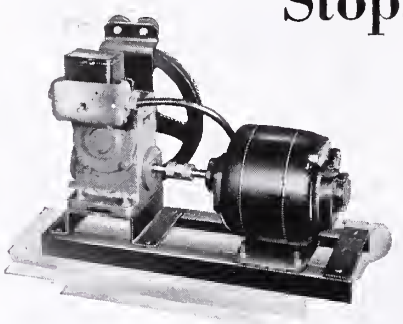
. . . *presents a revolutionary development in Curtain Controls!*

NEW . . . MANUALLY OPERATED

"Stop...Start... & Reverse"

CURTAIN MACHINE

Now—at the LOWEST COST EVER—you can "stop, start and reverse" your curtain at ANY POINT ALONG THE TRAVEL. Movement continues as long as finger is held on the switch (toggle type). Every control is at the operator's fingertips. Easy to install and maintain—virtually tamper-proof. Especially practical for WIDE-SCREEN and CINEMASCOPE presentations . . . and wherever a variety of screen openings is desired. Write immediately for complete specifications.



1/4, 1/3, 1/2 H.P.
Now available for immediate delivery

REMEMBER—ADC also supplies an especially designed CURVED TRACK for CinemaScope — available in medium and heavy duty models for installations of over 33' radius.

For further information and prices, write Dept. ABT-5.

AUTOMATIC DEVICES CO.
116 N. 8th ST., ALLENTOWN, PA.
Designers and manufacturers of the world's leading curtain tracks and controls.

Before you buy Any projector try Century

Motion picture projection is changing, but only CENTURY is leading in scientific development with Cinerama, Cinemascope, 3-D and Stereophonic sound.

See CENTURY for:

ULTRA-MODERN PROJECTORS

3 AND 4-CHANNEL SOUND REPRODUCERS

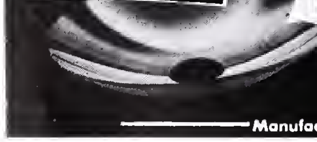
STEREOPHONIC AMPLIFIERS AND CONTROLS

MECHANICAL AND ELECTRICAL INTERLOCKS AND SYNCHRONIZERS

ALL ACCESSORY EQUIPMENT

CENTURY PROJECTOR CORPORATION
NEW YORK 19, N. Y.

READ THE ADS—they're news!



NOW! 15% MORE LIGHT

H-S "52" ALUMINIZED

METAL Reflectors

GUARANTEED 5 YEARS

SEE YOUR THEATRE SUPPLY DEALER

Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.

quires use of an undersized aperture in all of our calculations so that the projected image will follow the masking and desired picture proportions exactly, with correction for keystone. Apertures 0.825-inch in width should not be filed so much to eliminate keystone as to allow the optical sound track to show. Any ratio can be obtained by filing from blanks, or apertures already with smaller ratios can be enlarged.

For projection of CinemaScope productions, it is necessary also to use the undersized apertures in order to file the plate for an aperture that follows the curvature in the proper ratio and fits the masking exactly, as well as to correct for keystone according to projection angle.

REDUCING THE APERTURE

The CinemaScope aperture (0.715" x 0.912") should be reduced but slightly, if at all, as the frame lines of the picture will show on the left and right bottom, and at the center top of the screen. *Flat* CinemaScope pictures, if projected in this manner, use either the 0.650" x 0.850", or 0.715" x 0.912" apertures; also Keystone filing may over-run the magnetic tracks!

There have been some installations where the theatre owner wanted a CinemaScope picture which was not according to CinemaScope proportions—not as wide, proportionately, as high. In this case, an undersized CinemaScope aperture is used and filed to increase the *height only*.

FILM TRAPS

Film traps designed for removable aperture plates 0.825-inch in width, used with optical sound prints, are designed so that the optical axis of the lens is directly in the center of these apertures. When using a CinemaScope aperture plate in this trap, the projected picture will favor the right side of the screen and will not be centered in the same manner as the 0.825 width aperture. As mentioned before, this necessitates moving the projector base each time the aperture and lens is changed. (One manufacturer has eliminated this by redesigning the film trap parts.) With the changes made necessary in projection equipment due to various wide-screen methods, perhaps we may see, in the not too distant future, the revolving lens turret come into our field!

[Charles L. Fish is projection engineer for the Capitol Theatre Supply Company of Boston, distributors for RCA equipment. He has charge of all equipment installations in New England where he is well-known in the theatre field. He has designed many of the drive-in theatre buildings in the New England territory. An electrical engineer, he installed sound equipment, in 1927-28, for the first sound picture shown in New England. During World War II, he was the resident electrical inspector for the U.S. Marines on radar, radio, fire control, ordinance, gyro compass, etc.]

THEATRE SALES

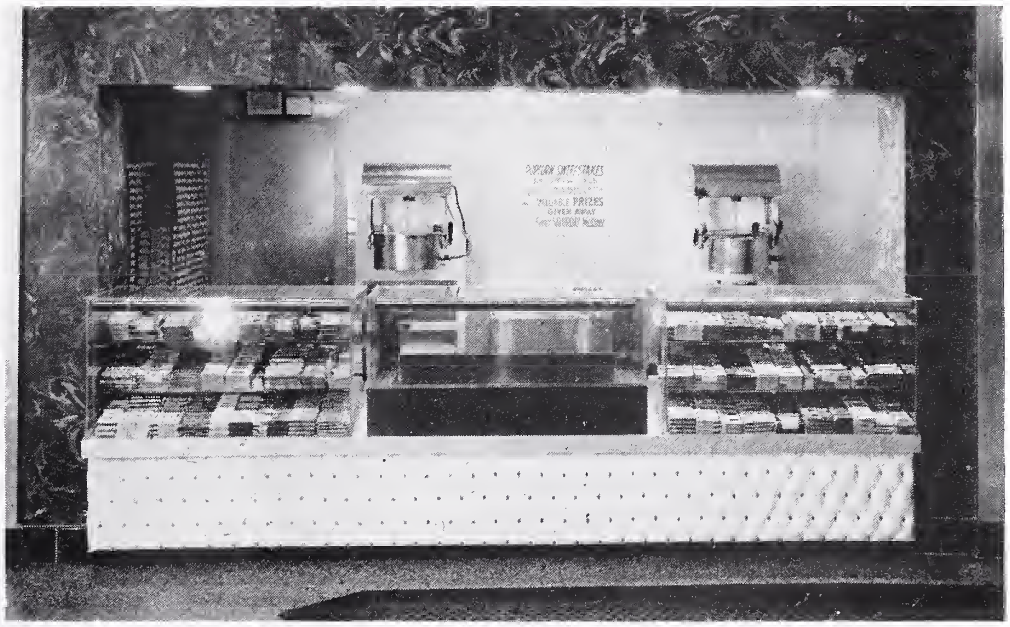
Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, RICHARD GERTNER, Associate Editors

Integrated Snack Bar Facilities for Speedy and Profitable Service

Successful methods of refreshment merchandising employed by the Modern Theatres circuit, Cleveland, Ohio, including stand location, placement and types of equipment, stock supplies, maintenance, display and promotion.



In most operations of the Modern circuit equipment is arranged as shown above at the Madison theatre in Cleveland. Separate glass-enclosed candy cases are placed on either side of the popcorn warmer. Manley popping machines are at the rear of the stand.

THE ELEMENTS involved in the successful operation of theatre refreshment stands are many and varied—ranging all the way from the actual location of the snack bar to purchasing practices and promotional techniques. While they may not have any immediately discernible relationship one to the other they nonetheless all *do* fit together. And they *must* be so integrated if the vending operation is to realize its full possibilities as a contributor to revenue.

That job of integration has been successfully achieved by the Modern Theatres circuit, operators of some 12 neighborhood theatres in Ohio from headquarters in Cleveland, whose refreshment policies are carried out under the direction of Raymond Essick. The circuit's theatres include the Ezella, Madison, Lorain-Fulton and Mayland in Cleveland; Berea, Berea; State and Galion, Galion; Parma, Parma; Beach Cliffe, Rocky River; Vine, Willoughby and Medina, Medina.

It is an important policy of the circuit to make the manager of each theatre a partner in the refreshment business. He is made responsible for the stock and the sales and in turn he receives a commission on the net profits. In that way, Mr. Essick explains, each has a direct interest in the operation of the stand.

Major importance is placed by Mr. Essick on the appearance and location of the stand itself. All the circuit's stands have been tailored for the individual theatre in a style designed to "harmonize artistically and architecturally with the decor in each." Other design requirements are that "they shall attract customers both by eye appeal and convenience of approach."

Where possible the stand is placed in an island just inside the foyer so that all incoming patrons must pass it on their way to the auditorium. Where this is not structurally practical, it is "spotlighted as a side-wall decorative feature."

In the circuit's Mayland theatre two refreshment stands are maintained—one in the lobby, the other in the foyer. At the latter a special service is offered—free coffee to patrons desiring it! This was achieved through a promotional tie-in with the local Nescafe representative.

In some of the theatres there is also a "Cold Bar," at which soft drinks and ice cream novelties are the only products sold.

Along with many other theatre operators Mr. Essick reports that popcorn is the merchandise providing the greatest profits. Originally the popping machine was placed in the front of the stand so that the actual popping operation could be used to stimulate sales. That practice has been discontinued, however, and warmers installed in all situations. The latter are usually placed in front of the stand now, and the popping machines have been moved to the rear of the stand.

Mr. Essick explains the change thus: "We have found that while the actual popping operation always is eye-appealing, whatever loss is sustained by moving it to the back of the stand is more than compensated for in speeded-up service and the consequent better returns. In addition, by preparing the corn slightly in advance of opening time and placing it in the warmers, less counter attendants are required." All the Modern theatres use the Manley "Stadium" type popper.

PLACING EQUIPMENT

While placement of other equipment may vary somewhat from theatre to theatre, at most of the circuit's stands the warmer is put in front with two glass-enclosed candy cases on either side. Ice cream is sold over the counter from refrigerated cases behind the stands.

Refreshment stock supplies at Modern theatres are kept in a special room adjacent to the main stand. This room is usually about 12 by 16 feet and has refrigeration facilities. It is also equipped with special bins for storing candy. The stock rooms are kept under lock and key at all times, and supplies are removed from it only by the theatre manager.

It has been found that the amount of stock kept on hand is best kept at these levels: popcorn, six-week's supply; popcorn boxes, six-months; oil, three-months; and candy, two-weeks.

To insure that the stands are always clean the circuit has hired a regular maintenance and supervision crew responsible for daily cleaning and immediate repair of any damaged equipment.

In some theatres in the Modern circuit beverages and ice cream are sold at a separate stand away from the main one as at the Madison theatre, Cleveland. This one is also located in the lobby.

Theatres in the Modern circuit do not display competitive merchandise, and except for popcorn, do not push individual items, according to Mr. Essick. "We buy what is in our opinion the best merchandise and let it sell on its own merits," he explains. "By not duplicating merchandise, we eliminate indecision, often resulting in no sales, and we speed sales."

"As for display material," he adds, "we find any piece that moves to be most effective, such as a moving light or a moving pointer. Any type of animation attracts the eye and usually leads to sales. While we do not pressure-sell any particular item, we do make our greatest effort to sell popcorn where the greatest profit lies—and preferably buttered popcorn."

In addition sales are stimulated through special activities directed toward the children, such as placing passes in a few popcorn boxes. "About 70% of our refreshment customers are children," Mr. Essick reports, "so we try to attract them by various promotional stunts throughout the year. Women are our second best customers, with the men trailing."

INTRODUCING NEW ITEMS

Occasionally the circuit introduces a new item at the snack stands, and it is backed by special promotional efforts designed to give it a fair chance to prove its drawing power. Recently frankfurters were introduced and they are prepared in rotisseries at the stands. In addition film trailers have been employed to boost sales.

All candy displays are rearranged weekly. At that time all the stock is removed from the cases, which are thoroughly cleaned. The candy is placed on three levels, with the higher-priced (25c) items at the top. No merchandise is displayed on the counter itself in order to guard against handling and pilfering by theatre patrons.

Incidentally, Mr. Essick has found that the film program itself has a decided effect on the refreshment stand gross. During the run of "action" or "horror" films sales are excellent, he says. But "actionless" or "problem" pictures bring a reduction in snack purchases among the patrons of the circuit.

Placing the Emphasis on Fresh Merchandise

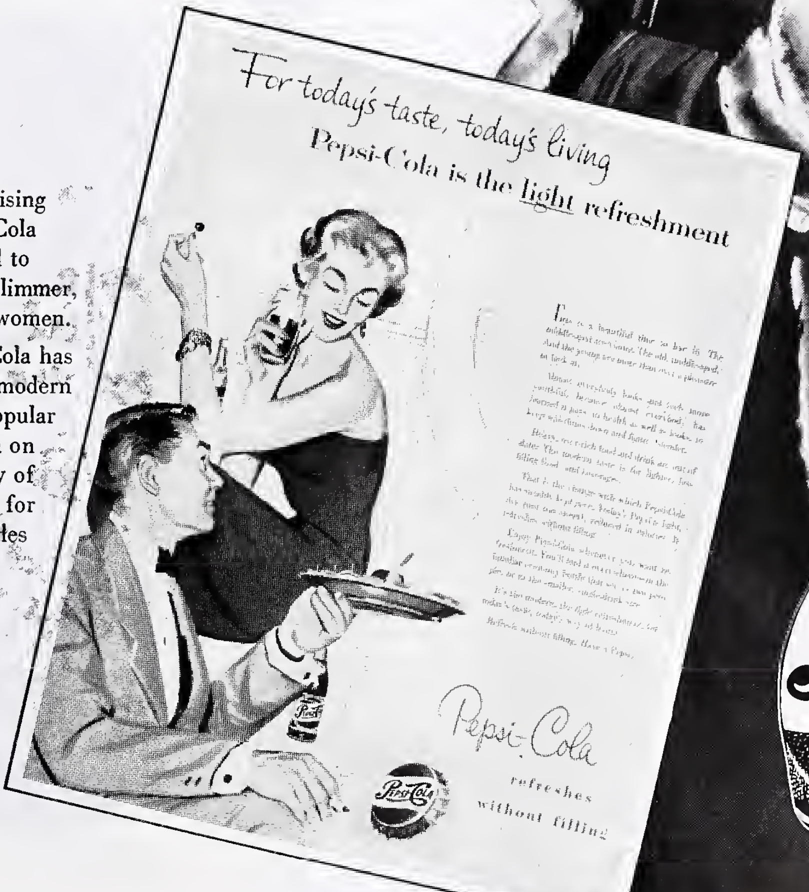
THE FACT that merchandise available at the snack bar of the Paonia theatre in Paonia, Colo., is "always fresh" is emphasized in monthly program advertising by manager Francis Gill.

On the reverse side of the April program copy reads as follows: "4 reasons why you always get clean, fresh ice cream, frozen novelties and tastey candy bars at our fountain. 1: We buy in small quantities to insure you freshness. 2: Our reserve stock is kept under refrigeration to keep it from becoming stale, soft or sticky. 3: It is handed to you right from the freezer in the lobby in perfect condition. 4: Our girls make the best popcorn on the western slope. They are neat, polite and good looking."

The woman who comes into your theatre is

figure conscious, fashion conscious...

That's why she prefers to refresh without filling. Pepsi-Cola is the modern, light refreshment made to suit her modern taste. The modern idea in refreshment makes more sales for Pepsi-Cola in more and more theatres . . . in whatever form it's served.



For today's taste, today's living

Pepsi-Cola is the light refreshment

Pepsi-Cola

refreshes without filling

The biggest advertising program in Pepsi-Cola history is designed to appeal to today's slimmer, trimmer, modern women.

Because Pepsi-Cola has kept up with this modern trend, it's more popular than ever. Cash in on the new popularity of today's Pepsi-Cola for more soft drink sales in your theatre.

PEPSI-COLA

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Illuminated Display For the Snack Stand

AN ILLUMINATED and mobile display which can be placed on top of a drink dispenser or on the counter or back bar of the refreshment stand has been announced by the Pepsi-Cola Company, New York.

Catalogued as "Double Action Lamp FG-48," the display produces continuously changing color and light effects by means of a 100-watt bulb that shines through two heavy gauge acetate drums. The bulb projects the lines and colors of the drums upon an outer shade of white fiberglas. The sign is further identified with the words "Pepsi-Cola" on the surmounting button.

The display can be bolted either on a counter or to a wall, the company points out. Its overall height is 25 inches; the height to the top of the shade is 18 inches. Its width is 11 inches; depth, 13 inches. Other materials used in its construction include steel and solid wood.

Premium Offer to Aid Canada Dry Drink Sales

A PROMOTIONAL scheme to boost sales of Canada Dry drinks in automatic vending machines whereby patrons are given a premium offer of a plastic alligator billfold has been announced by Canada Dry Ginger Ale, Inc., New York.

The company is offering the billfold for 25c plus two Canada Dry imprinted paper cups, according to Allan Glazebrook, national syrup sales manager, who adds that the retail value of the billfold is 69c. Display cards featuring the premium offer have been prepared especially for posting on vending machines. (See photo on page 43.)

The mechanics of the offer have been worked out so that theatre operators need do nothing except post the display material at their machine locations. Customers who want the billfold simply mail two flattened

Theatre Snack Sales Bring Tax Reduction

THE patrons of a Detroit theatre spend almost half as much for refreshment products as they do for admission to the theatre, and when owners Mr. and Mrs. Allen Kaftan proved that recently, they earned for themselves a 20% reduction in the tax assessment on their theatre!

Receipts for a typical weekday amounted to $32.54 for admissions, the Kaftans showed a tax review board, while on the same day a total of $14.45 was spent on refreshments. In addition receipts for a typical Sunday showed $113.10 spent on admission, while snack sales accounted for an additional $62.96.

they'll stop for a drink...

WHEN THEY SEE THE LIGHT!

SPACARB'S New "Rainbow Light" 8-Flavor Cup Drink Dispenser Gives You Full-Color Illumination That Attracts Customers . . . Yet Doesn't Distract Audiences!

***Operators, please note:** This new FULL COLOR illumination unit can be easily attached to current SPACARB models.*

A flood of light pours through the smooth-surface, unbreakable Fiberglas in *full color.* It lights up the dispenser, yet doesn't throw disturbing rays elsewhere. Specifically designed for theaters, the SPACARB 8 has *everything!* The push-button selector serves *eight* popular carbonated and non-carbonated flavor variations... gives you maximum variety for *maximum profits!* No wonder the SPACARB 8 is the first choice of theaters everywhere.

Write or wire Dep't. 8 for full details.

SPACARB, inc.

America's Oldest Manufacturer of Automatic Beverage Dispensers

General Sales Office and Factory: 375 Fairfield Avenue, Stamford, Conn.
Sales Representatives: Boston, Chicago, Dallas, Detroit, Kansas City, Kansas, Minneapolis, Mobile, Newark, N. J., New York City, Omaha, Philadelphia, Pittsburgh, San Diego, Seattle, Washington, D. C., Toronto, Canada

Candy Bars by Box Big Seller in Islands

CANDY bars sold by the box are big business at the snack stand of the Center theatre in St. Thomas in the Virgin Islands, according to operator Erwin Gross. The inducement to buy in that quantity (24 bars to the box) is a free pass to an orchestra seat in the theatre, one of which is placed in each box!

This promotional stunt has two advantages, Mr. Gross points out, the first naturally being the increase in sales and profit at the stand. In addition it stimulates the box-office, as the pass is good only for the first show on Sunday, which means that the holder of the pass "comes out early enough to talk up the show for his friends who can still catch the two other performances that day."

The candy is manufactured by the Vibco Candy Service, which Mr. Gross also operates. The space on the reverse side of the passes is used to advertise bottled beverages, another product of the Vibco company.

paper cups and the money directly to the company. Pads of name-and-address slips are furnished with the display cards.

The new promotion is linked with the company's "Annie Oakley" television show on which a similar premium offer is being made. This tie-in gives the scheme the benefit of heavy national advertising, it is pointed out.

New Fountainette with Four Lever Action Pumps

THE ADDITION of a new fountainette, which features a newly designed pump with lever instead of plunger action, has been announced for its line of

world's finest
over-the-counter
popcorn machine!

The New
CRETORS
"Olympic"

with Twin Elevator Wells and Automatic Push-Button Seasoning Pump

YEARS-AHEAD MONEY-MAKING FEATURES!

- Greater Warming Capacity — Each Elevator Well Holds the Equivalent of 100 Boxes of Popped Corn!
- New Forced-Air Heating System, Thermostatically Controlled Keeps Corn Crisp and Fresh Always.
- Ample Working Space for Two Busy Attendants.
- Heated Seasoning Urn.
- All Metal Construction.
- Many Other Features.

The all-new CRETORS "Olympic" is a smooth, streamlined beauty, combining CRETORS' world-champion money-making power with over-the-counter service . . . No other popcorn machine has ever incorporated so many new features and innovations to help you make more money . . . There's a sleek, new, all-metal cabinet finished in gleaming enamel trimmed with stainless steel to give your concession more glamor and sales appeal . . . And there's a champion's Heart of Steel—an exclusive-design, time-tested, *steel* kettle that outpops all others, according to independent side-by-side tests, and gives years of trouble-free service . . . Write for full details about this new machine today!

Other models available . . . also Warmer

CRETORS Corporation National Sales Offices • Popcorn Building • Nashville, Tenn.

WRITE TODAY! NO OBLIGATION!

CRETORS Corporation
Box 1329-M,
Nashville, Tenn.

Please rush full information about the new CRETORS "Olympic" Over-the-Counter Model popcorn machine

NAME ____________________

ADDRESS ____________________

CITY & STATE ____________________

The ONE popping oil that does EVERYTHING!

popsit plus!

the liquid seasoning with BUTTER-LIKE FLAVOR AND COLOR

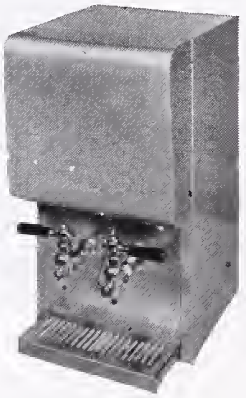
IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

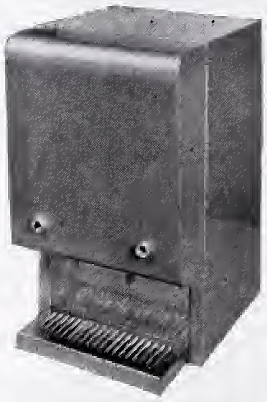
popsit plus!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

...pops corn, fries burgers, hot dogs, french fries ... is always liquid ... comes in easy-to-use gallon can .. no waste.

POPPING OIL SPECIALISTS TO THE NATION





serve COFFEE the *Profitable* E-Z WAY!

LESS LABOR

Plus LOWER COFFEE COST

Plus NO STALE OR WASTED COFFEE

Equals More Profit for You!

No brewing required—YET you serve a BETTER cup of coffee with an E-Z WAY Coffeemaker for it's made fresh for each customer, using liquid coffee concentrate, frozen, or make your own (we tell you how). Never a coffee shortage during rush periods. A Drive-In Theatre natural! Each unit dispenses both coffee and hot water (separate spigots). Easily connected, saves time—no messy grounds, filter or urn to clean. Pays handsomely.

Call, Write or Wire

Steel Products Co.

Cedar Rapids, Iowa

ABOVE—Automatic Push-Button Model dispenses a cup of coffee by pushing button.

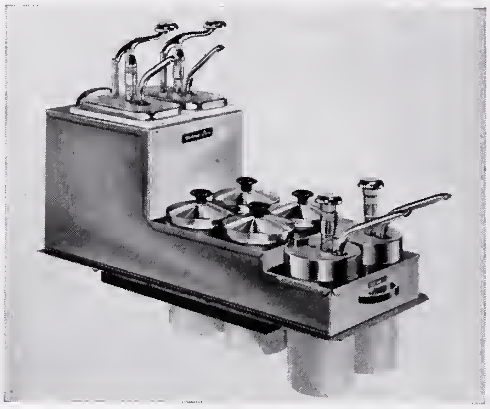
LEFT—Continuous Flow Double Faucet Model, faucets operate like regular urn.

YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 53.

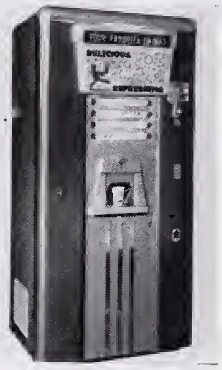
fountain and food accessories by Helmco, Inc., Chicago.

Designated "Model 224," the fountainette is constructed of satin finish stainless steel and is designed for precise temperature control in each compartment. It is equipped with four of the new pumps and four fruit wells for a large variety of topping service. The manufacturer states that the unit will fit all standard freezer cabinets.



New Fibreglas Display For Drink Machines

DEVELOPMENT of a new fluorescent-lighted Fibreglas display sign for use on its cup vending machines is announced by Spacarb, Inc., New York. The backlighting is in three colors to create a rainbow effect.



Extremely simple to install, the new display fits into the company's 1953 machines; it is pictured here as installed on the "Spacarb-8" model, which offers four carbonated drinks, two mixed drinks (such as cola and cherry or any fruit mixture) and two non-carbonated drinks. The display is provided operators complete with metal back-

Stock the stars...

Candy bars from MARS

in the big 10-cent sizes—96 count...With no price marking on the wrapper!

It seems you can hardly pick up a national magazine, switch on TV, or tune in the radio without seeing or hearing something about "candy bars from Mars."

So naturally candy eaters look for them.

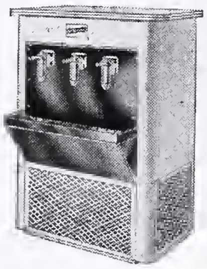
And you're all set with famous twin Milky Ways and twin Snickers along with that toasted almond favorite, the Mars Bar.

Better be sure you have plenty of these Mars' stars in your showcase. America's most popular chocolate-covered candy bars are sure-fire box office. Order now for immediate shipment.

MARS®
INCORPORATED
2019 North Oak Park Avenue
Chicago 35, Illinois

INTRODUCING the NEW 1954 Self-Contained 100-Gallon Per Hour Capacity

HEAVY DUTY "SODAMAKER"

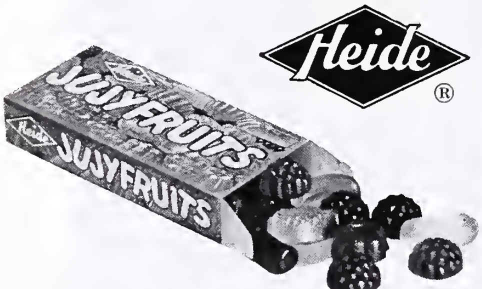


Large Circuits Leading Drive-Ins All over U. S. and Canada are using "SODAMAKERS" with outstanding success and exceptional profits

- ★ Refrigerated Faucets
- ★ Fastest Constant Flow Pin-Point Carbonated Ice-Cold Drinks Without Ice
- ★ Can be had with Two or Three Flavors
- ★ Triples Your Profit with Less Floor Space
- ★ Reserve Ice Bank for Rush Drive-In Crowd

Write Today for Complete Information

SUPERIOR REFRIGERATOR MFG. CO., INC.
822-824 Hodiamont Avenue
St. Louis 12, Mo.



Nationally Advertised

HENRY HEIDE, INC. • NEW YORK N.Y.

FOR ALL YOUR CONCESSION NEEDS

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

ing and fluorescent tubes for installation.

The manufacturer states that this is the first time that a way has been discovered to adapt unbreakable Fibreglas to this display use. In working out the difficulties in so adapting it, the principal problem was to obtain colors that would not bleed or fade—and to do this at a cost low enough to be practical, it is also pointed out.

Frozen Shrimp Rolls for Drive-In Snack Stands

FROZEN shrimp rolls, a food product for drive-in refreshment stands consisting of a mixture of vegetables and shrimp wrapped in a noodle jacket, are now being marketed by Flavo-Rite Foods, Inc., Bronx, New York. They are priced to sell at 30c each.

Trade-named the "Flavos Shrimp Rolls," the product requires but two minutes frying time, the manufacturer states, and may be held in a bun warmer prior to serving. Glassine bags designed for serving the food to patrons are also available from the company. The product can be stored in any ice cream or freezer locker.

PROMOTIONAL MATERIAL

To promote the shrimp rolls the company will supply without charge a film trailer and plastic display signs to be used at the stand. It is reported that the item is now being sold in over 200 theatres in the East and that sales have been extremely good.

Statesville Circuit Holds Snack Bar Sales Contest

REFRESHMENT stand attendants employed in the 16 theatres of the Statesville Theatre Corporation, Statesville, N. C., were given a chance to win a cash prize recently in a contest conducted by the circuit. The contest ran for eight weeks, and the results will soon be announced by R. E. Agle, general manager of the circuit.

Under the rules of the contest each refreshment department was given a quota based on its sales for the same period last year, with the prize going to the person achieving the biggest percentage over that quota. As Mr. Agle pointed out in an announcement sent to the sales personnel, they were competing "with no one but themselves—that is, their record for last year."

New Counter Model of Juice Dispenser

A NEW MODEL (820-R) in its line of refrigerated juice dispensers equipped with an illuminated dome and cascades for counter display has been marketed by Majestic Enterprises, Ltd., Los Angeles. It is designed to dispense concentrates and syrups.

Adaptable to smaller operations, the unit is called the "Illuminated Cascade, Jr." It is 32 inches high and requires counter space 13½ by 14 inches. It has a capacity of approximately 6 gallons according to the manufacturer.

Frozen shrimp rolls made by Flavo-Rite Foods, Inc., are popular with patrons of the refreshment stand at the Massapequa drive-in at Massapequa, Long Island, N. Y. The drive-in has a station system of service. Note the plastic display sign above the stand which is provided free by the company.

Better Refreshment Merchandising Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

BEVERAGES

American Citrus Corporation, 333 N. Michigan Avenue, Chicago.

Bireley's, 1127 North Mansfield, Los Angeles, Calif.

Canada Dry Ginger Ale, Incorporated, 100 Park Avenue, New York, N. Y.

COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.

DAD'S ROOT BEER COMPANY, 2800 North Talman Avenue, Chicago 18, Ill. See page 49.

Delaware Punch Company of America, San Antonio 6, Tex.

Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.

Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.

The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.

Green & Green, Inc., 2000 Providence, Houston, Tex.

Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.

Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.

Julep Company, 353 W. Grand Avenue, Chicago, Ill.

Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.

National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.

Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.

Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.

Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.

O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.

Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.

PEPSI-COLA COMPANY, 3 W. 57th Street, New York. See page 41.

Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.

Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.

Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.

Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.

Seven-Up Company, 1316 Delmar, St. Louis, Mo.

Sunkist Growers, Inc., 707 W. Fifth Street, Los Angeles 13, Calif.

The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.

Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.

Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.

James Vernor Company, 239 Woodward Avenue, Detroit, Mich.

The Welch Grape Juice Company, Westfield, N. Y.

Wonder Orange Company, 223 W. Erie, Chicago, Ill.

●

BEVERAGE DISPENSERS

APCO, INC., 250 West 57th Street, New York 19, N. Y. (cup dispenser).

Automatic Syrup Company, 46-7 Vernon Blvd., Long Island City, N. Y.

Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.

Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).

Best Products Company, 220 West Addison Street, Chicago 18, Ill (coffee).

C. G. Bradley & Sons, 431 N. Franklin St., Syracuse, N. Y.

Canada Dry Ginger Ale, Inc., 100 Park Avenue, New York 17, N. Y.

Carbonaire, Inc., 114 Fern Avenue, San Francisco, Calif.

Carbonic Dispenser Co., Canfield, Ohio.

Coan Manufacturing Co., 2070 Helena, Madison, Wis (cup dispenser).

COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.

Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.

DAD'S ROOT BEER, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill. See page 49.

Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.

Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.

The Fischman Company, 10th & Allegheny, Philadelphia, Pa.

Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).

Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.

Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.

W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.

Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N. Y.

Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).

Lyons Industries, 342 Madison Avenue, New York City.

Majestic Enterprises, Inc., Ltd., 959 Crenshaw Boulevard, Los Angeles, Calif.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo.

Milk-O-Mat Corporation, 500 Fifth Avenue, New York City (cup dairy drink).

Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.

Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.

Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.

Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.

Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.

Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.

S & S Products Company, P. O. Box 1047, Lima, Ohio.

Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.

Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.

Snively Vending & Sales Company, Winter Haven, Fla.

SPACARB, INC., 270 Madison Avenue, New York 16, N. Y. (cup dispenser). See page 42.

Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.

STEEL PRODUCTS, INC., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee.) See page 44.

SUPERIOR REFRIGERATOR COMPANY, 1606 Pine Street, St. Louis 3, Mo. (See page 46).

Telecoin Corporation, 12 E. 44th St., New York City.

Uniflow Manufacturing Company, Erie, Pa.

Vendolator Mauufacturing Company, P. O. Box 1586, Fresno, Calif. (bottle milk).

John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.

●

CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.

Bachman Chocolate Manufacturing Company, Mount Joy, Pa.

Walter Baker & Company, Inc., Pierce Square, Dorchester, Mass.

Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.

A. L. Bazzini Company, Inc., 108-116 Park Place, New York, N. Y.

Paul F. Beich Company, Bloomington, Ill.

E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.

Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.

Blum's, Inc., Polk & California Streets, San Francisco, Calif.

Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.

Bunte Brothers-Chase Candy Company, 3301 W. Franklin St., Chicago, Ill.

Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.

Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.

Candymasters, Inc., 3-5 N. 15th St., Minneapolis, Minn.

Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.

Charms Company, 601 Bangs Avenue, Asbury Park, N. J.

Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.

The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.

Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.

Cox Confection Company, East Boston, Mass.

The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.

Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.

Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.

Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.

Drake America Corporation, 20 East 50th Street, New York 22, N. Y.

The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.

F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.

Fisher Nut & Chocolate Company, 2327 Wycliff St., St. Paul 4, Minn.

Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.

Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.

D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.

H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.

Hawley & Hoops, Inc., 200 N. 12th St., Newark, N. J.

HENRY HEIDE, INCORPORATED, 313 Hudson Street, New York, N. Y. (See page 46)

LIST OF BRAND NAMES

On page 49 are candy bars, beverages and chewing gums widely sold at theatres, listed alphabetically by trade name, with the manufacturer of each indicated. This is for the purpose of ascertaining the name of the manufacturer when only the name of the product is known. The manufacturers are listed alphabetically with addresses, according to product classification in the directory beginning on this page.

Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
Hollywood Brands, Inc., Chestnut & Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
Robert A. Johnston Company, 4033 W. National Avenue, Milwaukee 1, Wis.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
Kraft Foods Company, 500 North Peshtigo, Newark, N. J., Chicago, Ill.
Leaf Brands, Inc., 1155 Cicero Avenue, Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Life Savers Corporation North Main Street, Port Chester, N. Y.
Luden's, Inc., 200 North Eighth, Reading, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
McAfee Candy Company, Inc., Macon, Ga.
MARS, INCORPORATED, 2019 N. Oak Park Avenue, Chicago 35, Ill. See page 45.
Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
Melster Candies, Cambridge, Wis.
National Licorice Company, 106 John Street, Brooklyn, N. Y.
Nestle's Chocolate Company, Main and William Street, White Plains, N. Y.
New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Planters Nut & Chocolate Company, Suffolk, Va.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago, Ill.
H. B. Reese Candy Company, Hershey, Pa.
Rennie Nut Company, 82 Briarcliff Road, Larchmont, N. Y.
Thomas D. Richardson Company, Atlantic and 1, Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Joseph A. Riggie Candy Company, 3704 W. North Avenue, Chicago, Ill.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Sperry Candy Company, Milwaukee, Wis.
Squirrel Brand Company, 1012 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 N. Broadway, Milwaukee 2, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
James O. Welch Company, 810 Main, Cambridge, Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

•

CANDY MACHINES

Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 21-30 44th Road, Long Island City, N. Y.
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

•

CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
The Rowe Corporation, 31 East 17th Street, New York City.

•

DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte Street, Kansas City 8, Mo. (steel sectional counters).
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Indiana Cash Drawer Co., Shelbyville, Ind.
MASTER-KRAFT FIXTURE COMPANY, 434 North Front Street, Baltimore, Md.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

•

FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
American Playground Devices Company, Anderson, Ind. (outdoor grills).
Bell Engineering Company, 55 Munroe Street, Lynn, Mass. (frankfurter rotisserie).
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (butter dispenser).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia. (frankfurter and bun warmer).
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (barbecue sandwich equipment).
Hollywood Servemaster Company, 114 W. 18th Street, Kansas City 8, Mo. (frankfurter grill).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (frankfurther and bun steamer).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
STEEL PRODUCTS, INC., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee brewer). See page 44.
SUPURDISPLAY, INC., 3100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

•

FOOD SPECIALTIES

Armour & Company, Union Stock Yard, Chicago, Ill. Gardena, Calif. (cabinets).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Flavo-Rite Foods, Inc., 516 Westchester Avenue, Bronx, N. Y. (shrimp rolls).
Frozen Farm Products, Inc., 1735 Margaret Avenue, Altoona, Pa. (frozen breaded chicken in basket).
Hygrade Food Products Corporation, 2811 Michigan Avenue, Detroit, Mich. (frankfurters).
Meadors Manufacturing Company, Greenville, S. C. (biscuits).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).
Swift & Company, Union Stockyards, Chicago, Ill. (frankfurters).
Temple's Frosted Foods, Inc., 454 Berry Street, Brooklyn 11, N. Y. (frozen Chinese egg rolls).

•

GUM, CHEWING

American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
William Wrigley, Jr., Company, 410 N. Michigan Avenue, Chicago, Ill.

ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Atlas Tool & Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo. (ice cream vendor).
Automatic Canteen Co. of America, Merchandise Mart, cago 39, Ill. (ice cream freezers).
Badger Vending Machine Company, 710 N. Plankington, Milwaukee, Wis. (cup ice cream vendor).
Craig Machine Company, Danvers, Mass. (ice cream vendor).
Dari-Delite, Inc., 1524 Fourth Avenue, Rock Island, Ill. (soft ice cream freezers).
DeCicco's Bon Bon Corporation, 451 N. Rodeo Drive, Beverly Hills, Calif. (chocolate covered ice cream).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Ill. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream)
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream freezers)
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser)
Port Morris Machine & Tool Companyq, 208 E. 135th St., New York City (soft ice cream and custard machine).
Rowe Manufacturing Corporation, 31 East 17th Street, New York City. (ice cream pop and sandwich automatic vendor).
Sno-Master Manufacturing Company, 124 Hopkins Place, Baltimore 1, Md. (ice shaver)
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha, Neb. (soft ice cream)

•

PAPER CUPS

Dixie Cup Company, 24th & Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York City.
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York City.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

•

POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Calif.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
Grand Bag & Paper Company, Inc., Ossining, N. Y.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Rex Specialty Bag Corporation, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.
Rockford Paper Mills, 33 S. LaSalle St., Chicago, Ill.
SUPURSDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. See opposite page.
C. F. SIMONIN'S & SONS, INCORPORATED, Tioga & Belgrade Street, Philadelphia, Pa.

•

POPCORN POPPERS

C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill. See page 43.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo. See page 46.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Viking Popcorn Machines, Incorporated 1481 W. Washington Boulevard, Los Angeles 1, Calif.

•

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
C. CRETORS & COMPANY, 630 N. Cermak Rd., Chicago, Ill. See page 43.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo. See page 46.
J. A. McCarty Seed Company, Evansville, Ind.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Wyandotte Popcorn Company, Marion, Ohio.
Y & Y Popcorn Supply Company, 526 N. 13th Street, Philadelphia, Pa.

Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

•

POPCORN SEASONING AND SEASONING DISPENSERS

Apco Inc., 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
Capital City Products, West First & Perry, Columbus, Ohio.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullterton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
C. F. SIMONIN SONS, INCORPORATED, Tioga and Belgrade Street, Philadelphia, Pa. (seasoning). See page 44.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser). See this page.

•

POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Calif.
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (warmer). See page 43.
Hollywood Servemaster Company, 114 West 18th Street, Kansas City 8, Mo. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 46.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

•

VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wisc.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer: Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
PEPSI-COLA: Pepsi-Cola Company
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.

YOU MAKE MORE WITH DAD'S ...THE WINNER!

1954 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

DAD'S Awarded a coveted Best Seller "Theatre Sales Championship" by Better Theatres in 1954, 1953, 1952

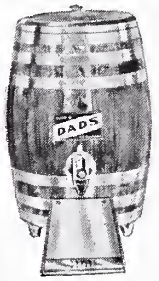
DAD'S OFFERS YOU THESE PLUS PROFIT FEATURES:

1. Make More Drinks to the gallon.
One gallon of DAD'S ready-to-use Fountain Syrup yields 146 7-oz. drinks.

2. Make More Plus Profits.
Additional drinks from DAD'S, the Leader, mean plus profits for you. Regardless of what you're presently paying for syrup—DAD'S "extra yield" per gallon gives you higher gross profit than does any other nationally advertised brand.

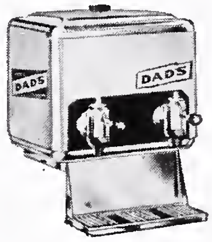
3. Make More On Cups.
Extraordinary low, low price to DAD'S users on cups. Ask us about it!

DAD'S Automatic Dispensers Do a Better Job



BARRELS
Beautifully grained oak barrels with stainless steel hoops. Draw any size drink continuously. Available in 8, 17, 45 and 60 gal. sizes with 1 or 2 faucets.

DISPENSERS
Produces perfectly uniform, deliciously flavored, properly carbonated DAD'S. Takes little more than 1 sq. ft. of space! Available in counter and rail-type models. Serves 1, 2 or 3 flavors.



FOUNTAINETTES
DAD'S Uniflow and DAD'S Perlick units ...complete with barrels, self-contained refrigerated, serve DAD'S, and up to 4 other flavors, plus ice water and carbonated water.

Write Us For Information Today

DAD'S ROOT BEER COMPANY
2800 N. Talman Ave., Chicago 18, Ill.

Buttercup Popcorn Outsells all other Refreshments in DRIVE-IN THEATRES

19¢ PROFIT ON EACH SALE FAST!

ONLY THE BUTTERCUP PLAN PROVIDES THE SPEED ESSENTIAL TO DRIVE-IN SERVICE!

★ Automatic Butter Dispenser – Displays – Buttercup Containers ★

WRITE TODAY TO SUPURDISPLAY Suite 2100 Wisconsin Tower Bldg. · Milwaukee 3, Wis.

SQUIRT: The Squirt Company.
TRU-ADE: True-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

•

CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIG PAYOFF: Hollywood Candy Co.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BOSTON BAKED BEANS: Banner Candy Mfg. Co.
BROCK ASSORTMENT: Brock Candy Co.
BROCK BAR: Brock Candy Co.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CARDINAL BAR: Euclid Candy Company.
CHARMS: Charms Candy Company.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DEEP FREEZE: Brock Candy Co.
DOCTOR'S ORDERS: Walter H. Johnson Co.
DOTS: Mason Au & Magenheimer Confectionery.
DREAM BOATS: Brock Candy Co.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
FOURSOME: Brock Candy Co.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HERSHEY: Hershey Chocolate Company.
JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCK: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company
LIFE SAVERS: Life Savers Corporation.
M & M's: Hawley & Hoops Co.
MALT BALLS: Leaf Brands, Inc.
MARS: Mars, Inc.
MASON MINTS: Mason, Au & Magenheimer Co.
MASON PEAKS: Mason, Au & Magenheimer Co.
MILK DUDS: M. J. Holloway Company.
MILK PAILS: M. J. Holloway & Co.
MILK PODS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Company.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECCO BOLSTER: New England Confectionery Co.
NECCO PEPPERMINTS: New England Conf. Co.
NECCO WAFERS: New England Confectionery Co.
NESTLES: Nestle Chocolate Company.
NIBS: National Licorice Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Shutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT BUTTER CUP: H. B. Reese Candy Co.
PEANUT CHEWS: D. Goldenberg, Inc.
PECAN PETE: Fred W. Amend Co.
PECAN ROLL: Sperry Candy Company.
PLANTER'S PEANUTS: Planters Nut & Chocolate
POLAR DAN: Brock Candy Co.
POLAR: Hollywood Candy Co.
POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.
RED DEVILS: Banner Candy Mfg. Co.
RED SAILS: Hollywood Candy Company.
ROOT BEER DROPS: Chase Candy Corp.
7-11: Mason, Au & Magenheimer Conf. Co.
SHERBITS: F & F Laboratories, Inc.
SMOOTH SAILIN: Walter H. Johnson Co.
SOFTEES: Mason, Au & Magenheimer Conf. Co.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
TEENS: Marlon Confections Corporation.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARET: Charms, Inc.
WELCH'S COCOANUT: James O. Welch Co.
WELCH JR. MINTS: James O. Welch Co.
WHIZ: Paul F. Beich Co.
ZERO: Hollywood Candy Co.

How C. F. Simonin's Sons, Inc. Pioneered in the Popcorn Industry

THE PART that has been played in the development of the popcorn industry in this country by C. F. Simonin's Sons, Inc., Philadelphia, manufacturers and refiners of popcorn seasoning, was described in a recent issue of the publication, *Popcorn Merchandiser*. The article states that the company pioneered in three major developments—the experiments with peanut oil when a substitute for coconut oil was required during the Second World War; the one-gallon can for packaging; and adding a butter flavor and color to the oil.

The report states that the company was founded in 1876 by Count Dillon de Simonin, a French engineer who had come to the United States prior to the Civil War with ideas for equipment for handling oils and fats, which he patented and successfully exploited. The Count's grandson, Eugene Buffington Simonin, is the present head of the company.

"Among the first, if not actually *the* first, crushers in the U.S. of the copra from which coconut oil is derived, Simonins was identified at an early date with the commercial growth of the popcorn industry," it is pointed out.

It was also Simonins which pioneered the development of peanut oil for popping corn during the Second World War when there was a shortage of coconut oil, the report states. It was in that period that the popcorn industry enjoyed a "veritable mushrooming of the use of popcorn in this country due in large part to its adoption by motion picture theatres." And at the same time the popcorn industry found itself, like all other industries using vegetable oil, "starved for the necessary fat to season its products."

"In its search for an adequate substitute for coconut oil, which had previously been used universally in the preparation of popcorn, Simonins found that peanut oil also possessed highly desirable characteristics for corn popping." Peanut oil was instantly acceptable to corn poppers, who had found other substitutes unsatisfactory.

Two more pioneering steps were then undertaken by Simonins, the article states. One of these was introduction of a one-gallon can for packing the liquid peanut oil. "The heavy, bulky containers used for coconut oil were difficult for the girl theatre attendants to handle," it is explained, "and the new cans permitted easy pouring at the popcorn machine and more accurate measurement."

The second innovation was the development of a buttered flavored and colored peanut oil, which was trade-named "Popsit Plus." This product met with "instantaneous success," the report states, due to no small part "to consistent advertising in motion picture publications, both consumer and trade."

With the return of coconut oil after the war's end, Simonins resumed also the marketing of its coconut oil, to which was also added butter flavor and color.

The report then lists the personalities in the Simonins company responsible for its activities. It is under the general direction of Eugene B. Simonin, president. Philip E. Ronzone, vice-president in charge of production, having been with the firm since 1923, handled development of the products.

Sales and public relations are supervised by J. A. Ryan, vice-president in charge of sales. He has been with the firm since 1924, and it was he "who perceived the opportunity inherent in the butter flavored peanut oil and the one gallon can which have proved such a boon to the industry." Mr. Ryan is active in the affairs of the International Popcorn Association, often writes articles on industry matters for the trade press, and occasionally addresses group meetings.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see ***BUYERS INDEX*** *of Better Refreshment Merchandising, beginning on page 47]*

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (s main section of auditorium, in or under balcany, lounge-foyer-lobby area, etc.)

Evaporative colling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

PRODUCT NEWS . . Pages 28 and 73

The department "About Products" on general equipment and supplies is on page 73. "The Merchandise Mart" on refreshment service products is on page 42.

DEALERS . . . . Page 54

Dealers in the United States are listed in the Theatre Supply Mart.

ADVERTISERS INDEX . . . Page 53

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
United States Air Conditioning Corporation. 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1905 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse. N. Y.
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Compo Avenue, S. E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division. Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore. Md.

FILTERS

American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building. Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Trion, Inc., McKeess Rock, Pa.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain. Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Baker Refrigeration Corporation, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1905 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street. Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn. N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation. Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

•

AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS for theatre motion picture sound systems consist in pre-amplifiers power amplifiers, and monitor amplifiers, with requirements varying according to auditorium dimensions (including presence or absence of balcony seating), to number of speaker channels, and to whether the sound signal is optical or magnetic.

Output per channel ranges from 15 watts to medium-size auditoriums. Minimum limitations for amplifier wattage relative to seating capacity have been established by the Motion Picture Research Council of the American industry. Leading manufacturers of sound equipment follow these standards in their installa-

make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead

system power amplifiers for optical (single) track reproduction (usually in a cabinet with control panel and possibly also including provisions for record player and radio input) typically supply polarizing voltage to photocells and also filament and plate current to pre-amplifiers (possibly additionally to monitor amplifier).

Magnetic recordings require amplification euqipment of different characteristics. The relatively weak magnetic signal is a factor. Pre-amplifiers are powered separately with d. c. filament current and carefully regulated plate voltage from a power pack. Regardless of the number of channels, a switching arrangement can be provided for transfer from magnetic to optical pickup, and vice versa.

Multiple-track ("stereophonic") sound requires at least three channels of amplification (for screen speakers). These tracks, always magnetic according to present practice, may be augmented by one or more additional tracks for auditorium "effects" speakers, and/or volume control, and/or switching in certain supplementary speakers. An "effects" track requires a fourth system of amplification. With multiple-channel installations, a monitor that can be tapped into any one channel is supplied by its own amplifier.

Supplementary amplifiers may be required for "cry-room" speakers, group hearing aids, separate public address system, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers, with arrangement for switching certain ramps in or out. There are integrated systems of this kind designed especially for drive-ins.

For reproduction of multiple-track (screen speaker signal) magnetic sound by a single screen horn system (as used for standard optical sound), special amplification equipment is available, incorporating a "mixer" to combine the signals of all tracks. Such an "adapter" can be obtained with a button-on type magnetic pickup (*see Soundheads*).

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard. Beverly Hills. Calif.
AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
Amplifier Company of America, 398 Broadway, New York 13. N. Y.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 38.
Cinematic Corporation, 122 Washington Street, Bloomfield, N. J. (also multiple track adapted for single channel sound).
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
Paromel Electronics Corp., 2040 West North Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
J. E. ROBIN, INC., Robin-Weber Division, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation. 86 Shipman Street, Newark, N J
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.
Western Electric Company, 195 Broadway, New York City.

•

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

•

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics* and *Wall Paper*.

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
The Celotex Corporation. 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction mouldings). See page 55.
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).
The Kawneer Company, 1105 North Front Street. Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).
MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 55.

THE THEATRE SUPPLY MART

Index to Products Advertised & Described In this Issue, with
- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	83
2—American Seating Co. Auditorium chairs. NTS and direct.	3
3—Ardley Drive-in directional signs. Direct.	77
4—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	3rd Cover
5—Automatic Devices Co. Curtain controls (5A), curtain tracks (5B). Unaffiliated dealers and direct.	38
6—Ballantyne Co. In-car speakers. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	6
7—Bausch & Lomb Optical Co. Projection lenses. Direct and branches and dealers in all major cities.	24
8—Burke Playground Equipment Co., J. E. Drive-in playground equipment. Direct.	78
9—Carbons, Inc. Projection carbons. Franchise dealers.	35
10—Century Projector Corp. Projectors (10A), sound equipment (10B). Unaffiliated dealers.	38
11—Coca-Cola Co., The Soft drinks (11A), dispensers (11B). Branches in principal cities.	2nd Cover
12—Cretors & Co., C. Popcorn machines. Direct.	43
13—Dad's Root Beer Co. Soft drinks (12A), beverage dispensers (12B). Direct.	49
14—Dayton Safety Ladder Co. Ladders. Direct.	85
15—Eprad In-car speakers. Unaffiliated dealers.	33
16—F & Y Building Service, The Architectural design and building service.	55
17—First-American Products, Inc. Drive-in equipment. Direct.	60
18—Futter, Walter Projection lenses. Direct.	37
19—General Register Corp. Ticket registers (19A), ticket takers (19B). All dealers.	31
20—Goldberg Bros. Sand urns (20A), reels (20B), box-office speaking tube (20C). Unaffiliated dealers and direct.	28, 29, 34
21—Griggs Equipment Co. Auditorium chairs. Direct.	7
22—Heide, Inc., Henry Candy Direct.	46
24—Heyer-Shultz, Inc. Metal projection arc reflectors. All dealers.	38
25—Huff Mfg. Co., Hal I. Carbon coolers. Direct.	63
26—Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	28
27—International Projector Corp. In-car speakers. NTS.	4th Cover
28—Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	59
29—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	28
30—LaVezzi Machine Works Projector parts. All dealers.	67
31—Lindner, Louis J. Automobile door protector for drive-ins. Direct.	60
32—Manko Fabrics, Inc. Auditorium chair seat covers (32A), upholstering material (32B). Direct.	83
33—Manley, Inc. Popcorn machines (33A), popcorn (33B), frankfurter and bun warmer (33C). Offices in principal cities.	46
34—Mars, Inc. Candy. Direct.	45
35—Marsh Wall Products, Inc. Decorative wall paneling. Direct.	55
36—Minneapolis Speaker Reconing Drive-in speaker reconing service.	33
37—Miracle Whirl Sales Drive-in playground equipment. Direct.	61
38—Mitchell & Co., H. R. Wide-screen frames. Direct.	85
39—Motiograph Projectors (39A), motor-generators (39B), in-car speakers (39C), sound systems (39C). Dealers 8, 10, 14, 26, 29, 34, 36, 38, 42, 45, 52, 54, 58, 60, 69, 74, 84, 89, 98, 102, 108, 112, 115, 121, 127, 128, 130.	9
40—National Carbon Co., Inc. Projection carbons. All dealers.	4
41—National Theatre Supply Distributors.	25, 57
42—National Super Service Co. Vacuum cleaners. All dealers.	83
43—Neva-Burn Products Corp. Flameproofing service (43A), draperies (43B), flameproofing compound (43C). Direct.	85
44—Norpat Sales, Inc. Adjustable lens mount. Direct.	34
45—Pepsi-Cola Co. Soft drinks (45A), beverage dispensers (45B). Branches in principal cities.	41
46—Perkins Electric Co., Ltd. Distributors.	71
47—Poblocki & Sons Drive-in projection screens (47A), debris cart (47B), drive-in directional signs (47C). NTS and direct.	29
48—Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	36
49—Pullman Vacuum Cleaner Co. Vacuum cleaners. Direct.	75
50—Radio Corp. of America In-car speakers (50A), projection arc lamps (50B), magnetic soundheads (50C), sound systems (50D), projectors (50E). Dealers marked*.	5
51—Rainview Visors Visors to attach on cars at drive-ins. Direct.	34
52—Raytone Screen Corp. Projection screen (52A), screen paint (52B), screen brush (52C). Direct.	20, 26, 33
53—RCA Service Co. Projection and sound equipment maintenance service.	26
54—Robin, Inc., J. E. Motor-generators (54A), rectifiers (54B), projection screens (54C), projection lenses (54D). Direct.	66
55—S. O. S. Cinema Supply Corp. Distributors.	83
56—Simonin's Sons, Inc., C. F. Popcorning seasoning. Direct.	44
57—Sonken-Galamba Corp. Drive-in speaker stands (57A), drive-in guide light posts (57B). Unaffiliated dealers.	29
58—Spacarb, Inc. Beverage dispensers. Direct.	42
59—Speaker Security Co. Drive-in speaker cable to prevent theft. Direct.	34
60—Steel Products Co. Coffee brewer and dispenser. Direct.	44
61—Strong Electric Corp. Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 99, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.	15
62—Superior Refrigerator Mfg. Co., Inc. Beverage dispensers. Direct.	46
63—Supurdisplay, Inc. Popcorn butter dispensers. Direct.	49
64—Theatre Specialties, Inc. In-car speakers. Unaffiliated dealers.	19
65—Theatre Seat Service Co. Theatre chair rehabilitation service.	56
66—Vailen, Inc. Curtain controls (66A), curtain tracks (66B). Direct.	58
67—Vocalite Screen Corp. Projection screens. Direct.	37
68—Wagner Sign Service, Inc. Attraction frames (68A), glass windows (68B), enamel panels for drive-in signs (68C), plastic letters (68D). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 88, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.	85
69—Wenzel Projector Corp. Magazines (69A), sterephonic attachments (69B). Unaffiliated dealers.	69
70—Westrex Corp. Foreign distributors.	10
71—Williams Screen Co. Projection screens. Direct.	69
72—Wollensak Optical Co. Projection lenses (72A), lens gauge (72B). Direct.	27, 65

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the May 1954 issue—

....

....

....

....

NAME__________

THEATRE or CIRCUIT__________

STREET ADDRESS__________

CITY__________ STATE__________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 601 North Ave., N.E.

ILLINOIS

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:

52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1111 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

62—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:

71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:

93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1923 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

106—Alexander Theatre Supply, 84 Van Braam St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:

108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

110—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

111—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas

113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:

118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

119—Alamo Theatre Supply, 1303 Alametos St.

UTAH

Salt Lake City:

120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA

123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 841 N. Seventh St.

[Canadian dealers, and exporters, are listed on page 78]

FIRST CLASS
(Sec. 34.9, P. L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

Mosaic Tile Company, Zanesville, Ohio. (ceramic tile)

Parkwood Corporation, Wakefield, Mass. (wood veneer).

Pittsburgh Plate Glass Company, 2200 Grant Building Pittsburgh, Pa. (architectural glass, glass doors).

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).

Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).

United States Plywood Company, 55 West 44th Street, New York city (wood and plastic veneers, and coated fabric wall covering).

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

●

AUTOMATIC TELEPHONE—See Telephone Answering Equipment: Automatic.

●

BASES—See Projectors and Accessories.

●

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which near-UV light causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are avaiable in a 250-watt size with a bulb of filter glass, hence no additional filter or ballas is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

Kliegl Bros., 321 W. 50th Street, New York City (light sources).

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).

The Stroblite Company, 35 West 52nd Street, New York City (paints, lamps).

Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3, Ohio.

Westinghouse Electric Corporation, Lamp Division. Bloomfield, N. J. (lamps).

●

BOX-OFFICES AND ACCESSORIES

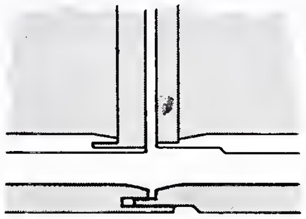
BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials.*)

Besides ticket issuing machines and coin changers (*which see*), box-office accessories in-

It's no trouble at all...
to put Marlite on the wall!
Guaranteed by Good Housekeeping
Replacement or refund of money if not as advertised therein
Marlite®
PREFINISHED
WALL and CEILING PANELING

Marlite Plank and Block eliminate the inconvenience and costly expense of modernizing—once and for all. Planks (16" x 8') and Blocks (16" square) are quickly and economically installed over old or new walls with concealed clips. The soilproof baked finish never needs painting; cleans quickly with damp cloth.

SECRET OF FAST, EASY INSTALLATION



Marlite's exclusive tongue and groove joint shortens installation time from days to hours; conceals all fastening; provides an attractive design feature.

Choose from 4 distinctive wood patterns plus 10 beautiful "Companion Colors" for modernizing entrances, lobbies, lounges, rest rooms, offices, and other service areas. See your building materials dealer or write Marsh Wall Products, Inc., Dept. 569, Dover, Ohio. Subsidiary of Masonite Corporation.

Marlite is made with genuine Masonite® Tempered Duolux®

MARLITE PLANK AND BLOCK PATENT APPLIED FOR

One way to keep posted—be a coupon clipper

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

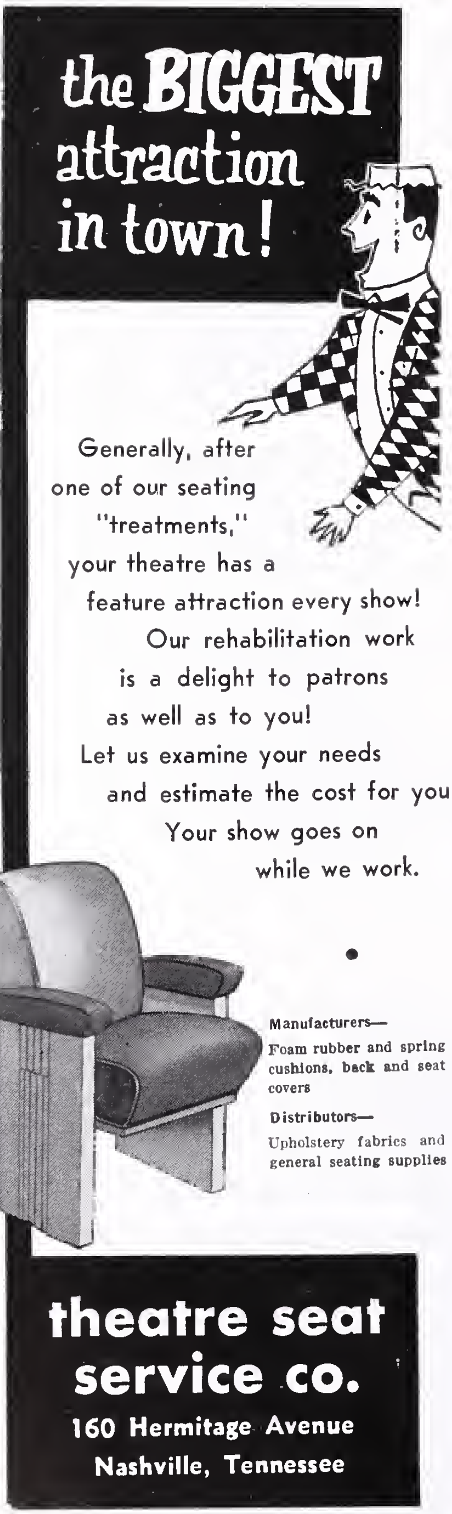
THE F & Y BUILDING SERVICE
319 East Town Street **Columbus 15, Ohio**
"The Buildings We Build Build Our Business"

clude speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube). See page 29.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.


the BIGGEST attraction in town!

Generally, after one of our seating "treatments," your theatre has a feature attraction every show! Our rehabilitation work is a delight to patrons as well as to you! Let us examine your needs and estimate the cost for you. Your show goes on while we work.

Manufacturers—
Foam rubber and spring cushions, back and seat covers
Distributors—
Upholstery fabrics and general seating supplies

theatre seat service co.
160 Hermitage Avenue
Nashville, Tennessee

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see under *Architectural Materials*).

•

CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry (two-film stereoscopic pictures require 5,000-foot reels for a single intermission performance), film storage facilities should accommodate at least this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One type of cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
Golde Manufacturing Company, 4888 North Clark Street, Chicago —, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.
Mosler Safe Company, 320 Fifth Avenue, New York N. Y.
Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

•

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 35.
Helios Bio Carbons, Inc. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 4.

•

CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

G. C. Anders, Company, 317 Sangamon Street, Chicago 7, Ill.
Best Devices Company, 10921 Briggs Road, Cleveland. Ohio.
Cali Products Company, 3721 Marjorie Way, Sacramento 20, Calif.
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.
HAL I. HUFF MANUFACTURING CORPORATION, 3774 Selby Avenue, Los Angeles 34, Calif.
THE GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.
Payne Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill

•

CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. Masland & Sons, 295 Fifth Avenue, New York City.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York N. Y.

•

CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchnadise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Alexander Smith Inc., 295 Fifth Avenue, New York City.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS for auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.
HEYWOOD-WAKEIELD COMPANY, Gardner, Mass.

•

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.
National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

•

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
MANKO FABRICS COMPANY, 114 E. 27th St., New York 16, N. Y. See page 83.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 56.

•

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded

DRIVE-INS THROUGHOUT THE COUNTRY KNOW WHY...

It's Smart to do Business with

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

Service...
Planning, Engineering, Blueprints, Know How!

Service...
Convenient payment plans, pay out of income!

Service...
One source for all your needs!

type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

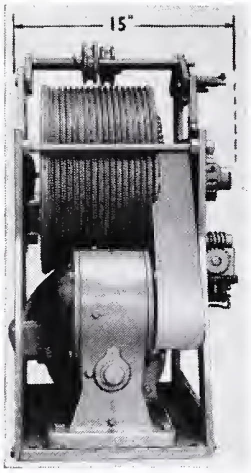
While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, Ninth & Broadway, Grand Rapids, Mich. See page 3.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 7.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 28.
International Seat Corporation, Union City, Ind. See RCA Theatre Equipment Div.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
National Seating Company, 138-13 Springfield Vlvd., Springfield Gardens, N. Y.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)
Southern Desk Company, Hickory N C



THIS CURTAIN CONTROL IS LUXURY-LOADED!

The Vallen Super No. 11 for CinemaScope and unusual applications is time-proven.

No premium for drum-type drive; electric brake; one-button start, stop and reverse action.

LIKE TODAY'S FINE CARS IT IS COMPACT, GOOD-LOOKING

Vallen
CURTAIN CONTROLS AND TRACKS
VALLEN, Inc., Akron 4, Ohio, U. S. A.

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Associated Ticket & Register Corporation, 346 West 44th Street, New York 18, N. Y. (chute).
Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.
NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.

•

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle. Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid. Ohio. (cueing device).
Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

•

FILM CEMENT — See Splicers and Film Cement.

•

CLEANING DEVICE FOR 3-D SPECTACLES: See Third-Dimension Equipment & Supplies.

•

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue. Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse. N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 83.
PULLMAN VACUUM CLEANER CORPORATION, 33 Allerton Street, Boston, Mass. See page 75.
Spencer Turbine Company, Hartford, Conn.

•

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, whch can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.
Lawrence Metal Products, Inc., 79 Walker Street, New York City.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

•

CUE MARKERS — See Changeovers and Cueing Devices.

CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the track, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See page 38.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, INC., 225 Bluff Street, Akron, Ohio (curved track and contour types as well as straight track). See opposite page.

●

DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.
Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
Manhoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.
H. R. Mitchell & Co., P. O. Box 690, Hartselle, Ala.
Novelty Scenic Studios, Inc., 28-34 West 60th Street, New York City.
Premier Studios, 414 West 45th Street, New York City.
F. G. Price, 37 Beverly Road, Merrick, L. I., N. Y.
Rambusch Decorating Company, 40 West 13th Street, New York City.
Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

●

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyratron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
Century Lighting, Inc., 521 West 43rd St., New York City.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 570 Lexington Avenue, New York City.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Bros., 351 West 50th Street New York 19, N. Y.
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

●

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal or wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.
Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Lobby Display Corporation, 551 West 52nd Street, New York City.
POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.

●

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see Better Refreshment Merchandising Buyers Index, p. 47]

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

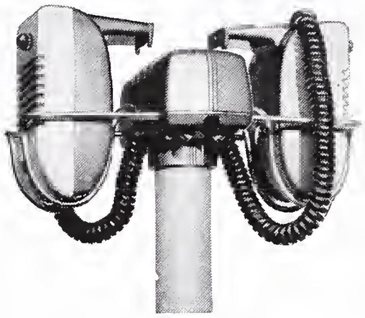
Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

See also TICKET ISSUING MACHINES.

FOR STEREOPHONIC SOUND in your Drive-in Theatre ask about extra long *Koiled Kords**



In addition to regular replacement speaker cords, extra long KOILED KORDS with straight and coiled sections as well as multi-conductor retractile cords can be furnished for use with new stereophonic sound systems for drive-in theatres.

KOILED KORDS retractile speaker cords neatly hug the speaker standard when not in use and offer no drooping, dangling loops to catch in car bumpers, door handles or other projections, yet they extend as needed.

KOILED KORDS save drive-in operators from inadvertant loss of speakers and accidental cord breakage thereby minimizing costly replacements.

KOILED KORDS retractile speaker cords are jacketed with tough, tire-tread-type neoprene that withstands sunshine or storm without failing.

KOILED KORDS always look neat, are efficient in service and enhance the appearance of any well maintained drive-in.

When planning conversion to stereophonic sound, specify KOILED KORDS.

When straight cords need replacing, use KOILED KORDS and specify them by name on all new speakers you buy through your theatre equipment dealer.

© 1954

Koiled Kords
Incorporated
Box K, New Haven 14, Connecticut

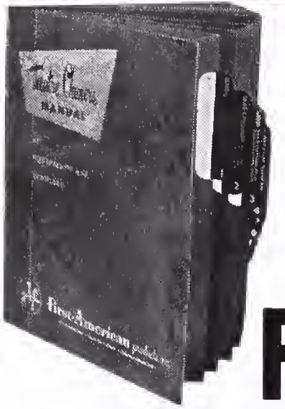
* KOILED KORDS is a trademark of KOILED KORDS, INC.

Send For YOUR COPY Of This VALUABLE PORTFOLIO

9 Expandable Pockets Cover All Subjects Of Theatre Operation And Equipment

$1.50 Value

Yours FREE!



The Theatre Owner's Manual enables you to keep clippings, equipment literature and other information on theatre operation neatly filed, always handy for instant reference. You'll find it just the thing you've needed for years to keep such material all together in one place in an easy-to-find, orderly arrangement! Fits in correspondence drawer file, stands on bookshelf or lies on desk.

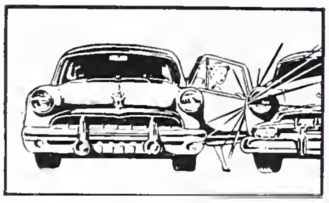
Any theatre owner, manager or circuit executive is eligible to receive this useful portfolio absolutely FREE! Just clip this ad to your letterhead, or write asking for "THEATRE OWNER'S MANUAL". Be sure to state your name and position. Address your request to—

First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

Mr. Drive-In and Indoor Exhibitor

BRING 'EM BACK AGAIN AND AGAIN

Bring your patrons back again and again with this sensational, goodwill premium that protects car doors from scratches and dents. Over one million satisfied users.



"PRO-TEC-UR-DOR" CAR DOOR STOP

Fits all make cars. No holes to drill. Mail $1.00 for sample pair with 10-day money-back guarantee (Can we be any fairer?), quantity prices and details on Business-Building Plan to—

LOUIS J. LINDNER
153-Q WEST 33rd ST.
NEW YORK CITY 1 WI 7-9496

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

Bereezny Engineering & Manufacturing Co., 4208 Avalon Blvd., Los Angeles 11, Calif. (car counter).

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.

GENERAL REGISTER CORPORATION, 4301 22nd Street, Long Island City, N. Y. See page 31.

K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).

Ohmer Corporation, 740 Bolander, Dayton, Ohio.

Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of indoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate. are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 83.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

Theatre Specialties, Inc., 1615 Cordova St., Los Angeles, Calif.

WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 85.

AUTOMOBILE ATTACHMENTS

To encourage a greater attendance when it rains drive-in operators can secure automobile visors to attach to the front of patrons' cars, thereby eliminating the need for using windshield wipers. The visors are made of plastic with an aluminum tube frame and come in various colors. They can be distributed to patrons on a rental basis, if desired.

To protect automobile doors from being dented or nicked when opened against other cars there is a door-stop device available. It is made of rubber and chrome and clamps right onto the car door.

LOUIS J. LINDNER, 153 West 33rd Street, New York 1, N. Y. (door protector). See adjoining column.

RAINVIEW VISORS, 732 Bush Street, Toledo 11, Ohio. See page 34.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are availale for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.

F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

ARDLEY COMPANY, 1010 Castle Ave., New York 72. See page 77.

FIRST-AMERICAN PRODUCTS, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 29.

Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

DRIVE AND RAMP OILING

Spraying equipment (*see Insecticide Fogging below*) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth).

Welch Equipment, Inc., 224 S. Michigan Ave., Chicago 4, Ill.

GROUNDS MAINTENANCE

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

Outdoor "vacuum" sweepers are available for clearing the drive-in grounds of paper litter such as popcorn boxes and bags, cups, and food wrappers. These units are self-propelled and will vacuum, cut up and bag the debris.

Atwater-Strong Company, Atwater, Ohio (refuse sweeper).

Canvas & Metal Specialties, Inc., Groverville, N. J.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (refuse cart). See page 29.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp.

Small electric coil heaters are available for installation and use similarly to in-car speakers; power is supplied by special wiring to the speaker posts, from which the in-car heaters are suspended to be taken into cars as occupants desire. Each unit has a control allowing patrons to regulate output.

For replacement of damaged in-car speaker cones, such units are obtainable in both single and double types.

Following manufacture in-car speakers only unless otherwise specified:

Arvin Industries, Inc., 13th & Big Four R.R., Columbus, Ind. (heaters only).

THE BALLANTYNE COMPANY 1712 Jackson Street, Omaha, Nebr. See page 6.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

Dawo Corporation, 145 North Erie, Toledo, Ohio.

EPRAD, 1206 Cherry Street, Toledo 4, Ohio. See page 33.

FIRST-AMERICAN PRODUCTS, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. See this page.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

MINNEAPOLIS SPEAKER RECONING COMPANY, 2312 Cedar Ave., South, Minneapolis 4, Minn. (speaker reconing). See page 33.

Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).

Oxford Electric Corporation, 3911 S. Michigan Avenue, Chicago, Ill.

MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 9.

National In-Kar Heaters, 1638 Victory Boulevard, Glendale, Calif. (heaters only).

Permoflux Corporation, 4900 W. Grand Avenue, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J. See page 5.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).

SONKEN-GALAMBA CORPORATION, 2nd and Riverview, Kansas City, Kans. (speaker stands with guide light posts). See page 29.

SPEAKER SECURITY COMPANY, 718 Tenth Avenue, New York City (cable attachment for insure against theft). See page 34.

THEATRE SPECIALTIES, INC., 1615 Cordova Street, Los Angeles, Calif. See page 19.
Utah Radio Products Co., Inc., 1123 East Franklin Street, Huntington, Ind. (dual cones).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitos and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

To control flies, mosquitoes and other insects as drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet.

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
Devenco, Inc., 150 Broadway, New York 38, N. Y.
Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer).
Magic Fog, Inc., Cissna Park, Ill.
Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.
Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

General Electric Company, Nela Park, Cleveland, O.
Kliegl Bros., 351 West 50th Street New York 19, N. Y.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.
Steber Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

American Playground Devices, Anderson, Ind.
Bally Manufacturing Company, 2640 Belmont Ave., Chicago, Ill.
J. E. BURKE PLAYGROUND EQUIPMENT CO., Fond du Lac, Wisc. See page 78.
Concession Supply Company, 3916 Secor Road, Toledo 13, Ohio.
King Amusement Company, Mt. Clemens, Mich.
Joyrider Co., Ontario, Calif.
Liberty Fireworks Company, Box 98, Franklin Park, Ill.
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
Miniature Train Co., Rensselaer, Ind.
MIRACLE WHIRL SALES COMPANY, Grinnell, Iowa. See this page.
National Amusement Device Co., Dayton 7, Ohio.
Pedal Plane Manufacturing Company, South Beloit, Wis.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
Fence Company of America, Auburndale, Fla.
Habitant Shops, Inc., Bay City, Mich.

SCREENS AND SCREEN SURFACING

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. for screen widths from 40 to 60 feet.

The structures are designed in several sizes.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc. These include aluminum paints compounded especially for outdoor screens.

Steel plates with a screen surface of aluminum for both 2-D and 3-D projection are available for mounting on existing or new drive-in screen towers. They are prefabricated for installation according to ramp measurement and throw.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
ERPAD COMPANY, 1206 Cherry Street, Toledo, Ohio (screen paint).
FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 8, Mo. (screen surfacing and screen towers).
Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Texas.
Open-Air Development Corporation, 82 Newbury Street, Boston, Mass.
PERKINS ELECTRIC SUPPLY CO., INC., 505 Pearl Street, Buffalo, N. Y. (screens and wide-screen frames).
RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y. (screen paint). See page 26.
Tropical Paint & Oil Company, 11481246 West 70th Street, Cleveland, Ohio (screen paint).
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 29.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which

MODERNIZE YOUR PLAYGROUND WITH new MIRACLE WHIRL EQUIPMENT!

● The **Miracle CHAIR RIDE** is the newest addition to our famous line of playground equipment . . . and one of our most popular. Our famous "fairy-tale" characters decorate the canvas drop which conceals the power unit and supports (characters also available in sturdy Masonite for mounting on playground fences, etc.). Built to withstand the roughest abuse, the **Miracle CHAIR RIDE** is already a tested traffic-builder! **Only $1095***

● You'll really see the results at the boxoffice once you install a **Miracle PONY RIDE!** Youngsters always like a merry-go-round but they really enjoy one that's "just the right size" for them. All-steel platform and framework; colorful cast-iron ponies; no greasing or motor maintenance required. The **Miracle PONY RIDE** is safe, entertainment for the tiniest tot . . . popular diversion for the oldest youngster! **Only $1595***

● The **Lifetime MIRACLE WHIRL** (10 ft. size) is the perfect piece of playground equipment for handling the overflow on those extra busy nights. One can ride . . . forty can ride — everyone has just as much fun. Operates by simple body-shifting motion . . . **no dangerous "jumping on"!** All steel construction; no exposed mechanism. **Nearly 5,000 in use.** No serious accident in seven years! Junior Miracle Whirl (6 ft. size) also available for 12 youngsters or less. **Only $298***

● **Once again Miracle Whirl is first with the finest!** This new, exclusive swing frame is the first major improvement in swings for years. Insets show the patented bearing design and the new "T" joint connection. Safer, sturdier construction; modern more attractive design. Gaily painted like peppermint stick candy! **Available in every size to fit the needs of any playground.** When writing, be sure to ask about our new animal slides, too—another first from Miracle Whirl!

*All prices quoted F.O.B., Grinnell

GET ALL THE FACTS! WRITE TODAY!

MIRACLE WHIRL SALES COMPANY
Box 275, GRINNELL, IOWA

may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (speaker cords, underground cable).
General Electric Company, Bridgeport, Conn. (underground cable).
KOILED-KORDS, INC., Hamden, Conn. (coiled cords for speakers). See page 59.
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable).

STADIUM AND TERRACE SEATING

Typically of hardwood on metal frames, chairs are obtainable in folding or fixed types, the latter models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.
IDEAL SEATING COMPANY, Grand Rapids, Mich.

•

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (batery floodlamp).
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamps).
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis. (power plants).
Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

•

EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).
Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio (slide projector).
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Herbert J. Hecht, 3074 Park Ave., New York 51, N. Y. (comic books).
International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).
K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).
Pearce Parkhurst Enterprises, Lansing, Mich. (giveaways).

•

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask, plastic coated fabric; fabric woven of glass filament; weaves combining glass and cotton, also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc. The cotton-rayon and glass filament fabrics are also stage drape and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravena, Ohio (plastic coated).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
MANKO FABRICS COMPANY, INC., 114 East 27th Street, New York 16, N. Y. (plastic coated). See page 83.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
United States Plywood Company, 55 West 44th Street, New York City (plastic coated).
United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

•

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

•

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowser by means of a speed-sensitive mechanism within the sprocket.

Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

•

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

•

FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
NEVA-BURN PRODUCT CORPORATION, 67 Sullivan St., New York City. See page 85.
New York Flameproofing Company, 115 Christopher St., New York City
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

•

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful patern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowled type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

•

FRAMES FOR SCREENS—See Screens, Motion Picture.

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Art Chrome Company of America (Div. of American Table Manufacturing Company), Melrose, Mass.
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York. N. Y.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
Lloyd Manufacturing Company, Menominee, Mich.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Some models of these driers are equipped with built-in deodorizing systems to destroy objectionable odors in washrooms.

Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.
National Dryer Corporation, 616 Adam Street, Chicago, Ill.

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" and is equipped with a lorgnette type earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 92-25 149th Et., Jamaica, N. Y.
Sonotone Corporation, Elmsford, N. Y.
Telesonic Theatrephone Corp., 3 East 48th Street, New York 17, N. Y. (audio duction method).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

•

IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

INTERLOCKS, PROJECTOR—See Third-Dimension Equipment and Supplies.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as commonly used, for example, to advise the projection staff that a change in sound volume is necessary; but a buzzer does not permit communication of any but signals.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Loud-talking systems, consisting essentially in distant-pickup for any other microphones and miniature speakers are also adapted to theatre intercommunications.

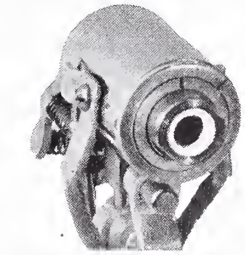
Connecticut Telephone & Electric Corp., Meriden, Conn.
S. H. Couch, Inc., Boston, Mass.
Wheeler Insulated Wire Co., Inc., Division of Sperry Corp., East Aurora Street, Waterbury, Conn.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

Abbeon Supply Company, 17915 Jamaica Avenue, Jamaica 32, N. Y.
American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Atlas Industries Corporation, 849 39th Street, Brooklyn. N. Y.
DAYTON SAFETY LADDER COMPANY, 2337 Gilbert Avenue, Cincinnati, Ohio. See page 85.

huff
THE ORIGINAL
Hydro Carbon Cooler
Concentrates all the heat at the gas ball



When you install the Huff Hydro Positive Carbon Cooler, you save carbons no matter what size carbon you use. You can draw more amperage from any type carbon. You have less heat at the film. You get more screen light. The new Cera-Cop Nozzle has a high refractory ceramic insert which gives longer life.
See your Dealer or write to
HAL I. HUFF MFG. CO.
3774 SELBY AVENUE
LOS ANGELES 34, CALIF.
EXPORT DIVISION
301 Clay Street San Francisco, Calif.

FIRST-AMERICAN PRODUCTS INC., 1717 Wyandotte Street, Kansas City 8, Mo.
Goshen Manufacturing Company Goshen, Ind.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.
Precision Equipment Company, 3714 North Milwaukee Avenue, Chicago 41, Ill.

•

LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector*.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation at approximately 125 amperes, or possibly somewhat higher.

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Cinematic Corporation, 122 Washington St., Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 5.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 9.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 15.

•

LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose —the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb. mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division. Bloomfield. N. J.

•

LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps:

The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Average lamp watts at* 200 *ma.*
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

The most useful "white" F-lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	*Average lamp watts*
48 inches	38
72 inches	55
96 inches	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or *Circlarc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½-inch diameter tubing. Lamps are available in 8, 12 and 16-inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The Reflector spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (*See also Black Lighting Equipment.*)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	*Diameter*	*Nominal lamp watts*
12 inches	⅝ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16*
		23
		30
		36

---

*Slimline type. Average lamp watts at 120. 200, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jeliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

•

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division. Bloomfield, N. J.

•

LENSES, PROJECTION AND ANAMORPHIC

THERE ARE two general classes—the *condenser* lens, which focuses the light of a projection lamp arc on the film in the projector aperture; and the *objec-*

tive. The latter, commonly referred to as the projection lens, expands the light to form the screen image. They are made in two standard barrel diameters (2 25/32 and 4 inches) for 35mm projection, in various speed and focal length, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens ("throw"), the manufacturer or dealer can determine the proper focal length for a specific theatre. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height).

Speeds of *f*/1.8, *f*/1.9, *f*/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in 2 25/32-inch diameter. Speeds of *f*/1.9 and *f*/2.0 are available also in focal lengths from 5 through 7 inches with 4-inch barrel. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

To obviate moving the projector to center the optical system and the picture on the screen in changing from CinemaScope prints (which have special frame size and placement) to prints with Academy standard frames, a mount for the projection lens is available which allows both lateral and vertical movement of the lens.

Lenses required for projection of anamorphic films are of two kinds—CinemaScope cylindrical, and a prismatic type. The latter is adjustable to CinemaScope and other anamorphic prints. CinemaScope lenses can be used only for prints of that process.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 24.

BELL & HOWELL, 7100 McCormick, Chicago, Ill.

WALTER FUTTER, 511 Fifth Avenue, New York 17, N. Y. See page 37.

Ilex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.

KOLLMORGEN OPTICAL COMPANY, 30 Church Street, New York, N. Y. See page 28.

NATIONAL SCREEN SERVICE COMPANY, 630 Ninth Avenue, New York City. (Superscope).

NORPAT, Inc., 113 W. 42nd St., New York City (picture centering adapter). See page 34.

PROJECTION OPTICS COMPANY, Inc., 334 Lynch Avenue, Rochester, N. Y. See page 36.

RADIANT MANUFACTURING CORP., 2627 Rossevelt Rd., Chicago, Ill., (SuperPanatar prismatic).

J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 66.

WENZEL PROJECTOR COMPANY, 2505-19 S. State St., Chicago, Ill. (lens holder). See page 69.

WOLLENSAK OPTICAL COMPANY, 872 Hudson Avenue, Rochester, N. Y. See this page and 27.

•

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

•

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (*Also see Marquees; and Attraction Advertising under Drive-In Equipment.*)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (*see Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (*see Marquees*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning letter at the end of a handle is available.

Finest Lenses Are Needed for New Projection Techniques . . .

THE ANSWER

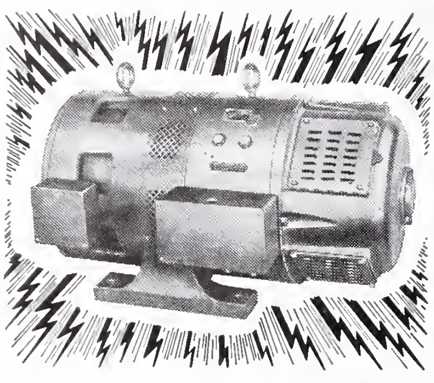
Cinema Raptars

THE WORLD'S ONLY PERFECTLY MATCHED PROJECTION LENSES

Today with the new movie techniques—CinemaScope, Vista-Vision, Wide Screen—exhibitors must have the finest basic lenses in order to give theatre goers sharp, clear pictures from edge to edge of the screen. There are no finer projection lenses made than Wollensak Cinema Raptars. (For CinemaScope these lenses are used with anamorphic lenses.) Cinema Raptars use six and seven element construction. Only with such a design is it possible to deliver full speed, edge-to-edge sharpness, and highest resolution. In addition, Cinema Raptars are the world's only perfectly matched lenses—focal lengths matched to within .0025! Marked as matched (twin) lenses. Speed ranges are f/1.9 in focal lengths from 2" through 5" and f/2.0 to f/2.7 in focal lengths to 7" . . . priced from $180 each.

WRITE for new literature fully describing these new Projection Lenses. Wollensak Optical Co., Rochester 21, N. Y.

MASTERPIECES of Optical Craftsmanship by **WOLLENSAK**



POWER with a PLUS!

ROBIN-ESCO Super-power

MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

'ROBIN-ARC' 3-Phase Selenium

RECTIFIER

Engineered for Wide Screen and 3-D Projection Systems

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

Immediate Delivery

Write, wire or phone for details

J. E. ROBIN, INC. MARK OF QUALITY

Sold through independent supply dealers

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

A tapered slotting for the attraction board letters designed to "lock" them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

Theatres wishing to use regular marquee changeable letters to make up signs for the lobby area or over the refreshment stand, can secure horizontal bar assemblies which will hold the slotted letters on any flat surface.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 83.
Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.
THEATRE SPECIALTIES, INC., 1615 Cordova Street, Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 85.

•

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors placed above apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(*See also Lamps for General Theatre Illumination, "Black Light" Materials and Lighting Equipment.*)

Adams Lighting, Inc., 48 W. 27th Street, New York City.
Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Curtis Lighting Co., 6135 West 65th Street, Chicago 38, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
Gruber Brothers, 72-78 Spring Street, New York City.
Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2308 South Seventh Blvd., St. Louis, Mo.
Novelty Lighting Corporation, Emmanus, Pa.
Revere Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.
Voigt Company, 1634-38 North Carlisle Street, Philadelphia 21, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.
Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (*see Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Genarco, Inc., 97-04 Sutphin Boulevard, Jamaica, N. Y.
General Electric Company, Schenectady, N. Y.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Neumade Products Corporation, 330 West 42nd Street, New York City.
Stroblite Company, 35 West 52nd Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

•

LOBBY POSTS AND ROPES—See Crowd Control Equipment.

•

MAGAZINES—See Projectors and Accessories.

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

•

MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacurers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street. Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner. Mass. (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35, Calif.
United States Rubber Company, 1230 Sixth Avenue, New York City.

•

MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.
Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

•

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR-GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (*see Lamps; D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis. Mo.
CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 9.
ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See page 66.
Westinghouse Electric Corporation, East Pittsburgh.

•

PHOTOELECTRIC CELLS

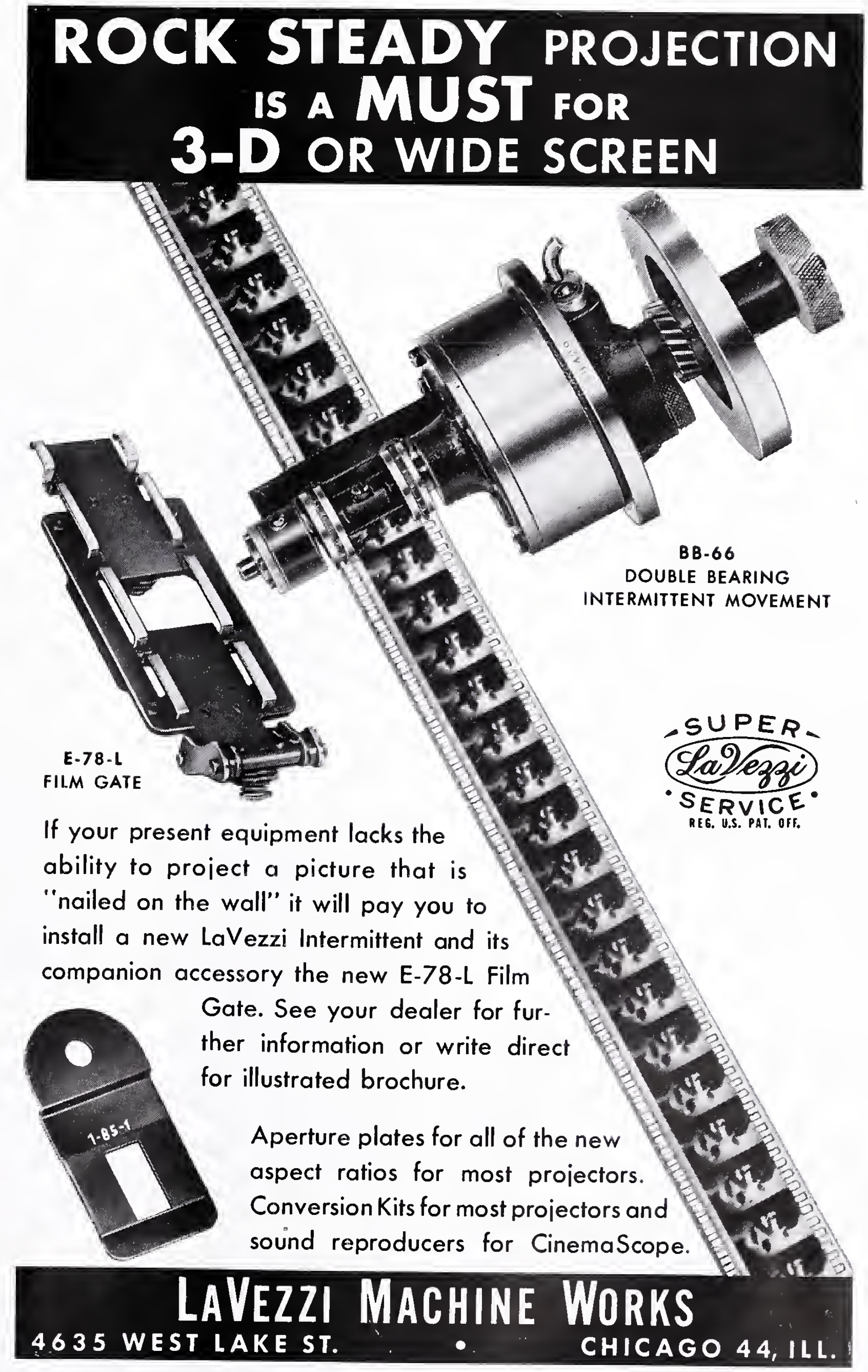
ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through a photo type film sound track into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St., Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

•

PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large


ROCK STEADY PROJECTION IS A MUST FOR 3-D OR WIDE SCREEN

If your present equipment lacks the ability to project a picture that is "nailed on the wall" it will pay you to install a new LaVezzi Intermittent and its companion accessory the new E-78-L Film Gate. See your dealer for further information or write direct for illustrated brochure.

Aperture plates for all of the new aspect ratios for most projectors. Conversion Kits for most projectors and sound reproducers for CinemaScope.

LaVEZZI MACHINE WORKS
4635 WEST LAKE ST. • CHICAGO 44, ILL.

variety of sizes for placing on the walls of foyers, lounges, cry rooms and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color, Manufacturers will supply a series of stock photos to choose from or, if desired, enlarge and reproduce any photographs supplied them.

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.
Photomammoth Murals, 12-48 Van Owen Blvd., North Hollywood, Calif.
RCS Studios, 123 North Wacker Drive, Chicago 6, Ill.

•

PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland 14, Ohio.
Murch Electric Corp., Franklin, Me.

•

PROJECTION LAMPS: *See Lamps, D. C. Projection Arc.*

•

PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 67.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Il.

•

PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary *bases* and *magazines* are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres.

The *takeup* for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr. See page 6.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 38.
HAL I HUFF MANUFACTURING CO., 3774 Selby Avenue, Los Angeles 34, Calif. (carbon cooler). See page 63.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 5.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 9.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 69.

•

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell, 7100 McCormick, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

•

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

•

RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (*See Rectifiers.*)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Cinematic Corporation, 122 Washington St., Bloomfield, N. J.
Continental Electric Company, 715 Hamilton Street, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Bloomfield, N. J.

•

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types up to 135 amperes.

Sound system rectifiers also are made in tube and disc types.

American Selectifier Div., Andoc Enterprises Corporation, 113 W. 42nd St., New York 36, N. Y.
C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
Cinematic Corporation, 122 Washington Street, Bloomfield, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
McColpin-Christie Corporation, Ltd., 4922 S. Figuera Los Angeles 37, Calif.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
Richardson & Allen Corporation, 116-15 15th Avenue, College Point, N. Y.
J. E. ROBIN, INC., 267 Rhode Island Avenue East Orange, N. J. See page 66.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 15.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

•

REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Reels 24 inches in diameter for as much as 5,000 feet of film are also available.

Reels for standard footage are available in two sizes to accommodate 35mm projectors in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4-inch hub. (Exchange shipping reels are 14½-inch in diameter with 4½-inch hub.)

Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduringly rigid firm support for the flanges with the latter firm enough to hold their shape, yet be light in weight. Reels suited to theatre use generally have flanges of welded wire or cast aluminum construction.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 28.

Hollywood Film Company, 946 Seward Street, Hollywood, Calif.

Neumade Products, Inc., 330 West 42nd Street, New York City.

Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.

Wenzel Projector Company, 2500 South State Street, Chicago, Ill.

•

REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (*see Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See page 38.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.

J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago 6, Ill.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

•

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

Hollywood Film Company, 946 Seward Street, Hollywood, Calif.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.

The Neumade Products Corporation, 330 West 42nd Street, New York City.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

WENZEL PROJECTOR COMPANY, 2505 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 Eouth Wabash Avenue, Chicago, Illinois.

•

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Ticket & Register Company, 354 West 44th Street, New York 18, N. Y.

Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 34.

Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.

Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.

Guide Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

•

SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: *Diffusive* and *Specular*. Another type is *Translucent*, used with rear projection.

Specular screens are required for third-dimensionsal (stereoscopic) projection (a diffusive surface, depolarizing the light, destroys the exclusiveness of the left and right images). Originally specular screens were fabricated specifically for relatively narrow auditoriums.

Specularity may be of advantage, however, for screen images that are so wide that they tax available light sources, since it significes a higher reflectance factor. For such applications, angular embossing of the screen surface, and/or curving the screen on a radius equal to the projection distance, or nearly so, avoids "fade-away" (light loss at sides from audience area due to extreme angles of incidence).

For the installation of "wide screens," generally with curvature, prefabricated frames are available, fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above about 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with lacing hooks installed. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, of cotton coated with plastic, and cotton otherwise coated to provide a "white" surface.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are obtainable.

Artkraft-Strauss Sign Corporation, 830 Twelfth Avenue, New York City (wide-screen frames).

Ballantyne Company, 1712 Jackson Street, Omaha 2, Nebr.

Bodde Screen Company, 8829 Venice Blvd., Los Angeles 29, Calif.

Cinematic Corporation, 122 Washington Street, Bloomfield, N. J.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.

Drive-In Theatre Manufacturing Company, 505 West Ninth Street, Kansas City, Mo. (wide-screen frames).

First American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (wide-screen frames).

Glowmeter Corporation, 37 Franklin St., Buffalo, N. Y.

Hollywood Curvascope Frame Company, 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).

Knoxville Scenic Studios, Inc., Maryville Pike, P. O. Box 1029, Knoxville, Tenn. (wide-screen frames).

H. R. MITCHELL & COMPANY, P.O. Box 690, Hartselle, Ala. (wide-screen frames). See page 85.

National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.

Radiant Manufacturing Corporation, 2627 Roosevelt Road, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Raven Screen Corporation, 124 East 124th Street, New York City.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 20.

J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 66.

Trans-Lux Screen Corporation, 1270 Sixth Avenue, New York 20, N. Y.

Unistrut Products Corporation, 1013 W. Washington Blvd., Chicago 7, Ill. (wide-screen frame).

VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 37.

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See this page.

•

SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of *coated* motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat

HEADQUARTERS FOR

FILM MAGAZINES

Give your Projectionist, Wenzel 25" Magazines. He can use that "Extra Changeover Time" for other Booth requirements.

The Wenzel 25" Magazine, known as PRO-51 Upper, and PRO-52 Lower, is 3⅛" deep, and when the beaded type door is closed, there is approximately 4" inside clear depth in the magazine.

FILM MAGAZINES
18" Standard Type
18" De Luxe Type
25" All Purpose Type

STEREOPHONIC ATTACHMENTS

4" Projection Lens Holders with focusing device for most standard projectors, including Super and E7 types.

Write for Complete Illustrated and Descriptive Literature, or Ask Your Supply Dealer.

WENZEL PROJECTOR CO.
2505-2519 S. State Street
CHICAGO 16, ILL.
Cable Address: WENZKO

WILLIAMS
SOLID PLASTIC
SILVER FINISH
SCREENS

Widely used everywhere for

CINEMASCOPE

ALL WIDE SCREEN TECHNIQUES AND 3-D

- Assures the brightest pictures because it returns the most light. Unusually high reflective efficiencies (better than 3.1 to 1 as compared to a flat white screen).
- Superior light distribution permits perfect viewing throughout the theatre.
- Imperceptible electronically-welded seams.
- Perfect polarization. No streaks or "patterns."
- True color reproduction. Clearly defined black and white.
- Extremely strong and tough. Permanently flexible.
- Unaffected by moisture.
- Guaranteed fire-resistant. Beware of unsupported fire-proof claims. Insist on actual *PROOF!*
- Perforations are of the diameter and spacing recommended by SMPTE. clean-cut and with no projecting fibres to impede sound or collect dirt.

Now installed for CinemaScope by Stanley Warner Theatres; Paramount Inter-Mountain Circuit; United Theatres, New Orleans; Basil Brothers, Buffalo; Wm. Goldman Theatres, Philadelphia; Long Theatres, Texas.

Write today for details and sample. Orders given prompt attention.

WILLIAMS
SCREEN COMPANY
1675 SUMMIT LAKE BLVD., AKRON 7, OHIO

Originators of All-Plastic and Seamless Plastic Screens.

more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (*see list under Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces. (For drive-in aluminum paint ee under *Drive-In Equipment, Supplies and Services.*)

First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.
National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 26.
Stewart-Translux Corporation, 1270 Sixth Avenue, New York 20, N. Y.
Tropical Paint & Oil Company, 1148-1246 West 70th Street, Cleveland 2, Ohio.

•

SCREEN TOWERS—See Drive-In Theatre Equipment.

SEATING—See Chairs, Auditorium.

•

SELSYN MOTORS—See Third-Dimension Equipment and Supplies.

•

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (*See also Attraction Advertising under Drive-In Theatre Equipment.*)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.
Long Sign Company, 61 West Hubbard Street, Chicago, Ill.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

•

SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art-Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Associated & Ticket Register Co., 354 West 44th Street, New York City.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
L. Bahn Company, 123 West Canton Street, Boston 18, Mass.
Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.
Everbrite Electric Signs, Inc., 1440 North Fourth Street. Milwaukee, Wis.
Kliegl Brothers, 521 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.
Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.
POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.
Posterloid Corporation, 693 Broadway, New York 12, N. Y.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.
Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

•

SLIDES—See Stereopticons

•

SOUNDHEADS

SOUND reproducers, or heads, are of two basic types: *Optical,* for reproducing photographic tracks, and *Magnetic,* for reproducing magnetic film recordings.

Optical reproducers (for standard 35mm picture-sound prints) are designed for attachment to any modern standard projector, between the mechanism and the take-up magazine.

Magnetic heads are available for either separate or attached installation, a variation due to the tentative status of multiple-track sound, which is available for some third-dimensional film product, and either available or mandatory for some "wide-screen" pictures. In some cases the tracks are on strips separate from the image film; in others sound and image are on one film. The former require a separate ("dummy") magnetic reproducer; the latter need an attached ("button-on" or "penthouse") soundhead.

"Dummy" magnetic heads of some types are mounted on a pedestal, others are associated with the amplifiers and controls in a cabinet. In either case, the reproducer must be connected to the projectors through positive synchronizing devices, such as selsyn motors (*see Third-Dimenion Equipment & Supplies*).

"Button-on" magnetic head are designed for attachment between the projector mechanism and the upper magazine. They vary in sprocket and threading arrangement, but all are film-driven, and while regularly designed to pick up the four tracks of the CinemaScope system, they may be adjusted to other track schemes.

Ampex Corporation, 934 Charter Street, Redwood City, Calif.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 6.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 38.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 9.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 5.
Fairchild Recording Equipment Co., 154 St. & 7th Ave., Powell's Cove Blvd., Whitestone, N. Y.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 32nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street Rochester, N. Y.
WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See page 69.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 10.

•

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with most of his own fabrication and possibly the rest (notably speakers) products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities (for either photographic or magnetic track reproduction), and also for large outdoor installations such as in drive-in theatres.

(*See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.*)

Ampex Corporation, 934 Charter Street, Redwood City, Calif.

•

Equipment for reproduction of a single optical track by three speakers placed behind the screen as for stereophonic sound, is available in the Perspecta system, which introduces a device acting in the manner of a variable gain amplifier. Called an "integrator," it has three circuits, each responsive to certain frequencies superimposed on the picture sound record.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb. See page 6.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 38.
Cinematic Corporation, 122 Washington Street, Bloomfield, N. J. (stereosound adapter).
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
Fairchild Recording Equipment Co., 154th St. and 7th Ave., Powell's Cove, Whitestone, N. Y. Perspecta sound).
James B. Lansing Corporation, 2439 Fletcher Drive, Los Angeles 39, Calif.
Magnasync Manufacturing Co., Ltd., 5517 Satsuma Avenue, North Hollywood, Calif.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 9.
Natural Sound Corporation, 1710 North LaBrea Avenue, Hollywood 46, Calif.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 5.
WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 10.

•

SPEAKERS AND HORNS

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multicellular horn arrangement, with the entire system installed for the directionalism required to "cover" the seating area. (*For in-car speakers see Drive-In Theatre Equipment and Supplies.*)

Stereophonic sound, specifically as employed in "wide-screen" presentation, with three tracks for reproduction at the screen, requires three such horn system, with each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are ranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha. Nebr.
General Electric Company, Electronics Dept., Syracuse. N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue. Bloomfield, N. J.
Oxford Electric Corporation, 3911 South Michigan Ave., Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

•

SPECTACLES FOR 3-D—See Third-Dimension Equipment and Supplies.

•

SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose.* It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Fisher Manufacturing Company, 1 Salter Place, Rochester, N. Y. (film cement).
Griswold Machine Works, Port Jefferson, N. Y.
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).
NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).
Prestoseal Manufacturing Corporation, 37-27 33rd Street, Long Island City, N. Y. (splicers).

•

SPOTLIGHTS—See Lights, Spot and Flood

•

STAGE DRAPES AND CURTAINS—See Fabrics for Walls, Curtains and Stage Drapes.

•

STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers,* or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 521 West 43rd Street. New York City.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City. City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y. (diimmers).

•

STEREOPHONIC SOUND—See Sound Systems, Complete.

•

STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are available in both carbon arc and filament lamp types.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 West 50th Street, New York 19, N. Y.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

SLIDES

National Studios, 145 West 45th Street, New York 19, N. Y.
North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

•

TAKEUPS—See Projectors and Accessories.

•

TELEPHONE ANSWERING EQUIPMENT: AUTOMATIC

TO TAKE CARE of incoming calls about the feature film attraction, including its name, stars, time schedule, etc., both before the theatre opens when no one may be around and during operating hours to relieve the staff from this duty, there is available an automatic telephone-answering machine. The machine includes complete equipment for recording a prepared message, which can be done right at the theatre as often as necessary. The completed record is placed on the machine, which answers the incoming telephone calls automatically upon registering the signal.

In addition to delivering information the machine will also record incoming messages of a business nature or otherwise which the management might want to receive when no one is present at the theatre to take them.

Telephone Answering & Recording Corp., 142 Madison Ave., New York 17, N. Y.

•

TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types—*instantaneous* (direct projection of the televised image), and ***intermediate*** photographing of the televised image on film from almost immediate motion picture projection, automatically).

Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can reproduce an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.
Paramount Pictures, Inc., 1501 Broadway, New York City.
RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.
TRAD-MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

•

THIRD-DIMENSION EQUIPMENT & SUPPLIES

PROJECTION of third-dimensional (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing spectacles for the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one intermission, reels should be at least of 24-inch diameter, magazines of 25-inch diameter. (Rewinders may be adjusted to these diameters; projector locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connections; in either case, the device should permit quick unlocking of the projectors if two-dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer type motors ("selsyn") with sprocket attachment to the regular drive motors.

Projection light polarizing filters are placed in frames over the projector ports. These are destroyed by extremes of heat, hence should be cooled, and tiny fans for the purpose are available. Being fragile, the filters also should be cleaned electrostatically rather than mechanically, and "brushes" for this purpose are available. The filters and related implements are included in "kits" of 3-D supplies obtainable from most theatre supply dealers.

Light polarizing spectacles can be had in either throw-away (paper or plastic frames) or

IN CANADA

PERKINS

ELECTRIC COMPANY LTD.

IN THE U.S.

PERKINS

THEATRE SUPPLY CO. LTD.

Suppliers of:

- Stereophonic Sound
- Anamorphic Lenses
- Wide Angle Lenses
- Wide Screens
- 3-D Equipment
- Genuine Polaroid 3-D Glasses
- "Drive-in" Sound
- Projection
- Speakers
- Pre-Fabricated Screen Towers
- Concession and Playground Units

MONTREAL • BUFFALO
TORONTO • VANCOUVER
MONCTON

permanent types (heavier plastic). Permanent types must be processed so as to be free of germs before reuse. Sterilization can be by ozone or chemical equipment designed to facilitate the process.

A 3-D installation may also require a change in arc lamp trim. Since polarization reduces light available to the eyes about 60%, more powerful lamps may be necessary. In any case, the trim must have a burning rate allowing uninterrupted projection according to the intermission schedule. *(See Lamps, D. C. Projection Arc)*

Additional current rectification equipment may also be necessary, since two lamps must be operated simultaneously. *(See Motor-Generators and Rectifiers)*

For specular screens see *Screens, Projection.*

Before projectors are threaded, they must be precisely aligned for perfect superimposition of the two pictures. A continuous alignment test loop is necessary for this (such a loop is included in some 3-D supply "kits").

Maintenance of the projectors in synchronization is facilitated by monitoring equipment designed for this purpose.

Third-dimension systems for placing the dual images of 3D productions on the same 35mm films, with frames side by side and turned longitudinally, have been developed. In projection pictures are rotated to upright position and superimposed by means of an optical system in front of the projection lens or port. The projection device must belong to the system used in producing the print.

Airborne Accessories Corporation, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).
THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). See page 6.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City (mechanical interlocks). See page 38.
Depth Viewers, Inc., P. O. Box 6, Cincinnati 36, Ohio (glasses).
William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).
General Electrical Company, 570 Lexington Avenue, New York City (selsyn motors).
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (reels). See page 28.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif. (reels & rewinders).
Hospital Supply Co., Inc., 432 Fourth Avenue, New York 16, N. Y. (spectacle sterilizers).
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. (magazines).
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. (interlocks). See page 9.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).
Neumade Product Corp., 330 West 42nd Street, New York City (reels).
Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and single strip equipment).
Polaroid Corporation, Cambridge, Mass. (spectables and monitoring equipment).
Stroble-Dodge Equipment Corporation, 2324 Beechmont Avenue, Cincinnati 30, Ohio (magazines).
Steriloptics, Inc., 37-40 12th St., Long Island City, N. Y. (ozone spectacle sterilizer).
RADIO CORPORATION OF AMERICA, Engineering Products Department, RCA Victor, Camden, N. J. (mechanical interlocks).
WENZEL PROJECTOR CORP., 2509-19 S. State Street, Chicago 16, Ill. (magazines). See page 69.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill. (magazines).

•

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simple boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 54.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

•

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box-office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box-office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.
GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See this page 31.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
National Cash Register Corporation, Dayton, Ohio.
Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

•

UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin for refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.
S. Appel & Company, 840 Broadway, New York City.
Brooks Uniform Company, 75 West 45th Street, New York City.
Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16. N. Y.
Maier-Lavaty Company, 315 South Peoria Street, Chicago 7.
Mills Uniform Co., Wister St. & Godfrey Ave., Philadelphia 38, Pa.
Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).
Russell Uniform Company, 192 Lexington Avenue, New York.

•

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics,* and (2) *coated fabrics.*

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Athol Manufacturing Company, Athol, Mass. (coated).
Sydney Blumenthal & Company, 1 Park Avenue, New York, N. Y. (mohair).
Bolta Product Sales, Inc., Lawrence, Mass. (coated).
Chicopee Manufacturing Corporation, 40 Worth Street, New York City (woven plactic).
Columbus Coated Fabrics Corporation, Columbus, Ohio (coated).
Cotan Corporation, 331-359 Oliver St., Newark, N. J (coated).
Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20 (corduroy).
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn. (coated).
Firestone Industrial Products Co., Velon Div., Akron, (coated).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated).
A. D. Julliard & Company, Inc., 40 West 40th Street, New York City (corduroy).
MANKO FABRICS COMPANY, 114 East 27th St., New York City (coated). See page 83.
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (coated).
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City (coated).
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated).
UNITED STATES PLYWOOD CORPORATION, 55 W. 44th Street, New York 18, N. Y. (coated).
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. (coated).
Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn. (coated).

•

VACUUM CLEANERS—See Cleaning Mechanisms.

•

VENDING EQUIPMENT—See Better Refreshment Merchandising Buyers Index on page 47.

•

WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wallpaper-like patterns, in solid colors, and in leather-like types (*see Fabrics for Walls, Curtains & Stage Drapes*).

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederick Blank & Company, Inc.. 230 Park Avenue, New York City (wall paper).
Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass. (coated fabric).
Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).
Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (coated fabric).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated fabric).
Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (coated fabric).
The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (coated fabric).
Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated fabric).
UNITED STATES PLYWOOD CORPORATION, 55 West 44th Street, New York 18, N. Y. (coated fabric).
United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (coated fabric).

about Products . .

★ news and views of the market and its sources of supply

Manko Offers New Seat Cover Repair Service

A SERVICE plan whereby torn or worn-out theatre seats will be recovered in matching colors and materials has been announced by Sid Mankowsky, president of the Manko Fabrics Company of New York. The minimum order accepted is for 25 seats.

A wide choice of colors in plastics or fabrics is available from the company's large stock. Samples of the materials will be supplied exhibitors desiring them if they send in one of their seat covers to the company.

Manko also supplies complete new sets of seat covers for entire theatres.

Flourescent Drive-In Directional Signs

A NEW series of directional signs for drive-in theatres, designed to provide high visibility by both day and night, has been marketed by Ardley of New York City. The signs are now being used by the Redstone Drive-in Theatres circuit of Boston and others.

Yellow block letters against a dark blue background are designed to provide maximum color contrast by day; while at night the fluorescent letters reflect the light from automobile headlights and other sources. The signs are available with directional arrows pointing "right," "left," and "straight ahead" and are constructed of Masonite, which can be nailed or screwed to trees, posts or fences. The manufacturer points out that careful attention has been given to the size of the signs to make them conform with state and local highway regulations.

The signs can be purchased in quantities of 25, 50, 100 and 200, with the price per sign decreasing according to the size of the order.

Automobile Visors for Protection from Rain

VISORS designed to be attached to the automobiles of drive-in patrons when it rains, thereby eliminating the necessity of using windshield wipers, have been marketed by Rainview, Inc., Toledo, Ohio. The manufacturer suggests a rental charge of 20c to patrons.

Trade-named the "Rainview Visor," the unit is made of heavy gauge plastic and has an aluminum tube frame. It is designed for installation on all types of cars and can be attached within a very few seconds, according to the manufacturer. Colors available include red, blue, green, yellow or pink.

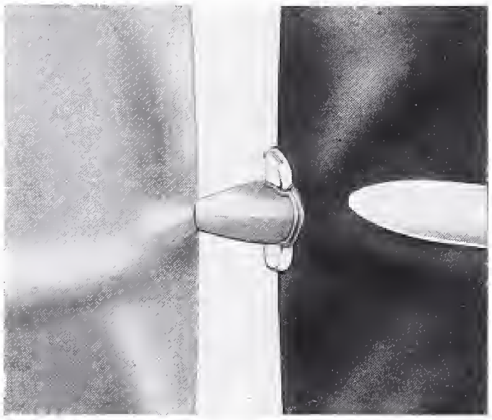
In case of damage to the visor, a replacement kit will be provided by the company at a slight cost.

Automobile Door Stop For Drive-In "Giveaway"

A "DOOR-STOP" device designed to protect automobile doors from being dented or nicked when opened against another car at drive-in theatres or in parking lots and against walls has been marketed by Louis J. Lindner of New York City with the suggestion that they be used as a "giveaway" to patrons by theatre operators.

Called "Pro-Tec-Ur-Dor," the device is constructed of natural rubber and triple-plated, rust-proof chrome. It clamps on car doors at the "impact point," without the necessity, the manufacturer points out, of drilling holes or otherwise damaging the paint on the doors.

The car door stop is being offered at quantity prices to theatre operators who may wish to use it as a premium for frequent attendance with their drive-in patrons.



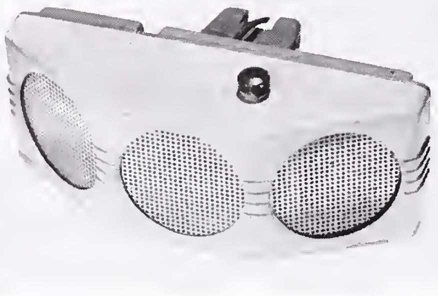
Three-Unit Speakers Introduced by Eprad

TRIPLE-UNIT in-car speakers designed for reproduction of multi-track sound at drive-ins have been marketed by Eprad, Toledo, Ohio. The first drive-in to install the new speakers was the Cactus drive-in, Tucson, Ariz., owned by Wes Becker, where the CinemaScope production, "The Robe," opened on April 24th. Two additional wires were buried to provide three sound wires and one common wire to the Eprad three-speaker unit. The Cactus screen was enlarged to 90 by 40 feet, and new Strong "Super 135" lamps installed.

The single-case Eprad speaker is 10-⅛ inches long and 3-13/16 inches high, making it only slightly larger and heavier than conventional Eprad Universal speakers, the company points out. The case is molded of two-tone gray Fiberglas and mounts on the rear-view mirror. A single cord to the unit contains four conductor wires—three voice-channel wires to the three driver units and the fourth effects channel to all driver units. The three speakers are 3½-inch with 1.47-

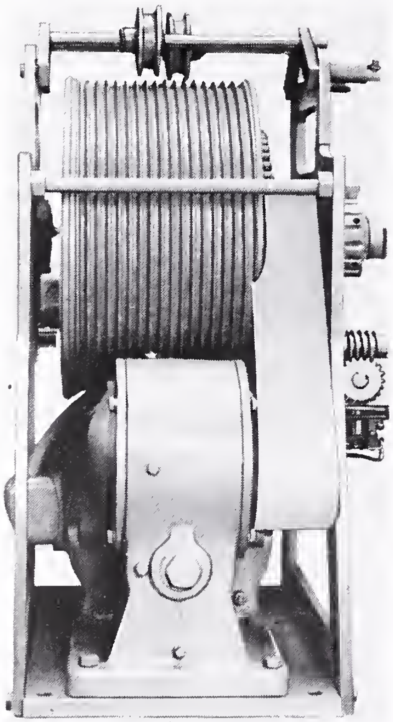
ounce magnets, and there is a single volume control.

Eprad junction boxes now in use can easily be converted to handle the new speakers through the addition of clips and a small insulated plate with three transformers mounted thereon, the manufacturer states. The speakers are available from all independent dealers.



Curtain Control Model For Wide-Screen Changes

THE LATEST model of the "Super No. 11" curtain control of Vallen, Inc., Akron, Ohio, manufacturers of curtain tracks and control equipment and special operating devices, has been developed for use in theatres where quick and smooth changes in the size of the projected picture are desired, particularly with CinemaScope. The number of stopping points can be accurately and invariably established, it is pointed out.



The unit has a drum-type drive and a quick-acting magnetic brake, and it is designed to circumvent the alteration in timing caused by slipping linkage. One-button control provides instant curtain response at any point of travel and in any desired direction even when the curtain is operated at high speed, according to the manufacturer.

The unit is self-contained and shipped ready to connect to a simple two-wire circuit. Safety features intended for protection to curtains and operating equipment are built right into the control.

Projection Optics Makes Changes in Lens Line

THE DISCONTINUANCE of "Series III-C Superlite" lenses in focal length sizes from 2.75 to 3.50 inches and their replacement by the new "Hilux" type in all sizes from 2.00 to 3.50 inches has been announced by the Projection Optical Company, Inc., Rochester, N. J.

The company also reports that "Series III-C" lenses in long focal length sizes from 5.00 to 8.50 inches, inclusive, are now available for delivery.

Fluorescent Tube with Peach-Colored Light

A NEW FLUORESCENT tube developed to produce a "soft and intimate" lighting effect in such areas as theatre lounges has been added to its line of "Lustra Double-Duty" fluorescent lamps by the Lustra Corporation of America, Brooklyn, N. Y.

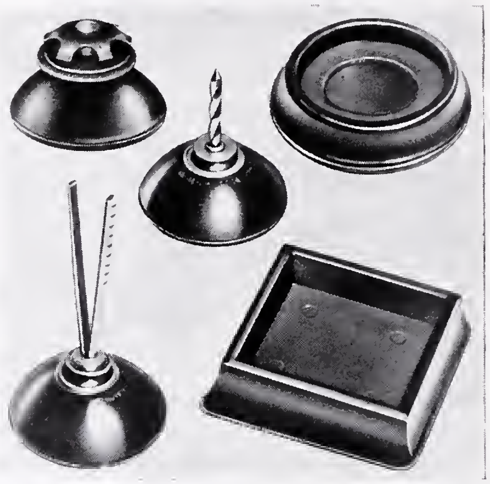
Available in all popular wattages, the new lamp is called the "Glo-Tone." It emits a warm, peach-colored light, and its soft tonal quality has been found in tests to be especially attractive to women, the company asserts, who "like its restful glow."

New Furniture Rests To Protect Flooring

FURNITURE rests designed to protect resilient flooring and carpeting, as well as wooden and concrete floors, from almost all types and sizes of furniture have been marketed by the Armstrong Cork Company, Lancaster, Pa. Four types of rests are recommended, the manufacturer states, including nail type, cotter pin type, rests for metal tubular furniture, all with ball and socket construction, and cup types —both round and square.

It is pointed out that the type of furniture leg largely determines the type of rest that should be used. Where the leg is solid wood, either the nail type or cotter pin type can be inserted after a hole is bored in the leg. The ball and socket feature permits tilting of the furniture without having the rest leave the flatness of the floor. The larger square and round cups are for use on furniture with legs of wide diameter.

The company also has a special rest for furniture with round, hollow, metal legs. This type is inserted into the hollow leg, and a serrated, parachute-type washer expands, preventing the rest from disengaging.



Furniture rests of the Armstrong Cork Company designed to protect floors from all types of furniture legs. Constructed with modern lines, the rests complement the conservative, the moderate, and the ultra modern types of interior furnishings. At top left is shown the new rest for metal tubular furniture. After it is inserted in tube, a parachute washer expands preventing it from coming loose.

The recommended *size* of the rest or cup is controlled by the weight of the particular furniture, it is further explained. Charts listing the sizes of rests in relation to the weight are compiled on the basis of the weight received by *one* leg.

Vinyl Upholstery with Special Jersey Backing

A NEW TYPE of jersey knit-backed vinyl upholstery material, produced by a "controlled lamination" process designed to prevent splitting of the material, has been placed on the market by the Bolta Corporation of Lawrence, Mass.

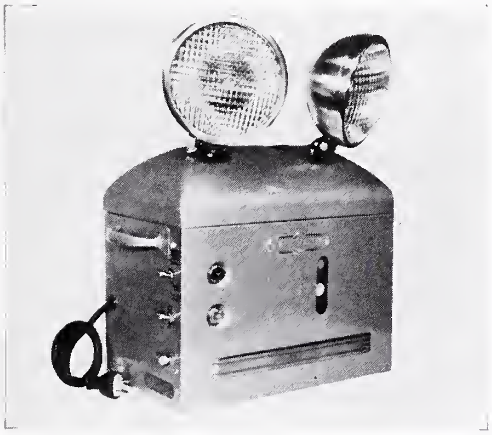
Trade-named "Armor-Weight Elastic Boltaflex," the material is designed for heavy duty service on all types of furniture and public seating. The Boltaflex vinyl is laminated to the jersey backing by a special process which, according to the manufacturer, does not "form deep ditches in the vinyl as occurs when a vinyl face sheet and jersey backing are embedded or mashed together." As a result of the construction, he states further, the material has a soft, pliable "hand" and tear-resistance and stretchability.

The new material can be applied to furniture through traditional fabric upholstering techniques, it is pointed out. It is now available in two leather-like patterns, Matador and Imperial Finish, in a new decorator color line. Colors include Bone White, Oak Brown, Ivory, Tan, Dusty Oliver, Crimson, Putty, Oxford Grey, Bottle Green, Lime, Sea Coral, Maize, Old Wine, Black, Sage Green and Teal Blue. New Patterns and colors are planned for the near future.

Redesigned Automatic Emergency Light Unit

REDESIGNING of its automatic emergency lighting unit, with a number of new features, has been announced by the Carpenter Manufacturing Company, Boston. The unit has a glass jar batter, non-automotive type, designed to deliver 91% of rated capacity after 30 minutes of use.

The new features include external switches for quick testing. Other switches control the battery charger and disconnect the lampheads should the unit be taken out of service. A red pilot light indicates when the battery is on high charge and an amber light indicates readiness for service. A visible disc float hydrometer eliminates the necessity for ladder-climbing.



87 More Theatres Order RCA Stereophonic Sound

A CONTINUED demand for RCA "Stereoscope" sound systems is reported by the Engineering Products Division of the Radio Corporation of America, which lists 87 more theatres ordering installations of the multi-track magnetic reproducing equipment and new loudspeakers. The installations will be supervised by the RCA Service Company.

Theatres scheduled to receive equipment covered by the new orders are as follows:

Arlington, Arlington, Ill.; Coral, Oklawn, Ill.; Circle, New Kensington, Pa.; Ritz, Clearfield, Pa.; Capitol, Braddock, Pa.; Strand, Pottstown, Pa.; Strand, Dundalk, Va.; Radford, Radford, Va.; Cinema, Framingham, Mass.; Victory, Holyoke, Mass.; Palace, Jamestown, N. Y.; Temple, Kane, Pa.; Gem, New Richmond, Wisc.; Auditorium, Red Wing, Minn.

Also Park, Waukesha, Wisc.; Boswell, Boswell, Ind.; State, Greenville, Ohio; Covedale, Cincinnati, Ohio; Vitaphone, Wenatchee, Wash.; Bow, Butte, Montana; Malco, Owensboro, Ky.; Fenray, Martins Ferry, W. Va.; Hamlet, Hamlet, N. C.; Gem, Kannapolis, N. C.; Scott, Odessa, Tex.; N. Houston, Houston, Tex.; Long's, Pasadena, Tex.

Also Senate, Central, Biltmore, Nortown, Chicago, Ill.; Pekin, Pekin, Ill.; Washington, Quincy, Ill.; Harvey, Harvey, Ill.; Roxy, Oakland, Cal.; Park, Cleveland, Ohio; Oneonta, Oneonta, N. Y.; Norwalk, Norwalk, Ohio; Lincoln, Union City, N. J.; Oritani, Hackensack, N. J.; Warner, Harrison, N. J.; Union, Union, N. J.; Cranford, Cranford, N. J.; Embassy, Orange, N. J.; Regent, Newark, N. J.; Wellmont, Montclair, N. J.; Capitol, Belleville, N. J.

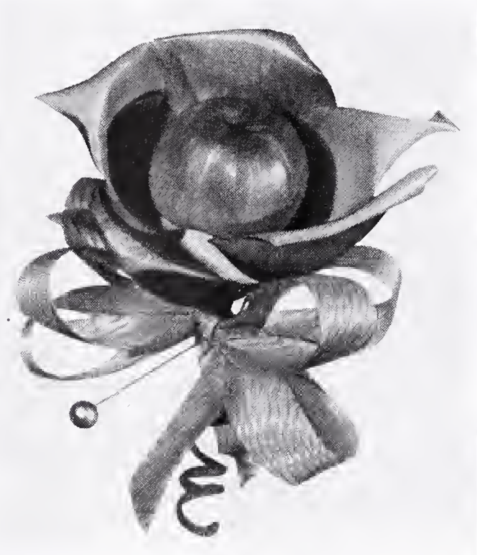
Also Fond Du Lac, Fond Du Lac, Wisc.; Roxy, Peru, Ind.; Dixon, Dixon, Ill.; Indiana, E. Chicago, Ill.; Lona, Kankakee, Ill.; New Moon, Vincennes, Ind.; Collingswood, Collingswood, N. J.; Comerford, Scranton, Pa.; Riviera, Binghamton, N. Y.

Also St. James, Asbury Park, N. J.; Plaza, Schenectady, N. Y.; Plaza, Corona, L. I., N. Y.; Brook, Sheepshead, Brooklyn, N. Y.; Prospect, Flushing, L. I., N. Y.; Community, Fairfield, Conn.; Rialto, Albion, N. Y.; Great Lakes, Nortown, Detroit, Mich.; Lancaster, River Rouge, Mich.; Midtown, St. Paul, Minn.; State, Ely, Minn.; Varsity, Athens, Ohio.

Also Capitol, Frankfort, Ky.; Murphy, Wilmington, Ohio; Gloria, Urbana, Ohio; Benton, Kennewich, Wash.; Liberty, Ellisburgh, Wash.; Norwood, Florence, Ala.; Anderson, Kingstree, S. C.; Ritz, Brunswick, Ga.; Lyric, Waycross, Ga.; Trent, Trenton, N. J.; Capitol, Winchester, Va.; Takoma, Kennedy, Beverly, Washington, D. C.; Elbert, Elbertson, Ga.

Hawaiian Flower for Promotional Device

THE WOODROSE, a Hawaiian flower designed for use as a promotional device, has been introduced by H. C. Kreuger-Flower of Hawaii, originators of the Hawaiian Vanda orchid promotional. The flower can be used on such occasions as grand openings, anniversaries, Mother's Day, reopenings, etc., according to H. C. Kreuger, head of the company, which has offices in Los Angeles. The Woodrose (see photo) is described



Highly maneuverable, low cost vacuum cleaner with the power and capacity for big jobs. Extremely flexible Accardion ® Hose cleans larger area without moving the machine, stretches from 6' to 16' and can be coupled for longer reach. Converts to wet pick-up and power blower.

Pullman Vacuum Cleaner Corp.
Boston 19, Mass.

I would like more information about the Pullman Theater Vacuum Cleaner with Accordion Hose.

SIGN____________________

COMPANY____________________

STREET____________________

CITY__________ STATE__________

as "looking and feeling like a hand-carved rose of wood rubbed to a satiny smooth finish." Actually, it is pointed out, the "roses" are the seed-bearing part of the vine, Convolvus Tuberosum, from the Morning Glory family, which produces a mass of pleasing yellow flowers. The yellow bloom later turns to variegated shades of brown—from satiny beige to rich dark brown. The flower is available in single and double corsages and with ribbon bow and corsage pin, packed in a cellophane bag.

In addition the company has announced the Baby Woodrose, which has the same shape as the larger flower but smaller blooms and it grows in clusters. It is also available complete with bow, pin, and packaging.

•

DATA ON CLEANING FLOORS

Information on how to clean and treat various kinds of floors is provided in a small (4- by 6-inch) cardboard device developed by Multi-Clean Products, Inc., of St. Paul, Minn. Called the "Multi-Clean Florule," the device features a rotating dial, which, when pointed to the name of a certain floor, immediately discloses through a slot in the dial the proper floor materials to use, coverage in square feet per gallon for each, drying times and method of application. On the reverse side is a complete catalog description of the company's floor treating chemicals together with packaging information. The Florule is available free, and requests should be directed to the company at 2277 Ford Parkway, St. Paul 1, Minn.

Utility Cart Designed For Drive-In Clean-Up

AN ALL-PURPOSE utility cart equipped with a heavy canvas bag for gathering grass, leaves, or waste paper at drive-ins has been placed on the market by Canvas and Metal Specialties, Inc., Groveville, N. J. When the bag is removed, the frame becomes a handy truck, adaptable for moving incinerators and waste receptacles from place to place in open areas. In addition an ash or garbage can, fertilizer, peat moss or cartons up to 200 pounds resting on the built-in platform can be transported, even up steps, the manufacturer states.

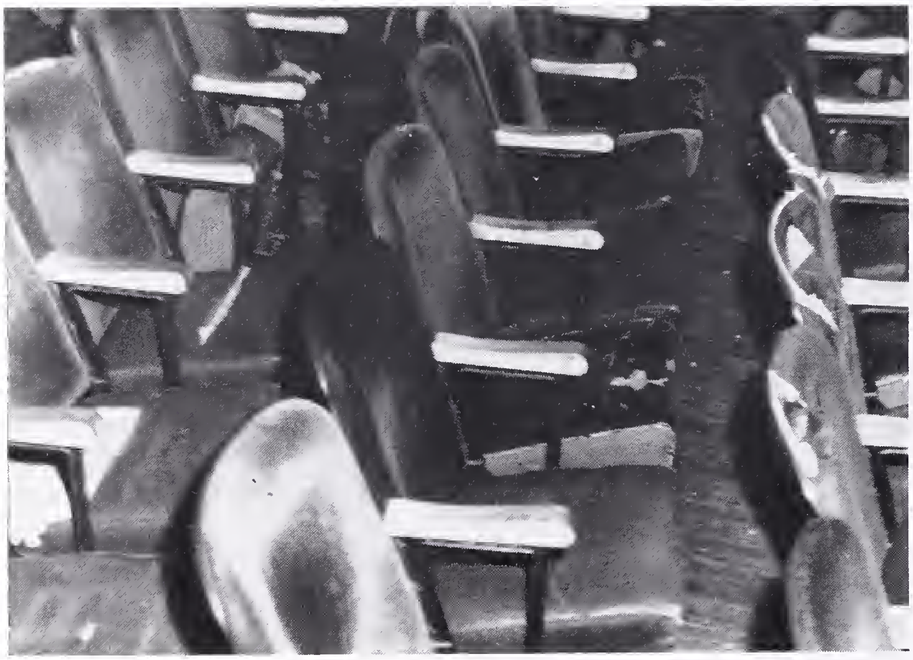
The cart is constructed of welded steel and is approximately 20 by 20 by 40 inches high, weighing about 25 pounds. It is equipped with 10-inch semi-pneumatic rubber-tired ball-bearing wheels. The steel framework is collapsible and may be stored in a closet.

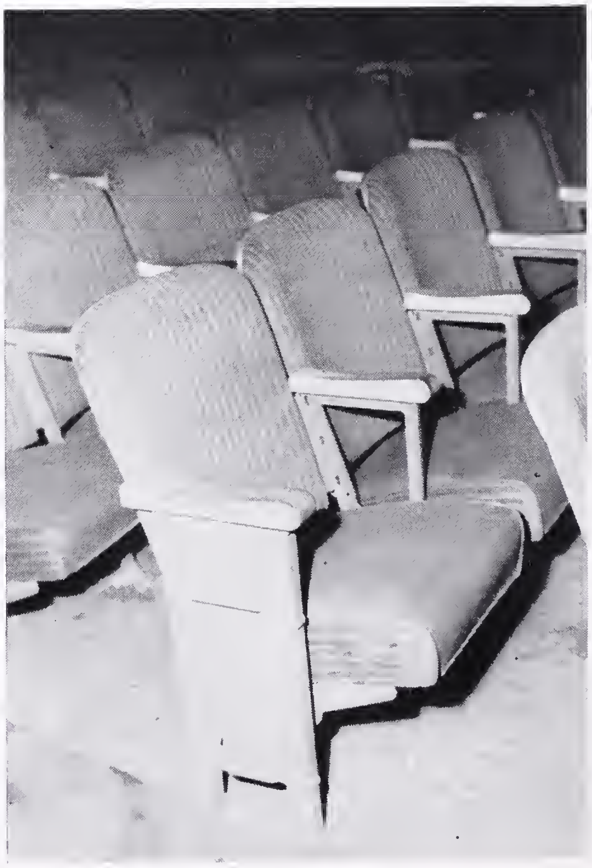
New Plastic Screen Cast in One Piece

HAVING acquired additional matrixes, the Bodde Screen Company, Los Angeles, has announced that it can now supply, its custom-made seamless screens on a quantity production basis. Prior to this time the company had filled only special orders, its entire output of this type screen being consumed by the demands of film studios, preview theatres and experimental installations.

Called the "Bodde Seamless Screen," it is constructed of plastic with an aluminum surface and cast in one piece up to 35 by 90 feet, making it free from "streaks, 'clouds' and perforation blemishes," according to the manufacturer. He also states that the surface does not crack, chip or flake off; that the screen is flame-resistant; and that it has only ½ d.b. loss in sound

"BEFORE AND AFTER" STORY OF THEATRE AUDITORIUM CHAIRS





How worn-out theatre auditorium chairs can be completely rehabilitated is demonstrated in these photographs of "before" (above) and "after" (right), which are typical of a reconditioning project recently completed for two theatres in Ohio by the Theatre Seat Service Company of Nashville, Tenn. The theatres are the Xenia and Chakeres in Xenia and Springfield, and the owners were very pleased with the new teal blue enamel color and wild rose Mohair cushion upholstery, according to Fred H. Massey of Theatre Seat Service. Note the extremely dilapidated condition of the chairs in the photo above, with coverings worn and torn.

transmission. The latter is attributed mainly to the fact that the screen is made from ethyl cellulose instead of a spongy vinyl type material. The screen is washable with any soluble soap solution or can be cleaned by flushing with clear water.

The screen is obtainable in three reflecting factors: Type A, for a narrow theatre, has a 4:1 gain factor; Type B, for a medium width theatre, has a 3:1 gain factor; and Types C, for a wide theatre and steep balcony, has a 2½:1 gain factor.

The company reports that the Polaroid Corporation has tested the screen and credits it with "a higher non-depolarizing factor (for 3D) than any screen previously tested." The screen is flame-resistant, and the only cloth used in its construction is the molded binding on the edges.

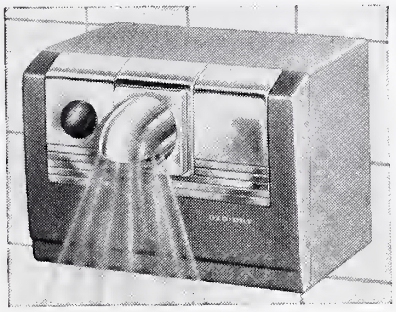
The screens are shipped in kiln-dried wooden boxes on 3-inch seamless poles, with cotton soft liners between screen surfaces for protection in shipping and storage.

The Bodde Company also manufactures a translucent rear-projection screen for motion picture and television use.

Hand-and-Face Dryer With Germicidal Lamp

AN ELECTRIC hand-and-face dryer equipped with germicidal action and designed to operate within 30 seconds has been marketed by the Michael Electric Company, Inc., New Haven.

Called the "Ozo-Dry Hurricane," the dryer has a Westinghouse Odorout Sterilamp, which generates indirect ultraviolet irradiation to prevent the spread of surface bacteria and check skin irritations. The unit has a large push-button timer and chrome-plated nozzle of swivel design.



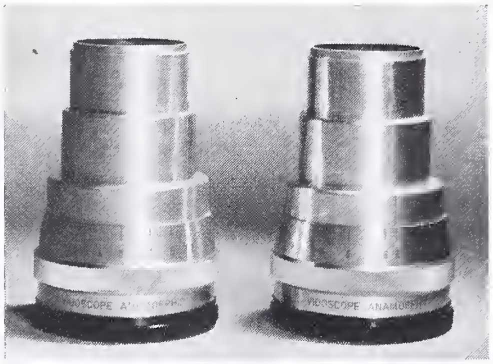
The push button, responding to fingertip or elbow pressure, releases a quick-drying air current which shuts off automatically within 30 seconds. The swivel nozzle can be turned to convenient positions for drying face or hands.

Designed for mounting on the wall, the dryer has heavy gauge steel housing. Its dimensions are 9½ by 7 by 6¾ inches. A 200-watt heating unit, protected by a special fuse, and a 6000 rpm blower are designed, it is pointed out, to effect the "under-30-seconds" speed. The units have grey metallic finish with chrome trim.

Anamorphic Lens Called "Vidoscope"

AN ANAMORPHIC auxiliary lens, called "Vidoscope," which is manufactured in Germany, has been announced for distribution in this country by Walter Futter of New York City.

The lens is delivered to both dealer and exhibitor in a permanent fibre case and is available for immediate delivery.



The company also has a complete line of wide-angle and long focus projection lenses in all focal lengths from 1½ to 8 inches.

•

"LUXURIA" SCREENS INSTALLED

The installations of new "Luxuria" screens in the New York home office projection rooms of Paramount and Columbia are reported by the Trans-Lux Stewart Corporation of Torrence, Calif. The "Luxuria" screen is designed for "all-purpose" projection, including 3D and wide-screen, and is said to give a "seamless" effect. It is manufactured in sizes up to 90 feet in width. Eastern sales rights are handled by Joe Hornstein in New York City.

•

NEW BOLTA REPRESENTATIVE

Ramso Associates, which has headquarters in Los Angeles, has been appointed west coast representative for Bolta Products Sales, Inc., and Bolta-Saran, Inc., Lawrence, Mass., manufacturers of "Boltaflex" vinyl and Saran upholstery materials. Ramco maintains additional offices in San Francisco, Seattle, Salt Lake City, Phoenix and Honolulu and serves the entire area west of the Rocky Mountains.

•

BRITISH EQUIPMENT DISPLAYED

More than 50 motion picture products made by J. Arthur Rank's British Optical and Precision Engineers, a group of companies which manufactures all types of such equipment in the United Kingdom, were exhibited at the Photographic Fair and Trade Show held at Cologne, Germany,

NOW! NEW!

DRIVE-IN THEATRE

REFLECTORIZED SIGNS

Small enough not to offend & still large & BRILLIANT enough to advertise & direct.

NO more wondering and worrying where to put signs nor how to light 'em. Any tree, post, fence or shed, in fact any roadside object becomes a BRILLIANT directional sign pointing the way to your theatre.

PRICED LOW *for wide distribution (yours as well as ours).*
25 @ $3.00 ea. 100 @ $2.00 ea.
50 @ $2.50 ea. 200 @ $1.50 ea.
F.O.B., N.Y.C.
TERMS: Cash with order or C.O.D.

Made in ➤ RIGHT LEFT ◀ and STRAIGHT ▲ AHEAD

Samples $5.00 ea
PRICE DIFFERENCE ALLOWED ON YOUR FIRST ORDER

In BRILLIANT colors on HEAVY, WEATHER-PROOF MASONITE

ARDLEY
1010 CASTLE HILL AVENUE
NEW YORK 72, N. Y.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 53) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

early in April. Included was G. B-Kalee Ltd. equipment for CinemaScope, with their anamorphic lenses fitted to a "Gaumont-Kalee" 21" projector; new screen materials; and auditorium chairs. The display also covered the 16mm field and equipment for film studio technicians. H. R. A. de Jonge, joint managing director of G. B-Kalee Ltd., headed the party of BOPE executives and technicians at the fair.

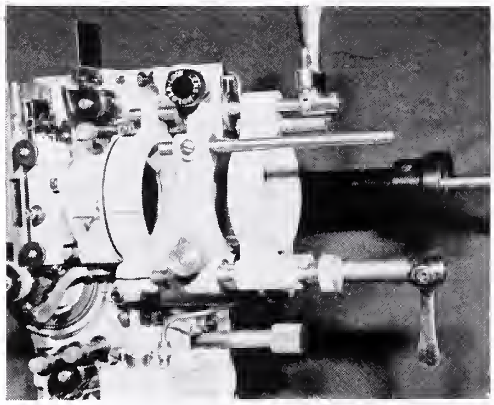
Adjustable Lens Mount Announced by Norpat

AN ADJUSTABLE lens mount designed for replacing the lens clamping mechanism on current models of projectors to provide the additional advantage of vertical and horizontal movement, has been marketed by Norpat Sales, Inc., New York, for centering picture on screen, and aligning the optical system on changing from Academy prints to CinemaScope prints, and vice versa.

Called the "Dacor Tru Center," the unit operates as follows: When the lower lever (shown in the photo on the lower right) is rotated in an arc of approximately 75°, the lens holder is moved vertically 1/8th of an inch. With the upper lever (shown in photo at top center) an equal horizontal movement of the lens holder is achieved. These movements, in the planes desired, are accomplished by means of an eccentric bushing moving two split clamp collars vertically, and by means of an eccentric shaft within a collar in the assembly for the horizontal movement.

BURKE
PLAYGROUND EQUIPMENT
Complete line of playground, home, playschool play devices.
BURKE EXCLUSIVES
* HOBBY-HORSE
* GLIDER
* CLIMB-A-ROUND
Write for special literature catalog, price list, booklet "Planning Your Playground" or specifications.
Burke Better Built
THE J. E. BURKE PLAYGROUND EQUIPMENT CO.
Factories at
FOND DU LAC, WISCONSIN
BOX 986, NEW BRUNSWICK, N. J.

The upper level of the unit is provided with two stop screws whose position can be moved in the lever base to limit the extreme two positions at which it is desired to set the horizontal adjustment. (One of these screws is visible on the base of the lever in the photo; the other is hidden behind the lever itself.) To accomplish the same result for the lower vertical movement lever, another bracket with two limiting screws is supplied (it is not shown in the photo). This bracket mounts on the front of the projector housing and is adjusted to limit the lever movement and thereby the vertical lens movement at the extremities desired.



A shaft with an adjustable lock collar is also provided for use as a guide on which to mount a prefocusing clamp ring. In this manner the lens may be repositioned properly after removing for cleaning, etc.

The unit can be easily installed by any competent projectionist, the company points out, the only tools required being the Allen set screw wrenches supplied with the mechanism, and regular screw drivers. When the old champ mechanism is removed from the projector, the four screws holding it can be used to mount the new unit in the same place. The new unit has a lens holder lock screw with a knurled knob (shown in center of photo). The lens focusing handle is at right center, just left of the lower level.

The clamp ring is wider than in the original unit, it is pointed out, in order to provide a larger clamp bearing surface to hold the lens. This was necessitated by the short focal lenses now in common use.

For projectors having a 4-inch diameter lens holder, in which standard 2-25/32-inch diameter lenses are used, eccentric lens clamp barrels are provided.

•

NEW LITERATURE

All-Purpose Screen: New literature (Form 3R2249) describing the RCA "Dyna-Lite" screen has been issued by the Engineering Products Division, Radio Corporation of America, Camden 2, N. J. Made of 100% Firestone Velon, the "all-purpose" screen is aluminum-pigmented and has a "seamless" appearance. It is fabricated to order in all sizes up to 30 feet by 60 feet, with or without perforations.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.

Dominion Sound Equipments, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 820 Cambie St., Vancouver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 5 Pisch Block, 1651 11th Avenue, Regina, Sask.; 10705 106th Street, Vancouver, B. C.; Edmonton, Alta., 386 Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury Street, Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

•

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th Street, New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

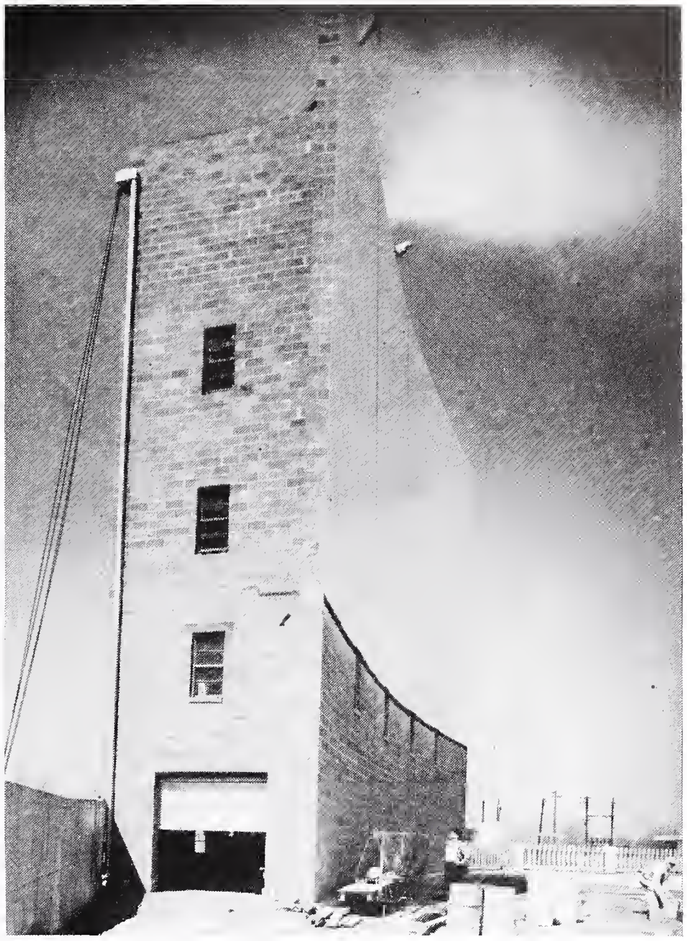
S. O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.

K. Streuber & La Chicotte, 250 West 57th Street, New York, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

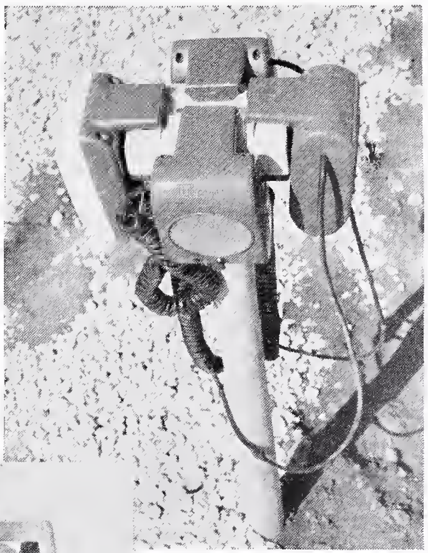
CinemaScope for An Omaha Drive-In

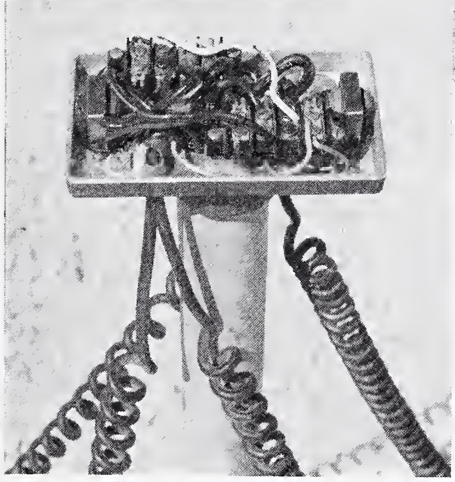
Having recently acquired ownership of the Airport drive-in at Omaha, J. Robert Hoff, vice-president of the Ballantyne Company, proceeded to equip it for CinemaScope, employing a system of two speakers for each car. The installation is described and pictured herewith.



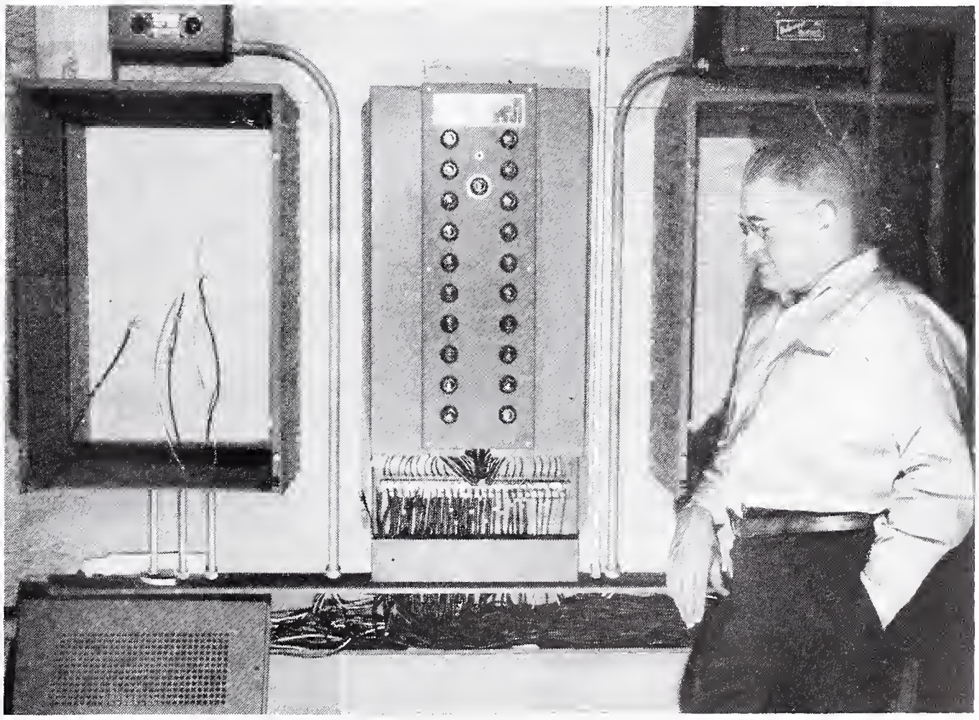
New curved screen tower at the Airport drive-in shown just after the screen had received its final coat of Raytone paint. The picture presented is 80 by 40 feet. The tower building is five stories high with the ground floor used as a garage and office, the second story as an apartment and the top three for storage. Mr. Hoff is shown in front of the tower above.

Four Ballantyne speakers are mounted on a standard junction box for reproduction of four-track sound at the Airport as shown at right. Two speakers are blue and white; two solid grey. Patrons take two speakers of the same color into the car placing the one with the standard coiled cord on the window nearest the speaker post; the other with a 4-foot extension on the opposite window. Below, an open view of the Ballantyne junction box showing how the two transformers and the two terminal strips are mounted.





Comparisons in the length of the short coiled cord and the coiled cord with a 4-foot extension are demonstrated by Robert Huntling, manager of the Airport.



Interior view of the projection booth at the Airport drive-in showing the large number of wires coming in from the two sets of speakers on each speaker post to the control panel. With the Ballantyne system of reproducing CinemaScope's four magnetic sound tracks, channels one and two are directed to the left speaker (see photos at top) and channels two and three to the right speaker, with channel four going to both. The projectionist above is J. I. Kelley.

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

5-45

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

Name .... Theatre ....

Address ....

Presentation of VistaVision Films

(*Continued from page* 14)

the screen. (Theatre supply companies have tables that show the proper focal length of lens to give the desired picture width.)

Several manufacturers are supplying adaptor lenses to be used on old long focal length lenses in place of supplying good new short focal length lenses. Although we have probably not tested all of the different types, most of these lenses give poor results. The only place we would use such a lens would be where the projection throw is very short, requiring a lens having a focal length under 2¼ inches. We have used carefully selected Xpansa lenses for this purpose.

After determining the proper lens focal length, the projector aperture plates should be filed so as to project the proper shape of picture to meet the size of the screen that has been selected. If the screen carries black masking, the projected picture image should overlap the masking far enough to give a well framed picture.

Much has been said both for and against the practice of gaining proper picture shape by diminishing the opening in the projector aperture plates. The procedure is called "cropping." Our desire is to gain the best picture quality, and as long as cropping gives the best picture quality, we recommend cropping.

In considering cropping, most people think of a possible quality loss from the cropped print. The fact is that the real loss is due to the restricted area of negative that is used to gain the cropped picture. The VistaVision negative is large, thus the loss does not occur with VistaVision. A loss does occur in the 2.55/1 anamorphic pictures when the aspect ratio is reduced by side cropping, and some loss does occur when pictures made from standard negatives are cropped.

"Cropping" is accomplished in the projector by using special projection aperture plates filed to the desired aspect ratio.

PROJECTORS AND LAMPS

We make no specific recommendations in regard to projector type or projection lamps, except that in our experience with shorter focal length lenses, better screen illumination is obtained with lamps of the reflector type having mirrors 16 inches in diameter.

In theatres using very large lamps and high amperage, we recommend the use of water and air cooling, also dichroic heat reflectors. We also like the focus stabilizing feature of a lamphouse wherein a jet of air hits the projected frame from the lens side of the film, and low-velocity air cools the film on the lamphouse side.

VARIABLE PRISMATIC EXPANDER LENSES

There is a great deal of confusion regarding aspect ratios, and squeezed and/or expansion ratios.

The *aspect* ratio is the ratio of width to height of the picture image on the screen, and/or the width to height of the picture image on the film.

The *squeezed* and/or expansion ratio is the result of an optical change in a lens system. When the images are squeezed, they are made to appear thin and tall. When these thin and tall images are expanded in projection, they appear normal on the screen.

In the CinemaScope system, the camera lens picks up a scene that is 2.66 times as wide as it is high. This scene is squeezed horizontally in the *squeeze ratio* of 2/1, which gives a negative image in the aspect ratio of 1.33/1. A print made from this negative is still squeezed.

In CinemaScope projection, the image passes through an anamorphic expander lens which expands the image in the ratio of 2/1. This would normally give a screen aspect of 2.66/1; however, the sides of the original picture are cropped (making room for the magnetic stereophonic sound tracks), so that the final aspect ratio of the picture when projected is in the ratio of 2.55/1.*

In the VistaVision process, standard camera lenses are used in photography and a standard (non-squeezed) large negative image is obtained. When desired, squeezed prints are made during the process of optical printing, but in the case of VistaVision the squeeze ratio is 1½-to-1.

When these prints are projected, they must be projected through an expander lens working in the expansion ratio of 1½-to-1, (not 2/1, as in the case of CinemaScope), which gives a screen image in the aspect ratio of 2/1.

During the years 1934 and 1935, incidentally, Paramount made a series of tests with a set of Chretien anamorphic lenses in the compression and expansion ratio of 2/1. The picture film which was made with these lenses is still in the Paramount studio library. It projects in the ratio of 2.66/1. It was Paramount's decision then, as it is today, that the 2.66/1 aspect ratio is too wide for its height.

As soon as the Chretien lens was again considered for industry use, Paramount went on record with the Motion Picture Research Council and the studios of the industry in a letter written by the writer on February 11, 1953, recommending that if anamorphic lenses were to be used, they should be used in a compression and/or expansion ratio of 1½-to-1 (not 2/1) so as to give a picture aspect ratio of 2/1 on the screen. The position of Paramount has never changed; and with VistaVision, Paramount is making available release prints which have been compressed in the ratio of 1½-to-1 for projection through a variable prismatic expander lens set at the expansion ratio of 1½-to-1 to give a screen aspect ratio of 2/1.

In this regard it should be pointed out that Paramount has never taken a position against the use of anamorphic lenses; but Paramount has taken the position that its pictures should be projected in an aspect ratio not exceeding 2/1 for the best presentation.

Three types of anamorphic expander lenses are now being manufactured. They are the *cylindrical* lens type, such as used by CinemaScope; the *reflector* lens type, as manufactured by the Old Delft Company in Holland; and the *prismatic* type, which is now being manufactured by the Tushinsky Brothers, and others.

Of these three types of lenses, the prismatic type is the only one that can be made variable. Further, in the tests made by Paramount, the variable prismatic expander lens gives the best quality. The variable prismatic expander lens, such as manufactured by the Tushinsky's, also has the capability of projecting any ratio of squeeze, from a ratio of 1/1 [zero] to 3/1—if anyone ever produces a picture for such a wide aspect ratio. In the 1/1 position these lenses would project standard prints (either of the Academy standard type, or the VistaVision standard). Thus the variable prismatic expander lens provides complete flexibility in the projection booth for the exhibition of any print.

In addition to gaining flexibility in projection, the *compressed* VistaVision prints, working with expander lenses, will give a light increase of approximately 40% [Over standard print projection.—Ed.], which can be of real assistance on very large screens. The light gain would be less for lower aspect ratios; and although there may be some gain with an aspect ratio as low as 1.85/1, the use of expander lenses is *not* recommended by Paramount for lower aspect ratios.

If a squeeze print and expander lenses are used, and a screen ratio slightly below 2/1 is desired, the reduced ratio is obtained by "cropping" the picture width, which is accomplished by reducing the width of the projector aperture plate. In this case the picture *composition* [Pictorial values.—Ed.] will not be as good as the picture composition from a VistaVision *standard* print which has been "cropped" at top and bottom.

VistaVision squeezed prints will carry a standard photographic sound track with control track for Perspecta sound. All VistaVision *squeezed* prints, the same as VistaVision *standard* prints, will not project properly through the CinemaScope 2/1 expander lenses.

[In a concluding article in the June issue of BETTER THEATRES, Mr. Ryder will cover Perspecta three-channel sound and its use with VistaVision pictures, together with suggestions for booth operation and drive-in theatre presentations.]

**The frame of the CinemaScope release print is* 0.912 *x* 0.715*-inch; that of the Academy standard release print is* 0.868 *x* 0.631.—Ed.

ANAMORPHIC VERSUS CROPPING IN WIDE-SCREEN PROJECTION

(*Continued from page* 29)

attachments, 30% more light should be delivered to the screen than could be done with cropped apertures and merely blown-up pictures.

Similar calculations with the CinemaScope process show that by using anamorphic attachments to produce aspect ratios of 2.5/1, 70% more light can be produced on the screen than could be obtained with "cropped" apertures and sheer magnification.

Figure 4 indicates that the horizontal field of view of the CinemaScope and the VistaVision cameras are not very far apart, with CinemaScope having a slight advantage (assuming that the same focal length lenses are used).

The VistaVision process is of great importance because of its optical reduction from a large *negative* image to the standard release print image because this tends to reduce emulsion and dye grain, and to decrease fuzziness. On the other hand, the CinemaScope projection aperture is somewhat larger than the VistaVision aperture, especially in the vertical dimension; and when the VistaVision squeeze print is used there does not seem to be any optical reduction in the vertical dimension between the negative and the positive release print.

VistaVision with its single optical sound track has normal sprocket hole size and spacing and does not require projector conversion in the field. Its sound track, equipped with Perspecta controls, is compatible with any optical sound system now existing in the field, but in usable volume range, and in frequency coverage, it cannot be compared, in the writer's opinion with magnetic recording and reproduction.

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

continuing

A DICTIONARY OF MAINTENANCE

Fifteenth Article in a Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

CONTINUING our effort to provide theatre managers (especially the less experienced ones) and their staffs basic guidance in the maintenance of the theatre property and its equipment, with the convenience of an alphabetical arrangement by topics, we come in this series to—

G

GLASS, REPLACEMENT — Care must be taken in replacing broken glass to avoid cuts, particularly in handling large sections. Replacement of very large sections, as for glass doors, display frames, etc., should only be made by professional glass cutters. Small sections, as for window panes, may be handled by house maintenance personnel, who should become proficient in the use of a small glass cutter and the methods of replacing these panes, which is relatively simple. For sections as large as a one-sheet or larger, single-weight glass is generally not suitable and replacement by double-weight, or even plate glass, is advisable.

●

GREASE REMOVAL — Prompt removal is is most important. If there is a great deal of grease, as much as possible should first be wiped or scraped off with a dull knife. A clean dry cloth should be placed beneath the soiled area, and the entire area on top should be moistened with a cleaner, such as benzene or carbon tetrachloride, which will cut the grease. This should be done repeatedly, using clean cloths to wipe over the soiled area until they remain clean after wiping.

GUM REMOVAL—First soak the gum with a solvent (carbon tetrachloride), then with a *dull* putty knife lift off the wadded part of the gum. After this is done, the solvent can be worked into the remaining gum and soiled area to clean the spot completely. Strokes should go outward from and beyond the soiled area, blending the wetted area with the surrounding area to avoid producing a "ring."

H

HEARING AIDS—Contacts work loose and they need re-soldering. Earphones also need minor servicing, which can generally be made by a projectionist. Volume controls on the individual outlets should be frequently checked to see if re-setting of contacts is necessary.

●

HOSE, FIRE—Drain carefully and dry after each use before replacing in the racks. Tighten nozzle and standpipe connections to eliminate leaks. Put a safety seal (fine wire with a lead seal) on the valve outlet to each fire hose so it can be readily seen when these are tampered with, or when opened to the extent water may get into the hose. Replace rotted or cut hose as soon as observed.

●

HOUSE PHONES—Firm contacts of wiring to all stations must be maintained. The power source, whether powered by wet battery or from utility lines, should be periodically inspected. All wiring should be protected from water, which may easily cause cross-contacts or short circuits. If possible, an arrangement should be worked out with a competent telephone service man to handle this servicing in his spare time.

●

HOLDOUT ROPES—These should be carefully put away, after using, in storage space so they will not become soiled when not in use. The covering on these ropes should be cleaned with fabric cleaner when soiled. Ends should be tightened and polished. As covering ages, it should be sewed promptly when torn, and replaced in its entirety before it becomes shabby.

●

HOLDOUT STANDARDS—These come in two types, those set into the floor (either permanently, or in removable standards with covers for the floor openings when not in use), and those which have heavy bases permitting their placement in any part of the theatre as needed. Both types should have a specific storage area so they can be readily found when needed, and so that they will not be damaged or scarred up when not in use.

●

HUMIDIFIERS—Such equipment is sometimes installed, particularly where warm air heating is used, to introduce moisture into the air during the heating season. Automatic water-feed is important; a float valve cuts off the flow at the desired level (adjustable), and an overflow line is available to carry off any excess. The float valve must be checked, with worn washer seats and valve float replaced as necessary. The overflow line should be kept open. Some humidifiers utilize fans to blow air over exposed wet surfaces to achieve the same result without waiting for the somewhat slower process of evaporation by heat.

•

HAND DRIERS—Increasingly popular in public buildings to eliminate the cost and nuisance of paper (or linen) towels, these devices are installed in the wall, or on pedestals. The blower fan requires periodic oiling. There is a timing device to cut the fan off after a specific running time; this may need adjustment. The heating element can be replaced when burned out. Consult manufacturer's bulletin for specific directions.

I

ICE SHAVER—Used for making "Snow Cones," this device will shave ice to an extreme degree of fineness. The electric motor requires oiling about once a week if much used. Care should be exercised to see that no stray items, such as nails or glass, get into the mechanism, not only for protection of patrons, but also to keep the blades from being broken or nicked. The shaver should be so installed so as to be protected as much as possible from warm air. Snow ice should be made as needed, as it tends to cake up if storage is attempted after shaving.

•

ICE CREAM FREEZERS—Storage cabinets for theatre use have compressors which require replenishing of the freezing component, usually Freon, which a theatre staff engineer can handle with a little study. Pulley belts must be in alignment, be tight and be replaced when worn too slick to pull. The motor must be oiled periodically. The temperature inside the cabinet is adjustable and should be set to maintain a hard, firm ice cream. In case of a "melt down" (the trade expression used when for some reason the equipment stops running and the ice cream really melts down), check first on compressor charge, then temperature setting. (The line current coming to the machine should of course be checked, though current may be off for quite a while before the temperature inside the cabinet rises to a melting point.) If no one on the theatre staff can ascertain the difficulty promptly, a refrigeration service man should be called in. If the ice cream melts due to a breakdown, you are faced with the very messy task of cleaning out the cabinet.

To arrive at a reliable inventory of loss, salvage individual wrappers or sticks, if a count cannot be obtained from the cartons.

All the "goo" must be dipped out, then the interior be carefully washed down with a mild soda and water or similar solution, and thoroughly dried before the system goes back into operation.

As ice accumulates inside the freezer, it must be periodically defrosted (in a freezer this is much less frequent, however, than with a home refrigerator). Keeping the doors or lids closed as much as possible will hold this condensation of moisture to a minimum. About twice a year it will be necessary to empty the cabinet, cut off the compressors, and do a thorough job of defrosting and cleaning of the interior, rinsing it carefully afterward and drying it out before starting operation.

•

ICE CREAM VENDORS—These have refrigeration equipment which receives the same general treatment as outlined above for ice

Super Savings Boost Profits

- A Super and one operator handle all cleaning tasks. Why pay several people to use brooms, mops, home-type vacs, etc.?
- Light weight, easy portability speeds up work, reduces employee fatigue.
- "Once Over Does It." Super cleaning eliminates repeated effort on the same dirt. Time saving as high as 40%.
- Super specialized theatre cleaning tools do a better job easier, quicker.

Only Supers give all these plus values at nominal investment cost. Four models to choose from.

Ask your supplies dealer or write.

Model JS—Quiet, compact, low-priced. Some power, pick-up, performance as all Supers.

Model BP-1—Quiet cleaner for both wet and dry pick-up.

OTHER SUPER MODELS

Model M—For general cleaning and blowing. Readily portable.

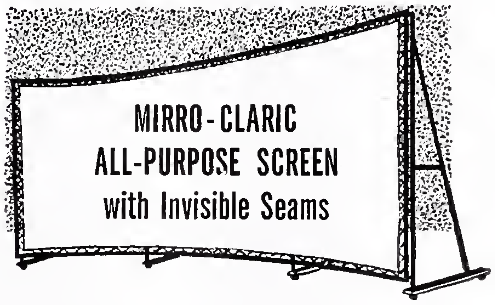
Model SH—For heavy duty wet and dry pick-up and blowing.

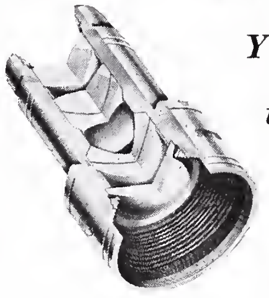
NATIONAL SUPER SERVICE CO., INC.
1941 N. 12th Street Toledo 2, Ohio
Sales and Service in Principal Cities
In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver

"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

A BIGGER, BETTER, BRIGHTER PICTURE IS YOURS WITH THIS PERFECT PAIR





You get more light with the Famous

KOLLMORGEN SUPER SNAPLITE

- Excellent for 3D, 2D, CINEMASCOPE
- High brightness gain—about 3.5 to 1
- Maximum light distribution to all seats
- New type seams—*absolutely invisible*

LOWEST PRICE EVER *Only* $1.00 Sq. Ft.

A true f1.9 speed giving:

- GREATER LIGHT
- GREATER CONTRAST
- GREATER SHARPNESS

IMMEDIATE DELIVERY. *Order Now!*

SPECIAL APERTURES for all ratios 1.66 to 1 — 1.75 to 1 — 1.85 to 1 — 2 to 1

S. O. S. CINEMA SUPPLY CORP. Dept. A, 602 W. 52nd St., N.Y.C. 19
Cable: SOSOUND

For The Best Signs You'll See . . .

ADLER
CHANGEABLE LETTER DISPLAYS

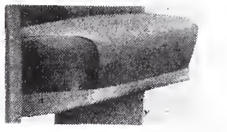
ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

Custom Made Leatherette Covers for Theater Seats
Only 95¢ each



Try our brand new, universal fitting ready-made seat covers, guaranteed to fit any size theater seat of approximately 19-21 inches. Made of vinyl coated drill back leatherette, in all colors. Strong rayon sides, plastic welting and elastic tie-backs to insure better fit. Minimum order 25 seats. Special prices for quantity orders. Delivery approximately one week.

Heavier qualities with leatherette, mohair, corduroy combinations slightly higher.

Large stocks of leatherettes, upholstery fabrics and supplies, such as Mystik tape, batting, etc., sold by the yard. Samples and prices on request.

MANKO FABRICS CO., INC.
114 East 27th Street, New York 16, N. Y.
Send $1.25 and we will prepay a sample cover to you in any part of the U. S.

cream freezers. In addition, there is vending equipment which is rather specialized, though study of the service manual by a competent maintenance man should prepare him for most of the problems that go with this equipment. The coin mechanisms on most ice cream vendors are standard equipment found on nearly all automatic coin-operated machines. Bent coins or slugs frequently jam up the mechanism. If you operate a number of machines using the same type of coin mechanism, it will pay you to have a "spare" to use in emergencies. (Installation is very simple, merely by removal of two or four screws and plugging the unit into an electrical outlet.)

Jamming of the ice cream packs at the point of issue is not infrequent; usually it means a slight adjustment in the automatic controls is needed to complete the cycle of vending at the proper point. Another cause for non-delivery may be that the bar or package has frozen to the cabinet so hard that the vending lever cannot dislodge it. To reduce this possibility to a minimum, be sure all items are perfectly dry and as firmly frozen as practicable at the time they are put into the vendor.

This equipment should be defrosted occasionally. It is not necessary to remove the vending mechanism (generally) as a drain valve is usually placed in the bottom of the cabinet so that melted ice (and ice cream) can be flushed out the bottom of the machine. Consult the service bulletin, as some machines offer particular problems in this respect, as well as in other specialized servicing requirements.

●

ICE CREAM MAKERS, SOFT CREAM—These units used at drive-ins, are relatively simple. Compressors and freezing element must be serviced much as outlined under *Ice Cream Freezers*. *Sanitation* is a primary requisite; none but healthy, clean personnel should be permitted to operate these freezers. The soft ice cream turned out in these units can be put up in bulk containers and frozen solid in the regular freezer; generally in theatre operation, however, the ice cream is vended in soft form direct from the units into cups or cones. Be sure to get a service manual from the manufacturer and have your maintenance man acquaint himself with specific service instructions.

●

INCINERATORS—Some theatres have small incinerator plants for disposal of trash. These should be serviced about the same as a coal-fired furnace, with ashes removed before lower grates are touched, and shaker bar or other agitation mechanism kept in proper operating condition. The flue should be cleaned periodically.

●

INSECTS: PREVENTION AND EXTERMINATION—The prevention of an influx of insects is easier than their extermination once they have bedded down in the theatre. Sanitation is the primary answer. Cleaning up of all left-over foods, removal of spilled items on the floor, and careful storage of foodstuffs should make your theatre uninviting to the pests.

Once insects are in the least evidence, prompt steps should be taken to exterminate them. There are any number of commercial products available which, when properly used according to directions, will do a good job of killing off these pests. *When they are used around foodstuffs, great care should be taken to see that none of these items could be contaminated.*

The easiest method of dealing with insects, and all vermin in the theatre is to contract with a reputable extermination firm for regular service.

What's Your Opinion Of Curved Splices?

Among letters which our series of articles on theatre management have inspired is one from Jack Dorflinger of Pleasant Mount, Pa., who would like to see improvement in the quality of thin *curved* splices (used by some film exchanges), or reversion to square-cut film splices.

Theoretically, it would seem he has a good argument in that the greatest point of tension on a curved splice would be on the apex of the arc, where there is very little gripping surface between the joints. In a square-cut splice, on the other hand, there is equal tension at all points of contact. Projectionists to whom we submitted the question also agreed that curved splices should be discontinued, claiming them responsible for most of the film breaks during the show. ***What do you other managers and projectionists think of curved splices? Are you for or against them?***

We'd like to bring a little more opinion to bear on the issue brought up by Mr. Dorflinger.—C.M.

L

LADDERS—A ladder can be a source of real danger, both to the public and to employees using them, if they are not maintained in good condition. Broken rungs or steps should be replaced *promptly*. Shakiness should be minimized as much as possible by bracing, or wiring, sections together, for additional strength. They should be painted at intervals for protection from rust and rot (with appropriate theatre identification painted on so they cannot be easily misappropriated). When they reach a stage of unsteadiness beyond complete repair, they should be replaced.

●

LAMPS—(1) *Changing:* There are sectional poles with a gripping device on the end which can be used to remove and replace high overhead lamps in such locations as the marquee without use of a stepladder. When changing more inaccessible lamps (such as on vertical sign), baskets, or boxes, should be carried by the workmen so that both old and new lamps may be transported safely without danger of dropping them on pedestrians underneath.

(2) *Coloring:* Commercial dyes are available for coloring lamp bulbs. Dyes are placed in containers *only slightly larger* than the bulbs to be dyed, and the bulbs are dipped (base up) into the solutions. Follow directions on the dye container, as some must be worked at high temperature for best results.

●

LAMP SHADES—These can be cleaned if handled carefully. First they should be dusted with a light, flexible brush (or vacuumed). Some materials can be washed in mild soap and water while others must be cleaned with carbon tetrachloride or similar dry-cleaning agent.

●

LAVATORIES—Should be scoured daily with cleaning powders of sufficient strength to remove all stains and grease. At least once a month a drain cleaner should be poured in the drain (taking care not to get it on the porcelain surfaces) so that the pipes are kept fully opened. Faucets should be tightened and leaks promptly corrected to prevent staining the porcelain. Drain stopper device should be checked for proper functioning and repaired by maintenance man as required.

●

LENSES, PROJECTION—Soft lens cleaning papers should be used, together with approved cleaning solutions, for removing dust and finger marks. Extra lenses should be kept covered in storage so there is no donger of scratching when not in use.

●

LIGHT FIXTURES—Wiring deteriorates with age, but is easily replaced in most fixtures. Broken switches and sockets should be removed and replaced, wall brackets and hanging cables, wires, etc., should be checked for strength. Shades and crystal pendants used as ornamentation should be cleaned regularly (*see Lamp Shades and Chandeliers*).

●

LOCKS—Most frequent complaint is loss of keys, and keeping a duplicate set (locked in safe or special key case) will make it possible to have replacements made easily and economically. When in doubt as to the number of keys which may be outstanding or lost, have a locksmith change the tumblers of the lock and make new keys. (This applies both to hasp type locks and those set in door facing, which can be removed easily and taken to a locksmith's shop.) Your locksmith can also set up the tumblers of a number of locks on the same key combination so that one key can open a number of different locks, if that is desirable to reduce the number of keys one must carry. (*See Safes for combination type locks.*)

●

LOCKERS—Generally in theatres these are of the fire-resistant metal type, which require oiling and occasional painting, with lock repairs for those having self-contained locks. As these are frequently not too well braced, they may be bent out of frame in moving (or in "horse-play" in the ushers' dressing room), which may require some minor repair work. It is generally a good policy to insist that all employees furnish the office with a duplicate key to the lock on their locker so as to make it easy to get into the lockers, without bending or ripping them open, when keys are lost or left at home.

M

MARQUEES—Present a number of varied maintenance problems, which may be best catalogued under sub-headings as:

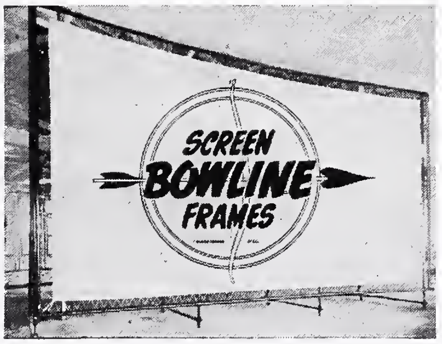
Marquee Roofs: Must be kept clear of trash and debris so that drains are not clogged. Drains must be periodically checked and should be covered at the roof level with protective wire straining devices to keep out debris. When leaks are observed, the roof should be checked to trace and stop any breaks in the roofing material. This may be done by application of hot tar or special roofing compound. Flashing must be securely affixed to building walls and high enough for protection in heavy rains. In winter, snow must be removed before it presents a weight problem which might cause the marquee to weaken or even fall. If employees have occasion to walk on the marquee roof frequently (as for letter changes), it might be advisable to construct catwalks of planking to bear the brunt of shoes and dropped letters.

Attraction Sign Letters: These suffer greatly at the hand of inexperienced and disinterested employees who change them. Modern changeable attraction board letters are usually plastic

NOW READY!

Will Meet Any Projection Requirement

THE NEW ADJUSTABLE IMMEDIATE SHIPMENT



LOOK AT THESE FEATURES

- Revolutionary in design
- Adjustable to meet every requirement
- Strong, but light in weight
- All metal construction
- Precision made in every detail
- Easily and quickly installed
- Amazingly low in cost
- Made to last a lifetime
- Designed for erection on stage or in front of proscenium
- Optically perfect

H. R. MITCHELL and CO.
HARTSELLE ALABAMA
Available Through Your Local Theatre Supply Dealer

DRY CLEANING FLAME-PROOFING

—ON OR OFF PREMISES

SHAMPOOING CARPETS AND SEATS . . . DRAPES MADE AND INSTALLED

Also distribute "Neva-Burn" compound for do-it-yourself flame-proofing.

WRITE US NOW

NEVA-BURN PROD. CORP.
67 SULLIVAN STREET
NEW YORK 12, N. Y.

moulded, or cast aluminum alloy, which are sturdy materials but nevertheless subject to injury from hard usage. Employees must therefore have emphasized to them the need for care in handling of this equipment. When the previous attraction letters are removed and returned to the letter room, they should be stored on shelves which protect them, while at the same time making it easy for them to be found alphabetically. Metal letters should be repainted about once a year.

Marquee Glass: Comes in rather large size sheets and is generally a translucent, or milk, glass. Extreme care must be exercised in replacing broken sections, both for the safety of pedestrians on the sidewalk, and so that the workmen will not be cut by this fragile material. Exterior surfaces of the marquee glass should be wiped down at intervals with cleaning cloths soaked in glass-cleaning solution, and when evidence exists that dust and dirt is seeping behind the glass and fogging it from the inside, it should be taken down and thoroughly washed and cleaned.

Marquee Lights: Replacement of burned-out bulbs and tubes is a responsibility of the house electrician or of a stage hand, or of a staff handyman, depending on type of operation. An adequate supply of fresh lamps must be kept on hand for replacement, which should be made at least once or twice a week on the marquee, as nothing looks so sad and forlorn as a marquee covered with dark splotches of burned-out bulbs. Incandescent bulbs still give the best lighting effect (in this writer's opinion), with fluorescent tubing running a strong second. Neon tubing is not very satisfactory for theatre marquees where *illumination* is essential as it does not give a consistently clear near-white light, though it does provide attractive color effects. Repairs and replacement of neon tubing require professional assistance, which is another factor to be considered. (*See Neon*)

Marquee Ladders: There are several very good types of step ladders available, some specifically designed for ease in changing marquees. Many theatres use a special "A" shaped ladder which has a sliding vertical extension from the top (making it look like an inverted Y) and, using them in pairs, a bridge can be made between them by placing an extension catwalk, such as painters use, between the upraised sections. When this is done, the men changing marquee letters have much more freedom of movement without the necessity of moving their ladders so often.

●

MATS AND RUNNERS—Most theatres use some form of door mat or runner in the outer lobby during rainy or snowy weather, to absorb as much moisture as possible and keep dirt and grit from being tracked into the theatre, contributing to the ruin of carpeting. The biggest problem with runners is to keep them from curling up on the end as a result of having to be rolled up for storage. Attaching heavy metal end covers on each and of the runner will help keep them in place. Mats can now be treated with a rubber compound on the back side to keep them from sliding.

●

MICROPHONES—Protection should be given these sensitive instruments when not in use, wrapping them in soft cloth and storing in a safe place. Occasionally they are knocked over in use, and this may require some adjustment. Most minor troubles can be cured by projectionists (such as soldering on a wire connection which has pulled loose). For more serious repair jobs it is suggested the mike be sent back to the manufacturer, or to a sound service.

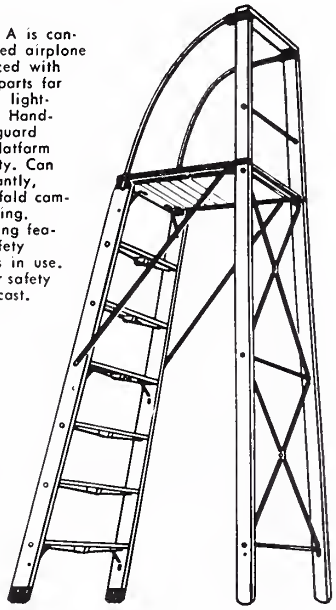
[to be continued]

STRONG • STURDY • LIGHTWEIGHT

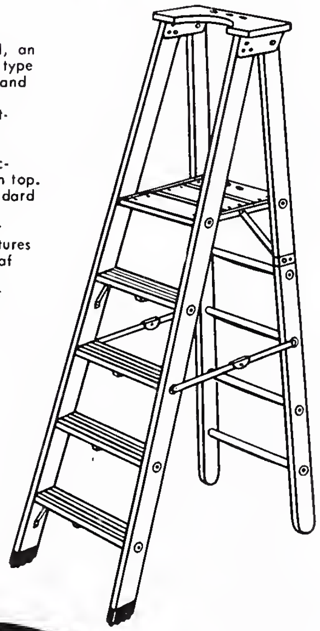
Daytons

The accepted standard for ladders, Daytons are built of selected, tested kiln dried Sitka Spruce, Douglas Fir, or West Coast Hemlock. Designed in accordance with the latest specifications of the "American Standards Association Safety Code," and to meet Underwriters Laboratories Standards for Ladders. Approved and Labeled by Underwriters Laboratories.

DAYTON Type A is constructed of tested airplane spruce, reinforced with rigid steel supports for great strength, lightness of weight. Handrails of steel guard large roomy platform for added safety. Can be set up instantly, easy to carry, fold compactly for storing. Automatic locking feature insures safety while ladder is in use. Standard rubber safety shoes no extra cost. Sizes 3′ to 12′ to platform.



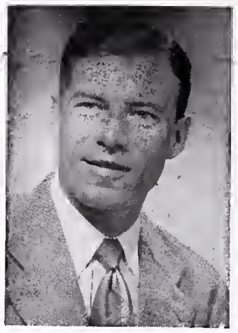
DAYTON Type H, an extremely rugged type ladder, designed and built to meet the demand for a platform ladder with mill wright (rung) type back construction. Tool shelf on top. Ladder shoes standard equipment. Folds absolutely flat for easy storage. Features include pinch-proof type spreaders—corrosion resistant zinc hardware—slip proof treads. Sizes 4′ to 16′ to platform.



Dayton *safety ladder co.*

2339 Gilbert Ave., Cincinnati, Ohio
In Canada—SAFETY SUPPLY CO., TORONTO

Faith That Survives Three Fires Deserves an Oscar



says Charlie Jones

ELMA, IA.

BARNUM was a piker! . . . The name of no other showman has ever captured the public fancy like that master-showman of yesteryear who coined the phrase, "There's one born every minute." It's hard to tell whether it's because no other showman ever rose to the true heights of showmanship that P. T. did, or whether he just had a better press agent. Nevertheless none has stepped into the long cold shoes of Barnum's for, lo, these many years. But, we repeat, Barnum was a *piker!*

The Academy this year was too attentive to the merits of Oldsmobile, to give a newly discovered genius due credit by bestowing upon him one of its streamlined Oscars of 1954 in recognition of the fact that those gargantuan shoes of the Master of the Tanbark have at least been tried on.

Before divulging the name of the mysterious character that we have in mind, we should rightfully pause for a commercial, a station break and a cold beer. But you have to get on with counting and rolling nickels that you don't have to send to the Gov't any more, so we'll dispense with the advertising, open the envelope and —*fanfare*—The Winnah! . . . Me!

Who else?

•

You wanna know why? Well, here's the yardstick I used. (Of course I readily admit prejudice, since I am the only judge. But, by gosh, it can be proven!) What is the yardstick of a showman? It's the same stick they use to measure a hit picture. Dollars.

The amount of dollars from a given potential that can be acquired by a showman, or a sales manager with high percentagitis, is the only yardstick we use in this business. If anyone less modest can afford a press agent, or do his own claim making with any more validity than what you are about to hear, let him now speak or forever buy his own Oscars.

I have equipped and paid for three theatres in eight years in a town of 729 people. There, that's the whole basis for our claim to an award. If Barnum could have done better he'd have had to cheat on percentage pics, or hired his own arsonist. I've burned out *three times* in this very same spot and they're after me hard and heavy to try for four!

If any of you people can say you've been burned out three time and are ready for another crack at it, then you're in my league. And I feel sorry for you. For it is in a very low bracket, just one step from the nut house.

It's kinda ancient history now, but let me tell you about this fire. Maybe I can give you some advice that has been tempered in the forge of experience.

Just about one-third of this town went up in the biggest show we've ever had here. With our theatre went a print of Warner's "So Big." Everybody was there but me. I slept through it all, no doubt an indication of a clear conscience acquired through many years of paying only flat rentals.

•

A tavern exploded at 1:30 a.m., on March 4th, and resulting flames burned out one block on one side of the street, and three buildings on my side. I was No. 3 and last to go, they say. Since from all reports it would have been impossible to enter the theatre to save a few things, I'm glad I slept. I've seen two of them go before and it's not fun. Besides, it was pretty cold to chase fire wagons.

Insurance? Brother, I had everything. I even had insurance protecting my insurance. You wanta know something, though? You can't win with these fires. I had business interruption insurance that pays for a period of time while out of business. If you've got it you better make sure it's for plenty, for if you think it's tough getting along with the income left after taxes in a TV age, you should try getting along with no income at all. Bull Durham just don't taste like Luckies, and candles make a louzy substitute for those high wattage 3-way lamps we used to burn around the house B. F. (Before the Fire).

How about insurance on film? Sure, you carry it, I know. How much? Know what the film companies want when you burn up a nine-month-old print for them? A mortgage on your home, your left arm and all your diamond shirt studs, if any (in our case, none). Remember, you have to pay for the reels and cans, too! And trailers, and paper, even the ink on old approved contracts. You pay for them all. At least they bill you.

As for other types of insurance—you know that kind where they write you out a check and you go down to the supply house and load up on new stuff and get back in business, but quick? There ain't no kind of insurance like that. I told the adjuster (incidentally, some of my best friends are adjusters—I know hundreds of them) that all I knew about insurance was to insure you property honestly for its present valuation. If you do that you don't have enough to replace it. And if you do have enough insurance to replace it, they put you in the penitentiary on suspicion of arson. You can't win.

So much for the fire. As for future contributions to BETTER THEATRES from Elma, it looks like three strikes and you're out for me. Despite encouragement of every kind to remain, I think I've about had it here. I'm on the prowl. For what? Another theatre, natch! Who says this business is going to fold?

•

Sure, the little towns like this are getting their brains beaten out and many have closed with TV and the tax. But the tax is gone. And the theatre is part of our way of life. A town that can support a clothier, a shoe store, a newspaper, a women's store, a good cafe, etc., and besides the essential line of business, will still support a theatre. But this town never had any of those things, save the paper, and that is gone now in the fire. So if any of you boys have weak stomachs about the future and have one of those towns, just let me know. I've still got half a hide and am willing to bet it will grow whole again in the greatest entertainment business in the world, if I can get back in.

Right now it's bed time. It's great not to have to stay up til midnight, leave the wife home alone with the five younguns, worry whether or not I shut off the furnace, or whether the projectionist turned off the sound, or whether tomorrow's feature will arrive; or, if it does, whether it will do a dime's worth of business.

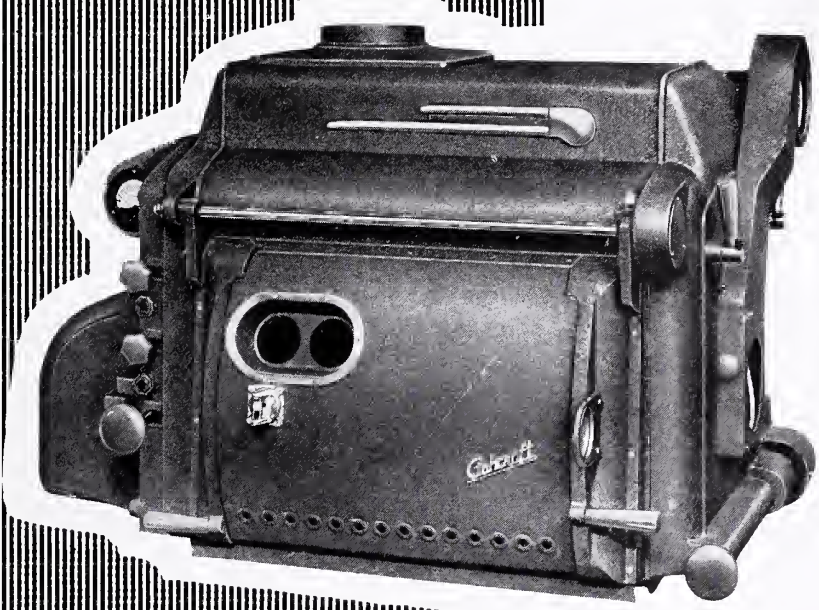
No responsibilities, no worries, no fussy people to cater to, no restrooms to police, no brats to correct, no spooners to watch, no advertising to change, no crying babies—

No income, either. You wanna sell?

Charlie

ASHCRAFT

SUPER POWER



NOW OPERATING IN THE LARGEST THEATRES USING

GIANT SCREENS

70-120 FEET WIDE*

Recent tests have definitely proved thot the Ashcroft Super-Power at currents of 95 to 105 amperes produces far more light and of a better quality than other lamps using from 135 to 180 amperes—(the complete Super-Power ronge is 85 to 135 omperes).

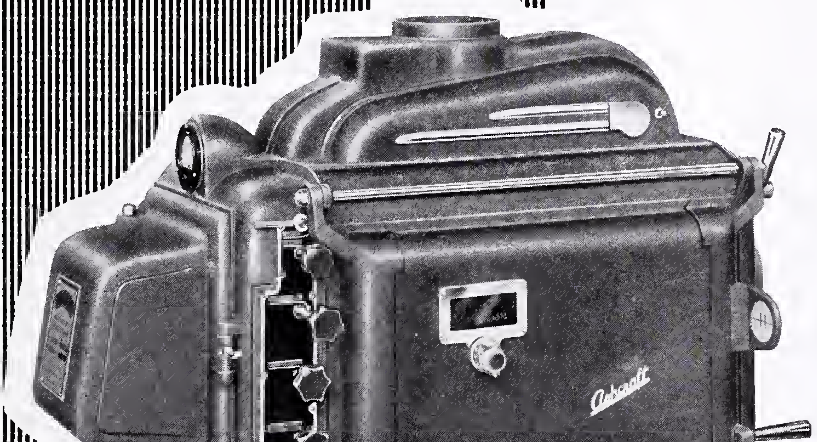
There is no film buckle with the Super-Power—equipped with the Ashcroft Air-Caoled Heat Deflector.

The Super-Pawer is especially engineered ond constructed to meet the present-day requirements of the largest and widest screens or for lorge screen 3-D—whether for Indoor or Drive-In projection.

* The Super-Power is in doily operotion in indoor theotres projecting 70 ft. pictures.

Drive-In theatres, with 120 ft. screens, are in year around operation using the Super-Power.

ASHCRAFT HYDRO-ARC© 75-85 AMPS



PRODUCES MORE LIGHT THAN NEEDED FOR 30-45 FOOT WIDE SCREENS USED IN SMALLER THEATRES

The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20″ uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20″ carbon costs substantially the same as the Suprex 14″ copper-coated carbon yet burns more than twice as long.

A genuine Bausch & Lomb High-Speed Reflector assures maximum light efficiency.

The first cost and operating expense of the Hydro-Arc is low and well within the reoch of exhibitors who demond high-powered, economicol projection.

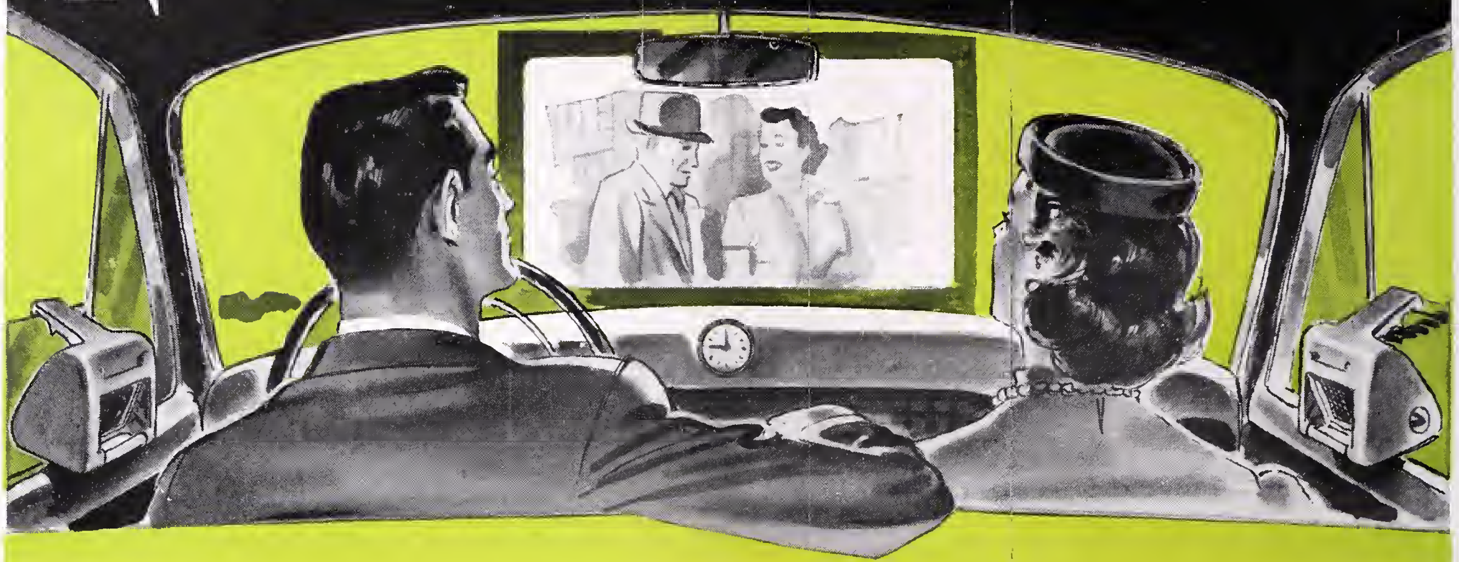
Hydro-Arcs ore ideol for large screen 3-D (long burning over one hour) or for Drive-In theatre screens up to 50 ft. wide.

Distributed U.S.A.: Through Independent Theatre Supply Dealers • Foreign: Westrex Corp. • Canada: Dominion Sound Equipments, Ltd

C. S. ASHCRAFT MANUFACTURING COMPANY, INC.
36-32 THIRTY-EIGHTH STREET • LONG ISLAND CITY 1, N. Y.

NOW Simplex IN-A-CAR STEREOPHONIC SOUND

TRADE MARK REG'D



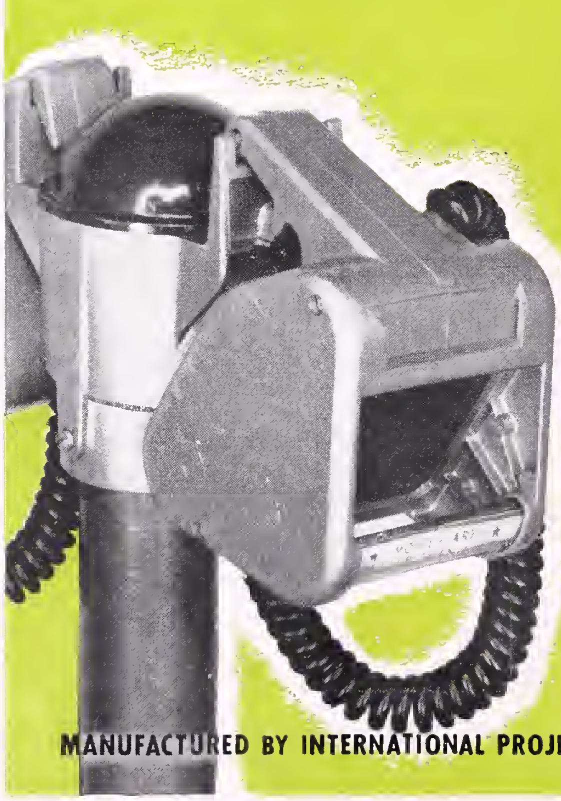
Now you can have brilliant in-a-car stereophonic sound! Now your drive-in can reap the profits from wide-screen, stereophonic sound features which are breaking records all over. Now . . . Simplex brings you a really sensible "In-a-car Stereophonic Sound System."

"IS IT REALLY STEREOPHONIC SOUND?" It sure is! It's a stereophonic sound system that's geared to the way you hear! Here are *two* big, full-tone speakers. One for the right side of the car, and another for the left—to deliver the sound the way your ear *wants* to hear it — perfectly balanced and perfectly co-ordinated with the action on the screen.

"WHAT ABOUT SOUND QUALITY?" These speakers are Simplex — always the best! The units used are of proven performance—they weren't hurriedly designed to cash in on the popularity of stereophonic sound. Each speaker is a full four inch Alnico V Aluminum voice coil speaker designed to deliver high fidelity performance. Every one of the three sound tracks of the original film is heard. The center track is split equally between the right and left speakers, so you hear it as naturally as you hear the spoken word.

"IS IT PRACTICAL FOR MY DRIVE-IN?" Of course it is! These speakers are the most practical approach to drive-in stereophonic sound. If you have dome lights on the speaker posts, you won't even need extra wiring. And these speakers are ruggedly built — they'll deliver top performance for years to come!

From any angle, these speakers make sense!



Simplex

T. M. REG. U. S. PAT. OFF.

IN-A-CAR SPEAKERS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

MAY 15, 1954

MOTION PICTURE HERALD

20th-Fox Consults The Customers

A HERALD pictorial story of the meeting that changed a major distributor policy

REVIEWS (In Product Digest): MAGNIFICENT OBSESSION, THREE COINS IN THE FOUNTAIN, MEN OF THE FIGHTING LADY

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

My Intimate Diary

– by Leo

You should have seen our Sales Execs doing hoop-las in the projection room last week when we screened an advance print of the sensational "SEVEN BRIDES FOR SEVEN BROTHERS" in CinemaScope—color, too. It stars Jane Powell, Howard Keel and a screen full of young talents all-out for love-making. Some folks call me King of the Musicals. All right, so it's true!

The Broadway scene is very Lion-ish (that's me, pals). For instance:

RADIO CITY MUSIC HALL: Sensational "EXECUTIVE SUITE" (*starring Academy Award winner William Holden and June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch*) — acclaimed by the critics and applauded by the public, successor to another Music Hall record-breaker, "ROSE MARIE" (CinemaScope — color; *Ann Blyth, Howard Keel, Fernando Lamas*) — to be followed by "THE STUDENT PRINCE" (CinemaScope — color; *Ann Blyth, Edmund Purdom and the singing voice of Mario Lanza*).

STATE: Box-office music as fans applaud lovely *Lana Turner*, even more exciting as a brunette (*with Pier Angeli, Carlos*

(*continued*)

(*continued*)

Thompson) in the fiery romance, "FLAME AND THE FLESH" (Technicolor).

VICTORIA: Exploitation natural grips Times Sq. "PRISONER OF WAR" (*Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka*).

GLOBE: Thrilling drama of Navy's jet pilots bombs Broadway — "MEN OF THE FIGHTING LADY" (Color; *Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy*).

TRANS-LUX 52nd St.: That phenom of show business, "LILI," continues to pack them in, in its 2nd year. (Incidentally, it's a clean-up in repeat bookings everywhere since it won so much praise, not to mention the Academy Award for music. Inquire!)

"Don't listen to kill-joys!"

Random Thought: A lot of those gloomy folk who predicted the rout of movies by TV are now confessing they don't turn on their sets nearly as much as formerly. The movie-going habit is getting to be a habit again. Nothing to equal a good movie. Where else can you see great color musicals like "The Student Prince" or big, star-studded attractions like "Executive Suite." Only in the movie theatres, natch!

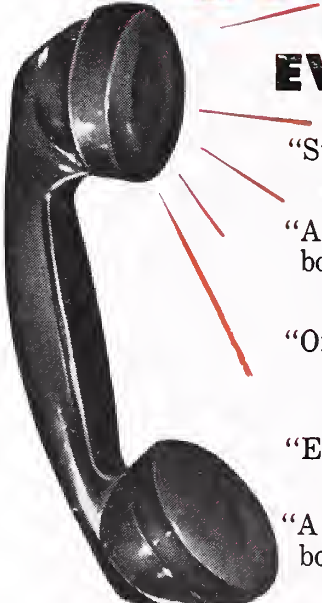
"Inside Stuff!"

When the tip-off comes from as experienced a movie judge as publisher Billy Wilkerson of Hollywood Reporter, lend an ear! In a front page editorial of his April 13 issue Mr. W. reports a group of M-G-M screenings in Hollywood, advance prints of "THE STUDENT PRINCE" and "SEVEN BRIDES FOR SEVEN BROTHERS," also "BRIGADOON" and "BEAU BRUMMELL" (*all in CinemaScope and Color*) in stages of completion. He wrote: "We sat in on 'Brigadoon' and can report high enthusiasm, not only for this picture but for the others. There's no better way of impressing anyone than by showing them the goods and that's what M-G-M did." When you see for yourself, you'll join Mr. W. in his "high enthusiasm."

"P.S. Watch for more of "My Intimate Diary"

— Leo

"dial M" for Money!



EVERY SHOWMAN WHO SAW IT IS SAYING IT!

"Superb and full of suspense!" **Harold Barnes**
Central States Theatre Corp., Des Moines

"A terrific picture! Should be great at the boxoffice!" **A. H. Blank, Pres.**
Tri-States Theatre Corp., Des Moines

"One of the best thrillers of recent years!" **John Blass**
Fenway Theatre, Boston

"Excellent! 3D at very best!" **Mrs. Ann Blount**
Bristol Theatre, Memphis

"A fine motion picture! Should do terrific at the boxoffice!" **Harold H. Brown**
United Detroit Theatres Corp.

"The best mystery show I've seen in years!" **J. T. Callahan**
The Oregonian

"The best murder story I've ever seen!" **Mike Callahan**
Times Theatre, Seaside, Oregon

"Finest picture of its type I've ever seen!" **Mary Flynn**
Upstate Theatres, Albany

"This one will bring top grosses!" **M. C. Fox**
John Hamrick Theatres, Oregon

"Plenty of suspense! Should be a real money-maker!" **Gerry Franzen**
Fox Bay Theatre, Wisconsin

"Here's one to bring out the S.R.O. sign!" **Hal Glen**
Allen Theatre, Cleveland

"Direction, photography and story are tops! I predict real big grosses!" **Irving Goldberg**
Community Theatres, Detroit

"'Dial M' should do tremendous!" **Ralph Goldberg**
Goldberg Theatre Corp., Omaha

"The best of the Hitchcocks!" **Samuel L. Green**
Riviera Theatre, N. Tonawanda

"Best of its kind ever!" **John Hamrick, Pres.**
John Hamrick Theatres, Seattle

"Suspense from start to finish! Perfect cast and direction!" **Mrs. C. Johnston**
Floodwood, Minn.

"Excellent! Edge-of-the-seat entertainment!" **C. A. King**
Walden Theatre, Williamstown

PERFECT
3 DIMENSION
IN THE HITCHCOCK MANNER
AND **WARNERCOLOR**

STARRING
RAY MILLAND · GRACE KELLY · ROBERT CUMMINGS WITH JOHN WILLIAMS · ANTHONY DAWSON · FRE WRIT

"This is real motion picture entertainment!"
Arthur Keenan
New England Theatres

"Really great! Held us spellbound from beginning to end!" **Mr. & Mrs. R. Kunselman**
Adamson's Theatre, Portland, Oregon

"Better than the stage play – so it should be an even greater hit!" **Julius Lamin**
Colony Theatre, Cleveland

"Terrific! Hitchcock at his best!" **R. L. Lightman**
Dist. Mgr., Malco Theatres, Memphis

"My enthusiasm reached an all-time high for our business after viewing 'Dial M'! It is perfection, and will rank as one of the top boxoffice attractions of the year!" **Frank Mantski**
Northwest Theatre Service Co., Minn.

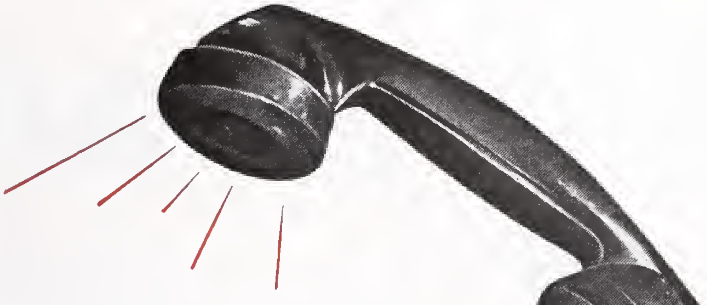
"Everything about it looks like big boxoffice!"
Willard Mathews
C & F Theatre Co., Providence

"Most interesting Hitchcock picture I have seen in years!" **H. M. McHaffie**
Marmet Theatre, W. Va.

"An outstanding picture, and business will be the same!" **William Ostenberg**
Gibraltar Enterprises, Denver

"The picture's even more exciting than the play!"
Hazel Parker
Parker Theatres, Oregon

"Will surely be a smash!"
Samuel Rinzler and Emanuel Frisch
Randforce Amusement Corp.,
Brooklyn



"Has every ingredient for smash hit!"
Lester J. Sack
Sack Amusements, Dallas

"It's right up our alley and I'm eagerly looking forward to our May 28th opening!"
Robert K. Shapiro
Exec. Manager, N. Y. Paramount

"Best-made suspense-mystery in years! Definitely top entertainment!" **Stan Smith**
Irvington Theatre, Oregon

"One of the best murder mysteries I have ever seen!" **B. J. Tales**
Interstate Theatres, Dallas

"Excellent! Should do top business!"
Wm. H. Thedford
Evergreen Theatres, Seattle

"Extremely good from all viewpoints!"
Earl Vandiver
Palace Theatre, Kennett, Mo.

"Excellent! Enjoyed every minute of its suspense!" **T. J. Vernes**
Yorktown Theatre, Cleveland

"Without a doubt, one of the finest pictures seen in a long, long time! Should prove a tremendous attraction at the box office!" **Dave Wallerstein**
Great States Theatres, Chicago

"Very best of Alfred Hitchcock!"
Harry I. Wasserman, Div. Mgr.
American Theatre Corp., Boston

"Should do very big at the box-office!"
Joe Weinstein
Stanley Warner Circuit Management Corp

"Finest suspense picture I have ever seen!"
Raymond Willie, Jr.
TransTexas Theatre, Dallas

"Best yet in 3D! Hitchcock's best!"
Bill S. Wright
Bijou Amusement Co., Wisconsin

"A show to make any showman happy!"
Robert Zeitz
Zeitz Theatres,
New Bedford

'DIAL M' FOR DECORATION DAY!

Thanks exhibitors everywhere for your phones, wires and letters that are still coming in hourly. We haven't time or space to print everything here – but we certainly appreciate your enthusiasm – and the great Decoration Day sendoff your theatres are giving it.

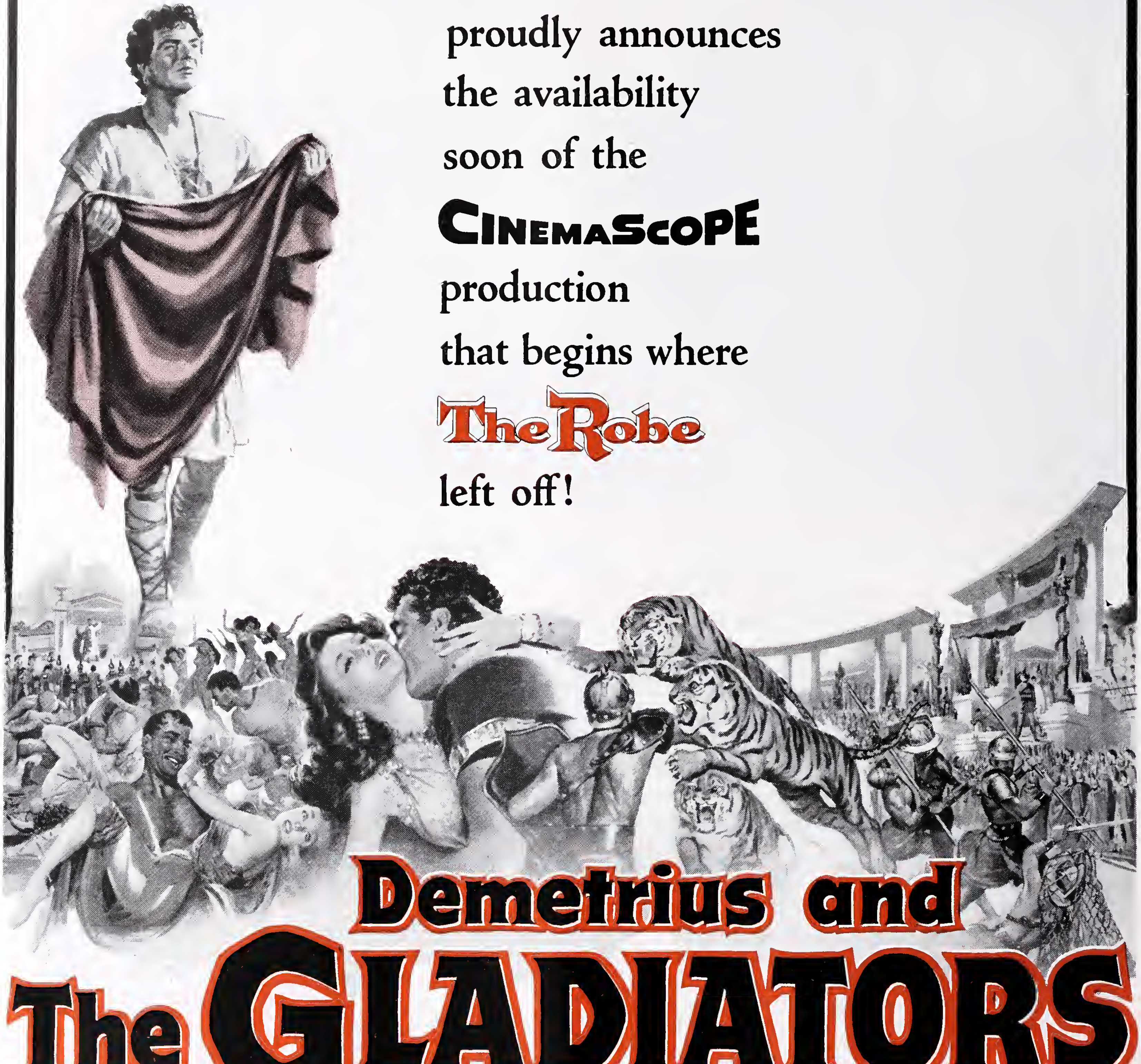
WARNER BROS.

TEN BY
DERICK KNOTT who wrote the International Stage Success

DIRECTED BY
ALFRED HITCHCOCK

MUSIC COMPOSED AND CONDUCTED
BY DIMITRI TIOMKIN

20th Century-Fox
proudly announces
the availability
soon of the
CINEMASCOPE
production
that begins where
The Robe
left off!



Demetrius and
The GLADIATORS

Color by TECHNICOLOR

CINEMASCOPE

Play it in Genuine
4-TRACK MAGNETIC HIGH-FIDELITY DIRECTIONAL-STEREOPHONIC SOUND
Also available in 1-TRACK HIGH-FIDELITY MAGNETIC SOUND • 1-TRACK OPTICAL SOUND

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 7

May 15, 1954

It's Up to Exhibitors

EXHIBITORS choice is now the rule throughout the industry with respect to what type of sound should be used. Each theatre operator also enjoys a wide latitude with respect to selection of screens and anamorphic lenses.

The announcement last week by 20th Century-Fox, following previous action by Loew's and Warner Brothers, that CinemaScope pictures may be shown with or without stereophonic sound puts the responsibility squarely up to exhibitors to keep pace with the technological improvements deemed desirable or necessary. Likewise, Paramount's recent demonstration of VistaVision emphasized the importance of good screens, lenses and projectors. No system will look or sound well, in any theatre, unless high quality equipment in perfect operating condition is used.

The exhibitor forum called by Spyros P. Skouras, president of 20th-Fox, to highlight dramatically the reasons for making a basic change in the CinemaScope sound policy was one of the most remarkable meetings ever held in the industry. Elsewhere in this issue the flavor of the sessions is captured in a picture story showing exhibitors, large and small, talking earnestly to their colleagues and to distribution. Although the Fox meeting was called by a distributor and held in a distributor's home office workroom, never before in a single day did so many exhibitors have a chance to address so many of their fellow theatre operators. During the six-hour meeting fifty exhibitors spoke from the floor to the overflowing, standing-room audience that included approximately 500 exhibitors and circuit excutives.

WHEN the tide was running full in their favor and they were assured of getting what they had been asking for, some exhibitors expressed apprehension. Worry was in the hearts and on the lips of many that there should be no "stampede" resulting in a policy change that might detract from CinemaScope's drawing power with the public. No one spoke in favor of the complete debasement of CinemaScope, mentioned as one possible alternative, i.e., release of CinemaScope pictures as standard "2-D" pictures requiring neither anamorphic lenses nor very wide screens. It was unanimously the sense of the meeting that anamorphic lenses and wide screens were to be required for CinemaScope; otherwise the values of CinemaScope—both as a "new look" and as a system that has already won public favor—would be lost.

One exhibitor, Mrs. Ethel Miles, of Columbus, Ohio, summed up her concern in these words: "3-D was good and we killed it. CinemaScope is good. Let's not kill it."

Ben Marcus, president of Allied, acknowledged by 20th-Fox spokesmen as one of the prime factors in bringing about the change of policy, made it clear that the basic responsibility for setting 20th-Fox's CinemaScope policy rests with the distributor alone.

Exhibitors now must act to bring their theatres up to whatever technical level is practical. Freed from the obligation of installing stereophonic sound by mandate of the distributor, they must make the decision solely on its merits in their own circumstance. In many cases the decision will not be an easy one. Each exhibitor will have to bear the responsibility for deciding to install a three-horn system or not. Competitive pressures and also the desire to do the best job will encourage many showmen to put in the complete stereophonic system. It is to be hoped that there will continue to be an improvement in the quality of equipment manufactured and, if possible, additional reductions in the price of delivering and installing stereophonic sound.

TWENTIETH-FOX plans to have ready first CinemaScope prints with a single magnetic track and with a single standard optical track about July 1. The company intends to furnish indefinitely four-track stereophonic prints to theatres wishing them. Eighty per cent or more of 20th-Fox's gross comes from the theatres which have already installed the full equipment. Some theatres not in a position to afford a three-horn system may install magnetic sound heads on their projectors and use prints having a single magnetic track. At a later date the three matched horns and the additional amplifiers and related equipment could be added. Some drive-ins also are expected to equip for single magnetic prints in order to take advantage of the greater dynamic range of magnetic reproduction.

Whether an exhibitor installs stereophonic sound, directional sound, single track magnetic or continues with standard optical sound, it must be remembered that the public is quality minded. It is not accurate to assert that the public does not appreciate and buy quality. Look at the high fidelity television and radio receivers and record players bought by millions, including a high proportion of individuals who simply can not hear high fidelity.

Even though the average patron does not complain about sound being too loud or too soft, or of poor quality, good sound, as well as good projection, is appreciated. Each factor is significant in bringing about patron satisfaction and in maintaining the motion picture's status as the premiere entertainment of the world. The public is to be served in proportion to the grossing powers of each particular theatre.

It is up to the exhibitor.

—*Martin Quigley, Jr.*

Letters to the Herald

About the Quigley Awards

To the Editor:

The Quigley Showmanship Award competition has been one of the most constructive continuing forces in the motion picture business.—*CHARLES SCHLAIFER, Public Relations, New York City.*

To the Editor:

This is as good a time as any to say that the Quigley Awards have served as an effective antidote to a hardening of the showmanship arteries in our business.—*SAMUEL COHEN, United Artists Corp., New York City.*

To the Editor:

I feel that the Quigley Showmanship Awards competition is an important part of our industry mainly because it serves as a stimulant to the men in the field who, after all, are the ones who must come up with money-making ideas.—*EDWARD L. FABIAN, Fabian Theatres, New York City.*

To the Editor:

I take this opportunity to say that I have always with the keenest interest followed the section of Managers' Round Table of the Motion Picture Herald, and I am glad to say that in many instances we have obtained ideas from that section. —*H. NOACK, International Pictures, Ltd., Distributors, Copenhagen, Denmark.*

To the Editor:

The Managers' Round Table has, in my estimation, always taken care of, and very efficiently, a decided need within our industry. Keep up the good work.—*MARTIN SMITH, Independent Theatre Owners of Ohio, Toledo, Ohio.*

Rentals

To the Editor:

It is indeed gratifying to read in all the trade papers that this and that producer has had a big gain in 1953 gross and net, and double profit in the first year of CinemaScope, etc., etc. This is all very nice for the stockholders who have their money invested. But how about the average exhibitor who also has a sizeable investment in this business and who has been lucky to break even the last couple of years? The answer to that question is easily given.

We have been blessed with some relief by the tax victory which the producer also shares in on larger nets now realized. The question now should be, "When do we exhibitors get some relief from extremely high film rentals?" Don't you think it is a little (putting it mildly) out of line when a producer asks 40 per cent film rental to a split figure then 66⅔ per cent on a super-duper picture which plays fourth run after twenty-one days of playtime? Or 50 per cent film rental on another so-called super-duper that will now do only the same kind of box office that the run-of-the-mill picture did two years ago? Is there any reason why producers should not show the gains they boast about? When are we going to be given the opportunity to share and share alike in an industry where the exhibitor is still a necessity? Or is he?

I'm sure I speak the mind of every exhibitor large and small, over the entire United States when I say that the producers are getting more than the lion's share of the box office net. We are all in business to make a fair profit for our labors. There isn't a picture made that is worth more than 35 per cent to those that have to run it after first run situations have taken off the cream. —*FRED I. LINDAU, Valley Theatre, West Texas Amusement Co., Inc., El Paso, Tex.*

Tax Reduction

To the Editor:

Those in our business who might have been hesitant in retaining the tax reduction, and it was indicated even by President Eisenhower that the movie and fur business were the only ones that needed relief, will be interested in the following quote from a letter I just had from a friend who represents numerous big-time manufacturers of photographic equipment:

"None of the equipment manufacturers whom we represent have made any reduction because of the reduced excise taxes. They are merely raising the dealers' net price to the same amount it formerly would have been including the excise taxes. In other words, the manufacturers are just pocketing the difference on this."

In checking with merchants I find that numerous manufacturers are taking the same stand, although their fight in Washington was based along lines that the savings would be passed to the public. In contrast, our representatives made it very plain that we needed relief so badly that in many cases our reduction would be retained by the theatres.—*Georgia Exhibitor.*

MOTION PICTURE HERALD

May 15, 1954

MR. EXHIBITOR goes to town—at 20th Century-Fox forum Page 10

ALLIED leaders say distributors get too much of tax cut Page 21

CINEMASCOPE sales policy shifted, Allied meeting advised Page 21

JOHNSTON sees bright future; lauds film Production Code Page 22

RKO THEATRES reports first quarter net at $485,458 Page 22

LEVY of TOA urges united action to achieve industry goals Page 23

LIPTON of U-I cites value in sales of long-range planning Page 23

VARIETY CLUBS salute William German and UA at special dinners Page 26

BRITISH welcome change in CinemaScope policy, to increase use Page 28

THE WINNERS CIRCLE—The box score on the box office leaders Page 30

SMPTE concludes semi-annual meeting with study of techniques Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 37

SERVICE DEPARTMENTS

Refreshment Merchandising Page 48

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 32

Managers' Round Table Page 43

People in the News Page 36

What the Picture Did for Me Page 41

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2293

Short Subjects Chart Page 2294

The Release Chart Page 2296

Release Chart by Company Page 2301

"TERRY RAMSAYE SAYS"

In answer to many inquiries, THE HERALD wishes to inform its readers that the omission of Terry Ramsaye's column has been due to an illness from which the author is now convalescing. "Terry Ramsaye Says" will be resumed in an early issue.—The Editor.

On the Horizon

THE Radio City Music Hall in New York is breaking records even though these are not holidays. It has an MGM picture titled "Executive Suite." This did $110,000 worth of business in its first four days. By way of comparison, the Hall did $124,000 in the first five days of "Rose Marie" during Easter.

► The Ford Motor Company likes having its sales meetings in motion picture theatres, and with television carrying the messages from home office sales executives to some 35,000 dealers, employees, and salesmen in 39 cities. General sales manager Bob Rosencranz of Boxoffice Television said the other day that the two-hour meeting May 3 elicited scores of congratulatory telegrams and pleased the auto company.

► Jean Harlow will be remembered, and glamorous again. Producer Sam Bischoff has acquired the rights to the story of her life for a reputed $100,000. Mrs. Jean Bello, Miss Harlow's mother, on July 1 will begin acting as consultant and advisor on the screenplay. Mr. Bischoff will spend $2,000,000 on the production, the Hollywood story says.

► That much talked about and commended Tushinsky variable anamorphic lens will be available in the New York area possibly next week, National Screen Service, its distributor, says. The first batch will be 50 pairs. The area thereafter will receive that number or more each week.

► End the Federal tax completely, Samuel Pinanski, co-chairman of the Council of Motion Picture Organizations, urged fellow exhibitors last week. He said he as an individual wouldn't relax till complete abolition. Mr. Pinanski spoke during the meeting of exhibitors on CinemaScope problems at the 20th-Fox New York home office. See page 10.

► Cinerama will occupy another city shortly. It is Cincinnati, and the date is June 21, at the Capitol Theatre. This makes 12 cities now.

► Columbia is letting its stockholders see the product. President Harry Cohn wrote them last week that "From Here to Eternity" was of course an outstanding success, and that now the company is proud of its coming "The Caine Mutiny"—and he enclosed an RSVP card. He invites the stockholder to see the picture when it plays in his community.

► The Argentine government was scheduled to put into effect in Buenos Aires on May 7 a new law which makes live vaudeville acts compulsory in motion picture theatres, according to Commerce Department film chief Nathan D. Golden. He said the law would gradually be extended later to other parts of the country.

► Cecil B. De Mille's Academy Award-winning production, "The Greatest Show on Earth," will be re-released nationally starting July 1, A. W. Schwalberg, president of Paramount Distributing Corp., announced this week. Mr. Schwalberg said the re-release will take advantage of the currently available larger screen and of the fact that the picture, like the subject on which it is built, can be brought back annually "just like the circus."

► Decca Records has filed with the Securities and Exchange Commission a registration statement covering the issuance of additional shares of its 50-cent par capital stock. The new stock is to be offered in exchange for additional stock of Universal Pictures at an exchange ratio to be supplied later. As of May 1, Decca said, it owned 672,996 Universal shares or 66.2 per cent of the currently outstanding Universal common stock.

► The Senate vote to send the Taft-Hartley law back to the Senate Labor Committee probably kills for this session the studio unions' hopes of getting a tighter union shop provision they've been seeking. It's highly unlikely that the Congress will move this much through and no more.

► It now seems completely safe to write off for this session of Congress any amendments to the anti-trust laws. It's just too late now for anything to happen this year in the anti-trust field.

► Norman B. Rydge, board chairman and managing director of Greater Union Theatres of Australia, predicted in New York this week that his company's financial report for 1953, due to be completed in the near future, will be the best in the history of the company, reflecting the excellent business conditions prevailing generally in Australia. Mr. Rydge, on a two-week visit to the U.S., said Australian theatre business recorded additional improvement recently following the abolition last October of the approximate 23 per cent Government admissions tax which had plagued the industry for so long.

► Audiences in the Far East—a section of the world currently in the news for reason other than cinematic—have afforded CinemaScope and stereophonic sound warm welcomes, Loke Wan Tho, president of Associated Theatres, Ltd., said in New York this week at a press conference at the 20th-Fox home office. Realizing that competition is keen among exhibitors in the Singapore, Malaya and Borneo areas, Mr. Loke said that Associated Theatres had equipped five houses with complete CinemaScope equipment. As an example of the returns, he told how "The Robe" had grossed $130,000 in one three-week run, compared to an average gross for a like run at the same house of $60,000.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures

MR. EXHIBITOR GOES TO TOWN—AT FOX FORUM

Text by VINCENT CANBY; Photos by FLOYD STONE

THAT 20th Century-Fox, parent and protector of the CinemaScope child, is a showmanship company, was proved once again last Thursday. The place was the New York home office and the occasion an open forum of some 500 exhibitors, in from all parts of the country, to discuss the care and the future of CinemaScope with particular emphasis on stereophony which, like tight shoes, many exhibitors have felt would stunt the growth of the prodigy.

The immediate result was the company's lifting of its requirement that 20th-Fox CinemaScope product be played with four track magnetic stereophonic sound. Bowing to a resolution passed unanimously by the exhibitors present, the company agreed that as of July 1 its exchanges will have available three types of CinemaScope prints: one equipped with four track magnetic sound, another with single track magnetic sound and a third with single track optical sound.

There was, however, more to the meeting than this. As a distributor-exhibitor forum it was perhaps unique in industry annals for leading directly to a high level policy decision by a major company. It revealed the pro and con participants in the stereophony fight to be something less than all yes or all no in their positions. Indeed, at one point in the meeting, 20th-Fox was put in the unusual role of asking the exhibitors present to consider the fate of the thousands of small exhibitors who could not afford stereophony.

As a production this was showmanship calculated, in the words of president Spyros Skouras, to dispel "the more than normal anxiety over stereophonic sound". Not

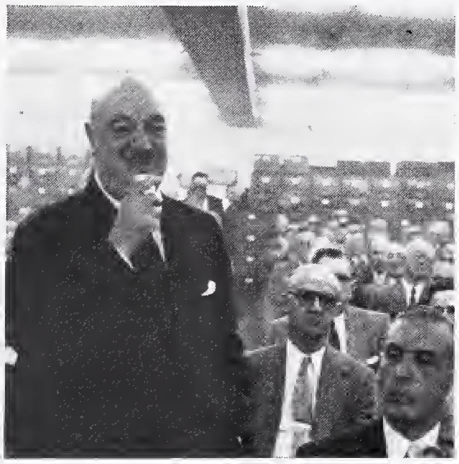
(*Continued on page* 12)

THE RESOLUTION HAS BEEN PASSED and 20th Century-Fox has lifted its stereophonic sound requirement for its CinemaScope product. Above, Al Lichtman, director of distribution, and below, Spyros Skouras, president, receive exhibitor thanks and congratulations.

The Customer Tells The Distributor

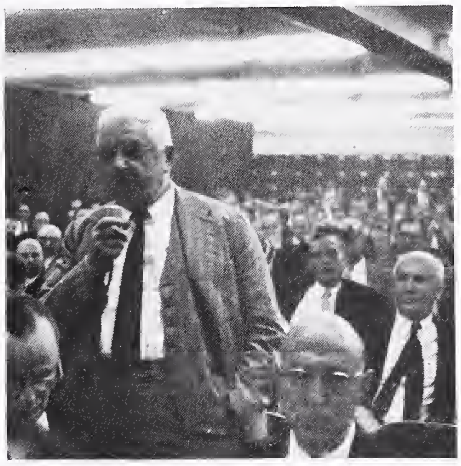
WALTER NEIBOLD, Goshen, New York, says he wants "the real thing" and advises 20th-Fox officials to continue its insistence on full stereophonic sound with CinemaScope product. The audience listened and took a different course.

SAM PINANSKI, Boston, calls the meeting "one of the smartest things 20th-Fox has ever done." Remembering the tax campaign, he asks for a spirit of unity and unselfishness in attacking the current problem.



MR. SKOURAS, above, tells about forthcoming product—$50,000,000 worth.

IKE LEVY, below, Trenton, New Jersey, exhibitor, offers his solution to the controversy.



ETHEL MILES, Columbus, Ohio, tries to prevent a "stampede" towards the relaxation of CinemaScope standards. Whether the public actually knows stereophony or not, she said, they like and are paying money for it.

MAX CHASINS, Atlantic City, says 20th-Fox must service as many customers as possible—without stereo sound.

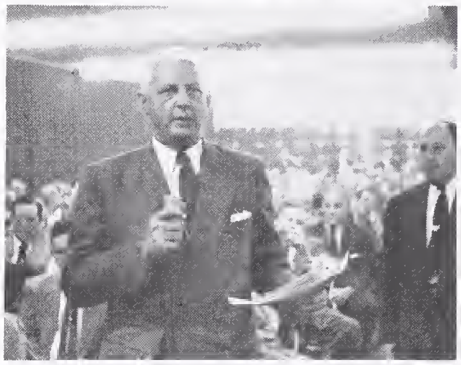
JACK TYLER, Paducah, Ky., advises greater use than heretofore of CinemaScope's visual scope and stereo sound.

J. ROBERT HOFF, left, executive vice-president of Ballantyne Equipment Company, Omaha, and a drive-in operator, says CinemaScope is practical and effective in drive-ins, but not necessarily with stereo sound.

SAM RINZLER, New York, right, tells of his adventure in 3-D with fine comic effect. The equipment, he said, was rather difficult to unload.

LEONARD GOLDENSON, above, president of American Broadcasting-Paramount Theatres, reveals his company has invested upwards of $6,000,000 in full CinemaScope equipment, but asked 20th-Fox to make allowances for drive-ins without stereo installations. Consider them separately, he asked.

ROBERT O. JEFFERESS, above, Charlotte, N. C., owner of two drive-ins, praised magnetic sound and asked Mr. Sponable if "sound mixers" were practical for channelling four tracks into one. The latter said "no."



JACK FARR, left, Houston, Texas, drive-in operator, reports on strong Texas opposition to the stereophonic sound requirement. Telegrams tell the tale.

JACK BARGER, Chicago drive-in operator, told of his experiences with CinemaScope pictures at his twin-screen operation with screens 124 feet by 44 feet. He uses two speakers per car for stereophonic effect.

THE FOX FORUM

(*Continued from page* 10)

so incidentally, exhibition's faith in 20th-Fox leadership was presented for all to recognize. The production too was climaxed by a show business natural—a happy ending.

Dominating the 20th-Fox part of the show were the ebullient Mr. Skouras, director of distribution Al Lichtman and general sales manager William C. Gehring, who was chairman, as well as 20th-Fox executive.

Before them sat the exhibitors, comprising representatives of circuits, national associations, small town operations and drive-ins. They had been ushered in at 10:30 A.M. with background music provided by a public address system playing the title song for "Three Coins in the Fountain" (20th-Fox May release).

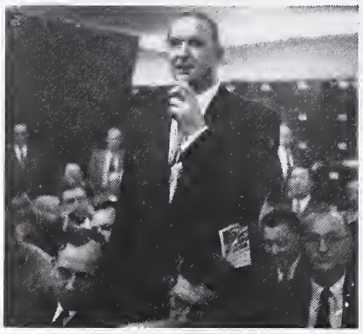
The future of stereophony promptly was laid in the laps of the exhibitors by Mr. Skouras in his opening remarks. "We would not be meeting with you today," he said, "if it were not the everlasting purpose of this company to regard the exhibitor, whether he is a large operator or a small one, as a partner." He said 20th-Fox still has an $8,000,000 commitment in anamorphic lenses but denied that the company "is in the equipment business." 20th-Fox, he said, would bow to exhibitor wishes on stereophony, but he asked them "not to destroy this great medium no matter what we decide today."

Mr. Lichtman got down to specific facts, outlining the four possible ways of releasing CinemaScope product: with four track magnetic sound, single magnetic, single optical and in 2-D or conventional versions. The latter possibility was not considered very seriously at any time by any of the participants.

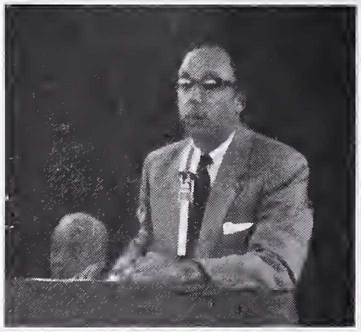
Under Mr. Gehring's studied but easy direction, the meeting then turned to its business.

The first speaker did not—as one might have suspected

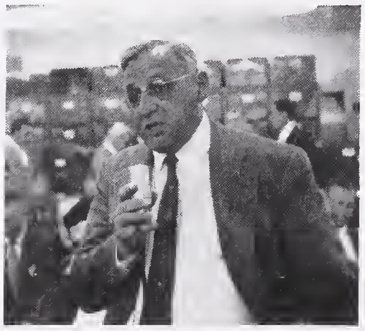
(*Continued on page* 14)



CHARLES GOLDFINE, Philadelphia, is the man who introduced the resolution which, as it should, resolved the controversy which has been waged for months throughout the industry on both sides of the Atlantic.



HERB BROWN, Greenfield, Mass., read a statement praising stereophony but suggesting that many patrons could not tell the difference. "Good product will bring back patrons," he said.



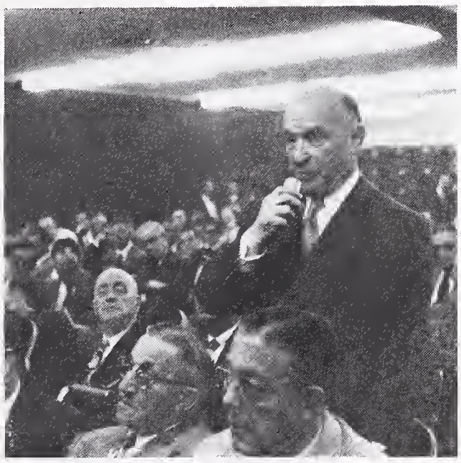
M. H. BAILEY, New Haven, says his piece at forum's climax before the resolution's passage.

JOE BARR, Indianapolis, thinks 20th-Fox should decide its own policy—a surprise to Mr. Skouras.

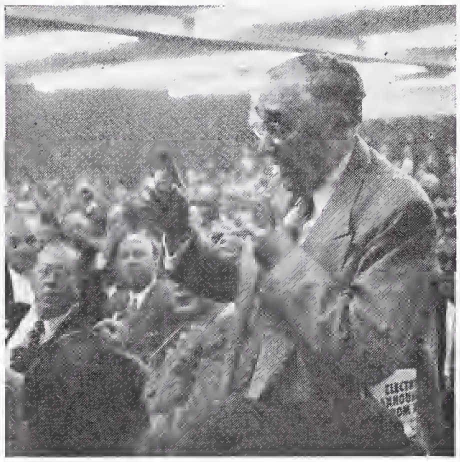
LOUIS ROSENBAUM, above, Florence, Alabama, says he was one of the first in the southeast to install full CinemaScope and asks what protection he will have against non-stereo CinemaScope installations.

MR. LICHTMAN, right, tells the forum that 20th-Fox is willing to compromise but advises that the company will continue to stress the importance of true stereophony. Mr. Gehring listens.

NATE YAMINS, Boston, says CinemaScope has created talk but that its impact "has not yet been comprehensive enough." Without stereo, he said, more theatres will equip and the impact of the new medium will reach all sections of the country.



LOUIS SCHINE, Gloversville, New York, praises 20th-Fox and CinemaScope but suggests that one way to win back audiences is a more orderly release pattern of the important pictures, whether they are in CinemaScope or conventional form.



MOE HORWITZ, Cleveland, arose after the resolution was offered and suggested an amendment to the effect that each of the four possible ways of presenting CinemaScope be considered by the forum as separate resolutions. He was voted down.

MYER RIBBS, New Orleans drive-in operator, has a twin-screen operation where he says the CinemaScope pictures look fine, without stereo sound. He added that his earnings, and those of 20th-Fox, would rise if they lifted the sound barrier.

ALBERT PICKUS, Stratford, Conn., reads a letter from Walter Reade, Jr., head of Theatre Owners of America, requesting that exhibitors be given "an optional choice" in the matter of sound so that more theatres can play the 20th-Fox CinemaScope product.

CHARLES WEISENBERG, Weisenberg Theatres, Texas, says he feels that all theatres must eventually go to the wide screen type of presentation, but asks 20th-Fox to lift its stereophonic sound requirements so that all theatres, drive-ins particularly, may benefit.

THE FOX FORUM

(*Continued from page* 12)

from reading the trade press for the last several months—denounce stereophony and the costs involved, but asked what protection an exhibitor who already had installed full CinemaScope might have against those who might later come along minus the special sound equipment. This was Louis Rosenbaum, Florence, Ala. He was answered first by Mr. Gehring ("all the protection the law allows") and indirectly by succeeding exhibitor speakers who, like Ben Marcus, said that eventually competitive factors would force CinemaScope houses without stereo to install the special equipment. A favorite phrase used by a number of exhibitors was: "water will seek its own level."

Herb Brown, of Springfield, Mass., backed CinemaScope but qualified his statements by the observation that stereo sound "is an added measure of perfection" of which the public is not always aware, and asked consideration for those who cannot afford it. This, as the day wore on, turned out to be the sentiment of the majority.

Robert Hoff, Omaha, an equipment manufacturer as well as drive-in operator, stated frankly two or three-speaker "stereophonic" sound units in automobiles were not particularly satisfactory and certainly were not worth the cost in installation. However, he praised the quality of magnetic sound and urged the installation of the penthouse magnetic sound reproducers.

A rather surprising note came into the meeting when Ethel Miles, Columbus, Ohio, warned those present that they were being "stampeded" into allowing 20th-Fox to lift its stereo requirement. On the same tack, Joe Barr, Indianapolis, suggested that the exhibitors let 20th-Fox make its own decisions. Said Mr. Skouras jovially, "We got plenty hell for making our own decisions up to this time." The ball went back to the exhibitors.

In due course came the resolution from Charles Goldfine, drive-in operator of Philadelphia, to the effect that 20th-Fox allow the exhibitor to choose his own sound. The passage was held up while Mr. Marcus reminded that the group had no real power to act, while Sam Rinzler reminisced about 3-D and while various amendments were offered and withdrawn. The resolution eventually was passed unanimously, to the relief of all concerned.

BEN MARCUS, Allied president, above, says exhibitors need no protection against non-stereo houses. If it's good, all must eventually equip to meet competition, he said.

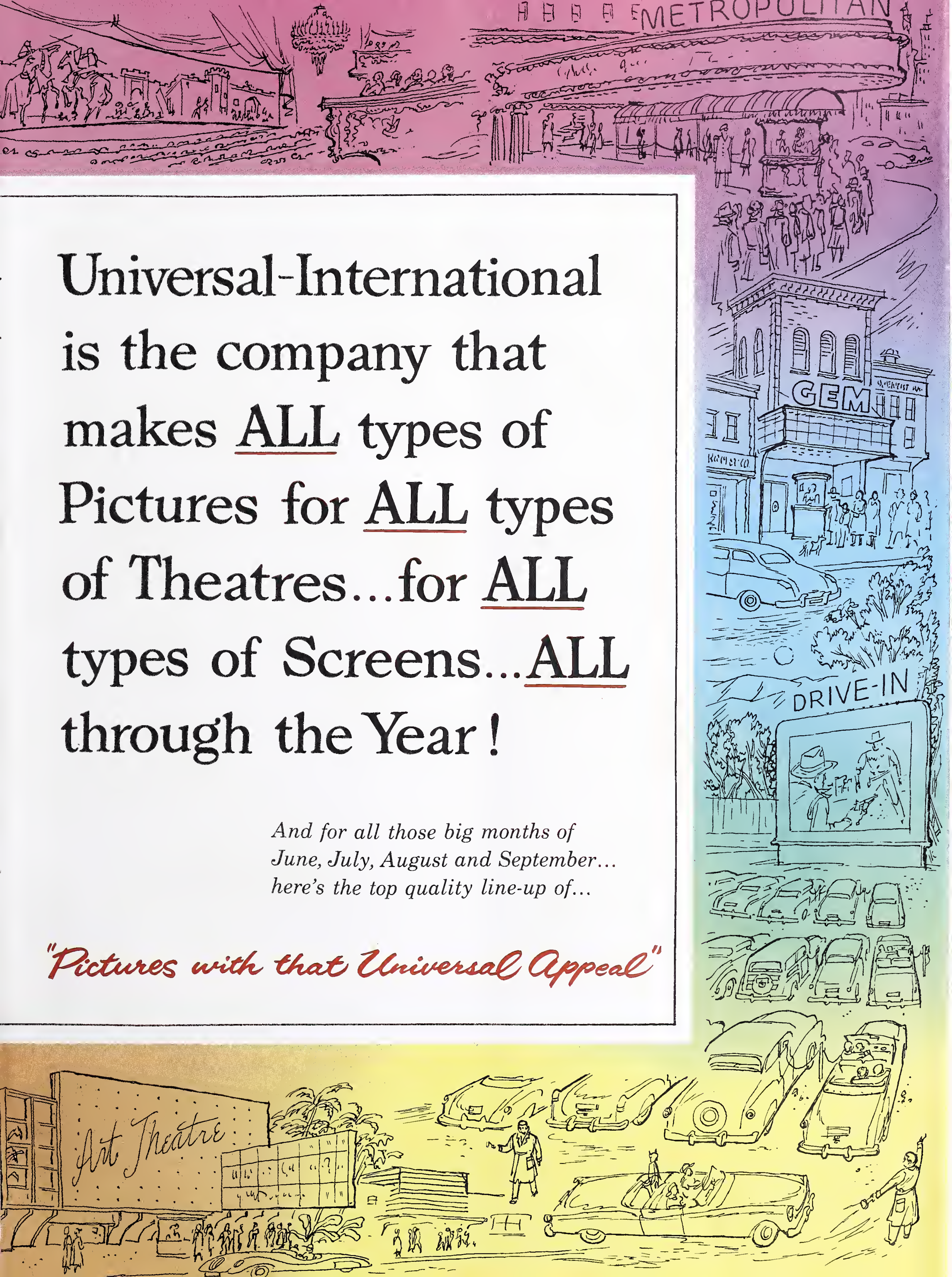
HARRY ZEITZ, New England, right, pleaded with 20th-Fox to retain CinemaScope in its deluxe form to keep the film industry out of what he termed "the 2-D groove."

SIDNEY LUST, right, Washington, D. C., reports "wonderful" audience reaction to full CinemaScope at his indoor theatres.

GEORGE BARBER, Illinois, left, asks 20th-Fox brass how he can keep his little "unroasted peanut circuit open" when he can install the sound but has no room for screen. He has room, they said, and set about to prove it.

FRANK HENRY, left, Trenton, asked Mr. Sponable whether CinemaScope would lose some of its effect without stereo sound. The latter replied that if it didn't 20th-Fox wouldn't have adopted it in the first place.

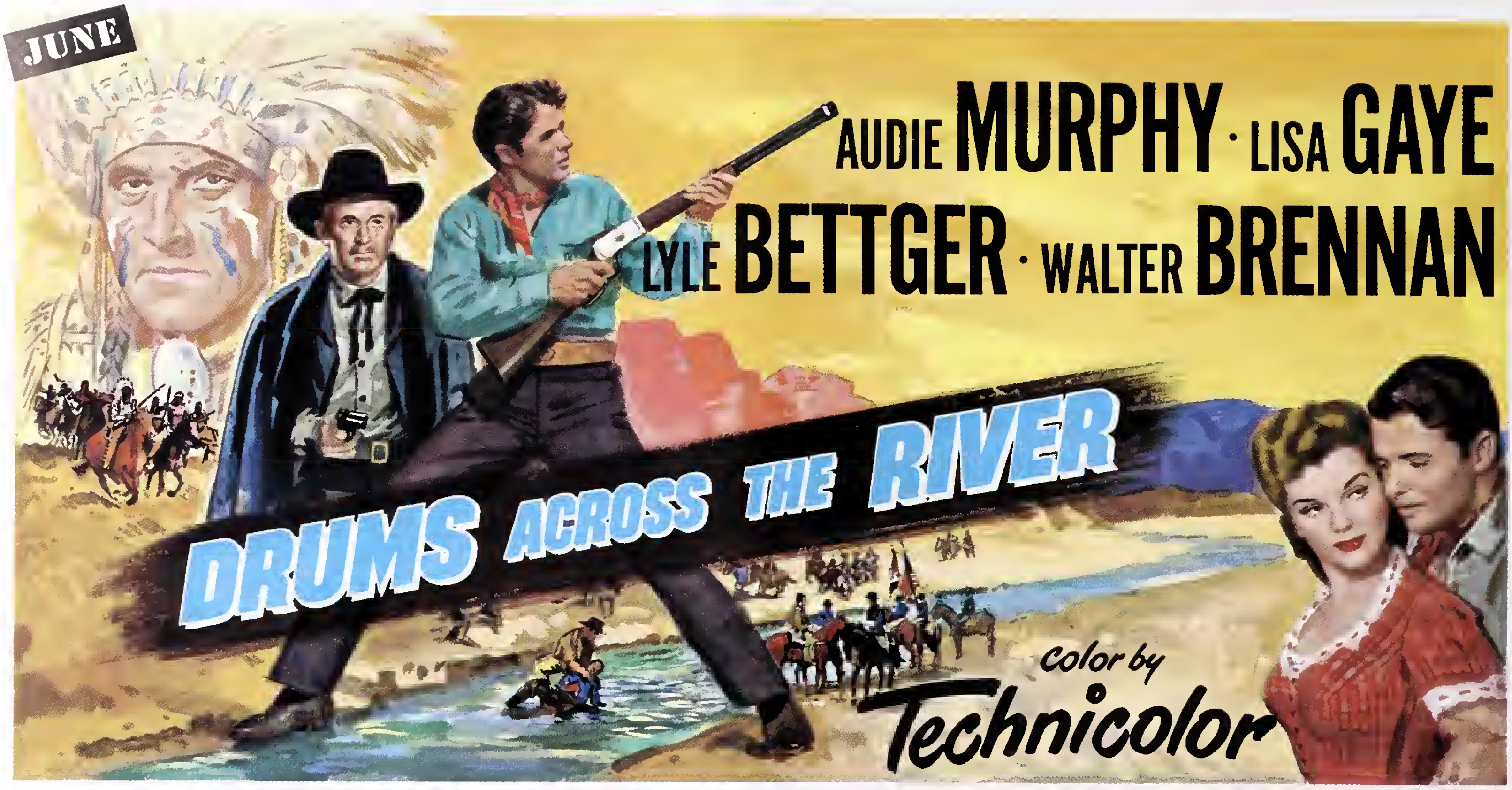
MR. SKOURAS, right, in a characteristic gesture indicates something of the satisfaction he feels at the turn of events at the unusual meeting. The exhibitors are his friends and CinemaScope is going onward and upward.



Universal-International is the company that makes ALL types of Pictures for ALL types of Theatres...for ALL types of Screens...ALL through the Year!

And for all those big months of June, July, August and September... here's the top quality line-up of...

"Pictures with that Universal Appeal"



JUNE

AUDIE **MURPHY** · LISA **GAYE**

LYLE **BETTGER** · WALTER **BRENNAN**

DRUMS ACROSS THE RIVER

color by Technicolor

JULY

CLAUDETTE **COLBERT** · FRED **MacMURRAY**

The EGG and I

CO-STARRING

Marjorie **MAIN** · Percy **KILBRIDE**

as "Ma Kettle" as "Pa Kettle"

with RICHARD LONG · LOUISE ALLBRITTON

AUG.

DONALD **O'CONNOR** · JULIA **ADAMS**

CHILL **WILLS** · MAMIE **Van DOREN**

with
LYNN BARI · ZASU PITTS and **"Francis"** The Talking Mule

for AUGUST..

From the great Love Story by the author of "The Robe" comes one of the most unforgettable motion pictures of all time!

Universal-International presents

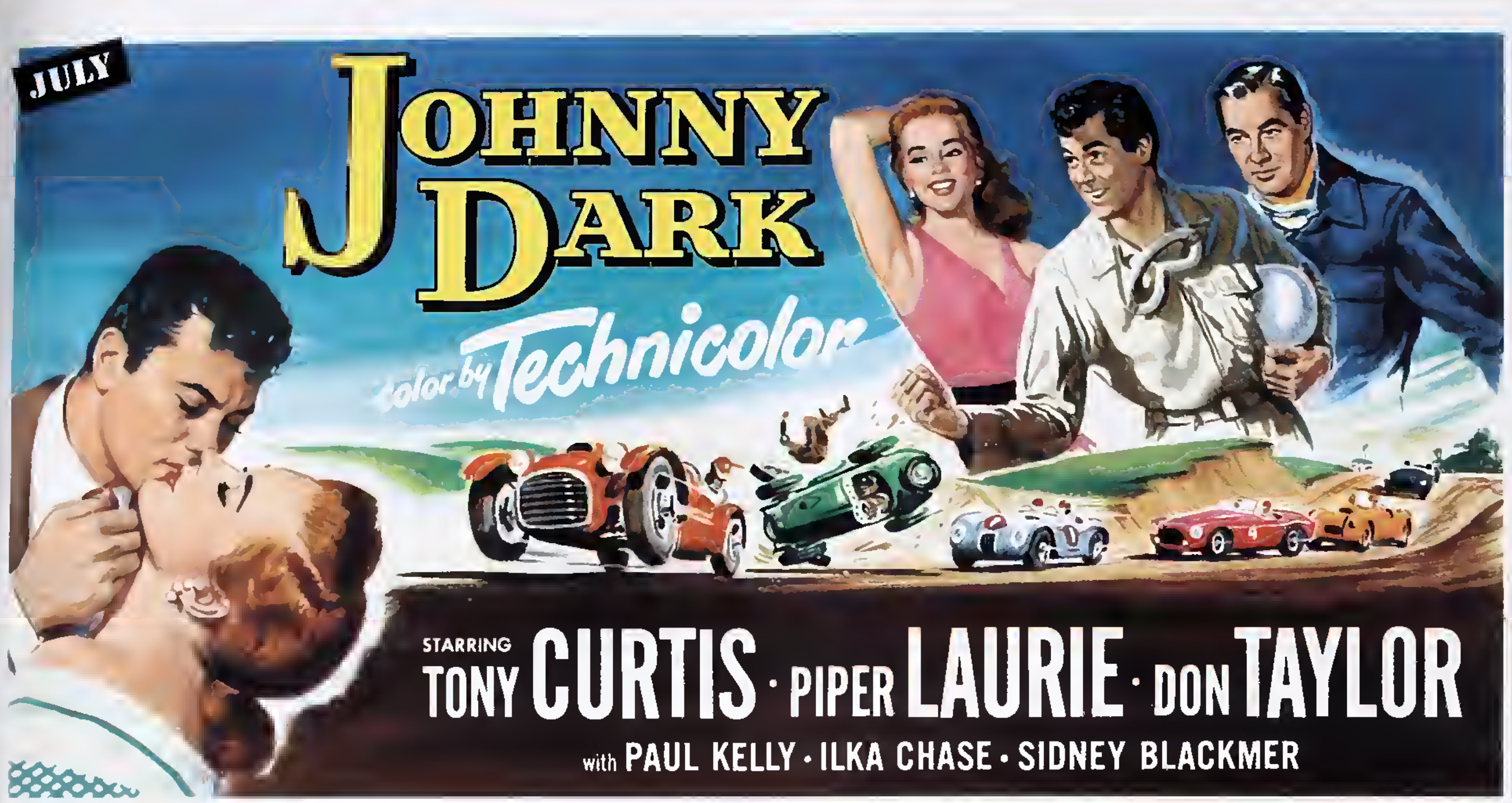
JANE WYMAN
ROCK HUDSON
BARBARA RUSH

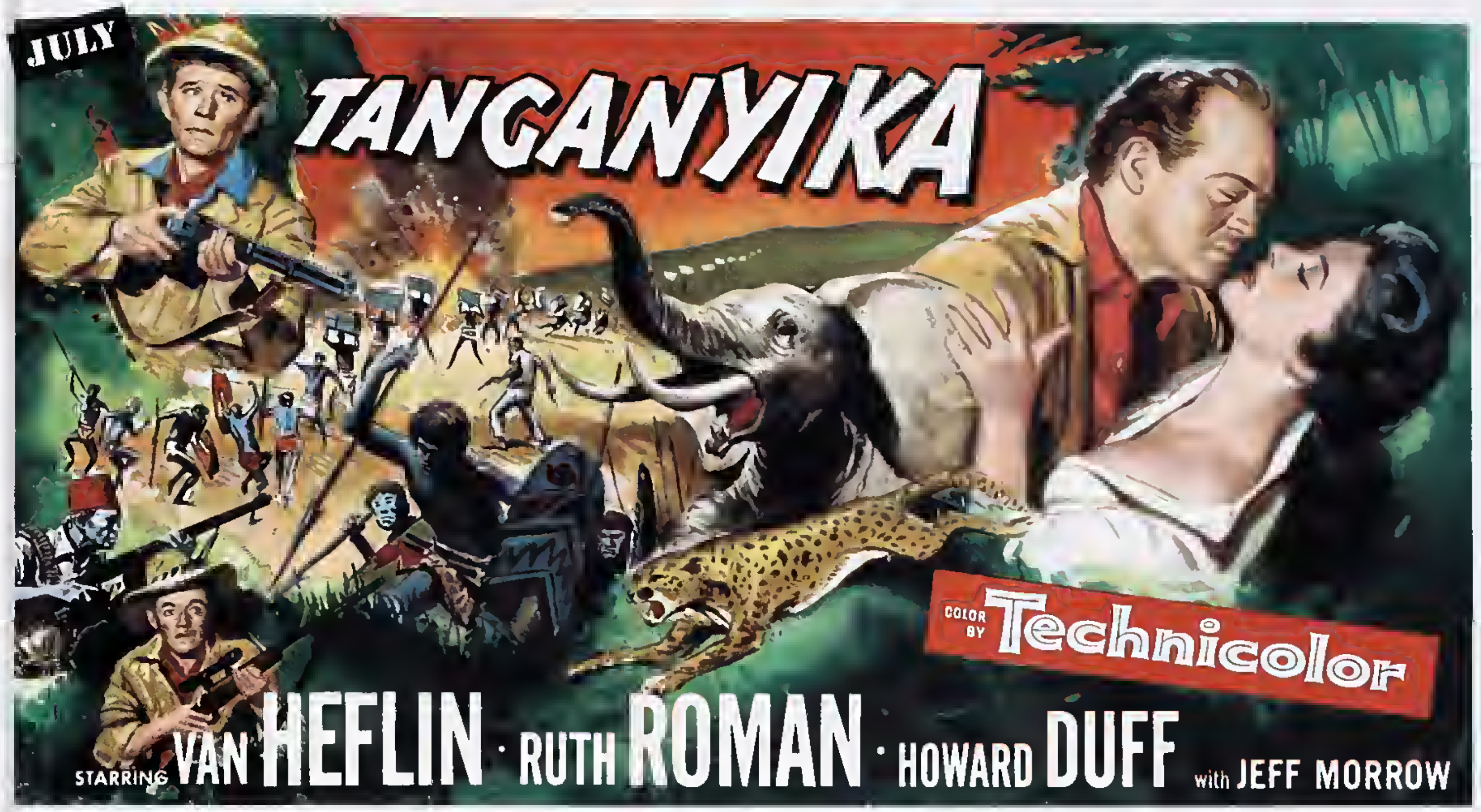
LLOYD C. DOUGLAS'

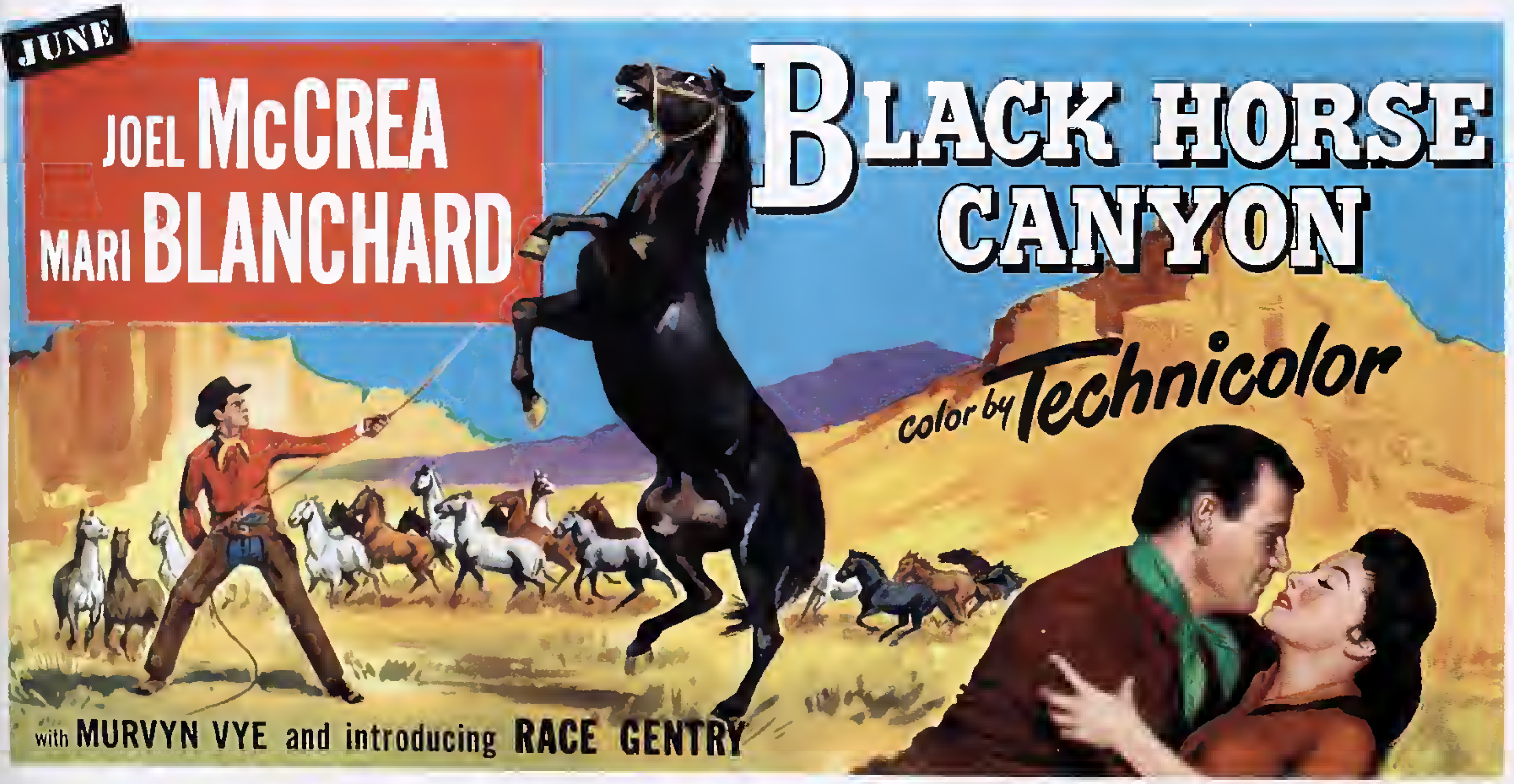
Magnificent Obsession

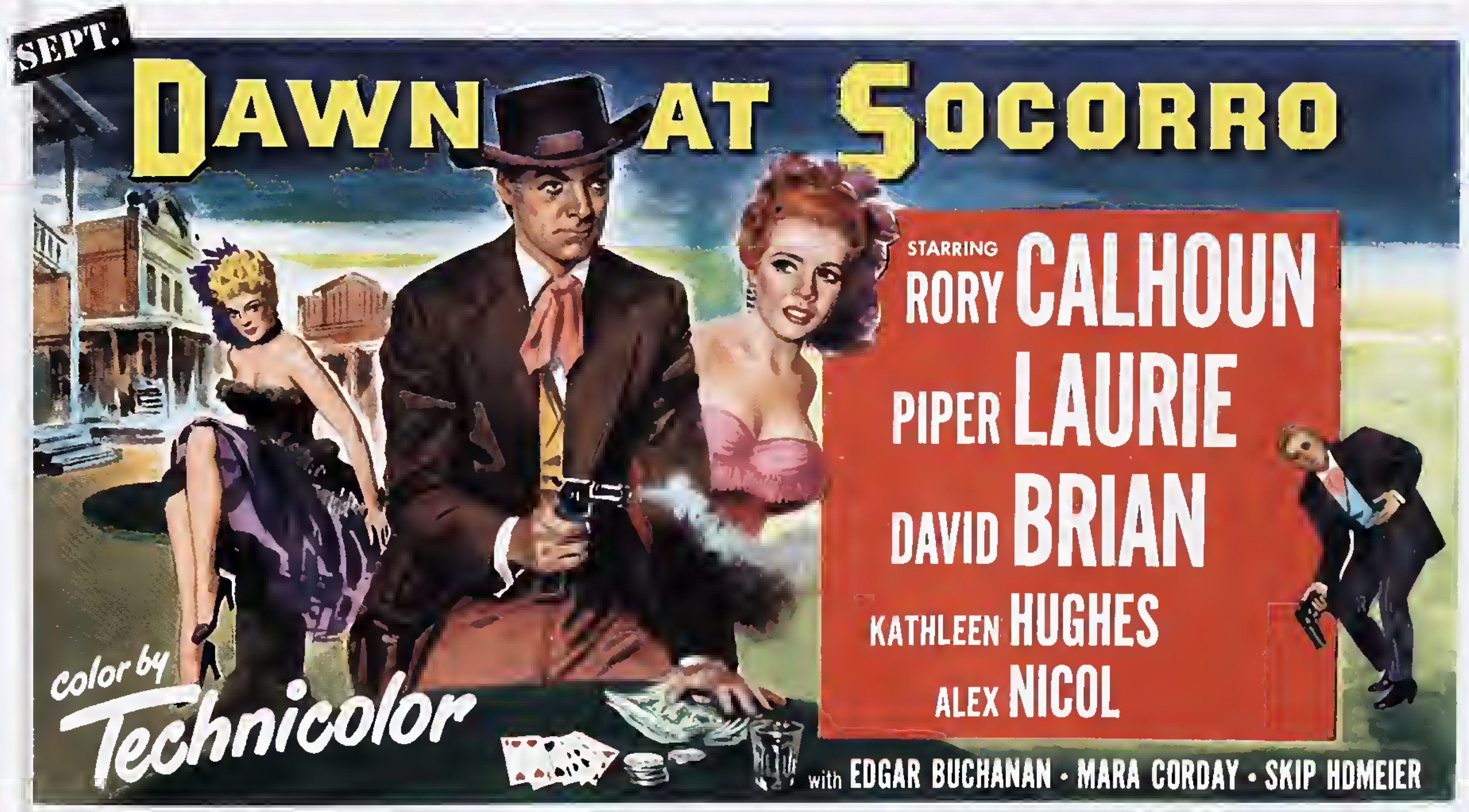
COLOR BY **TECHNICOLOR**

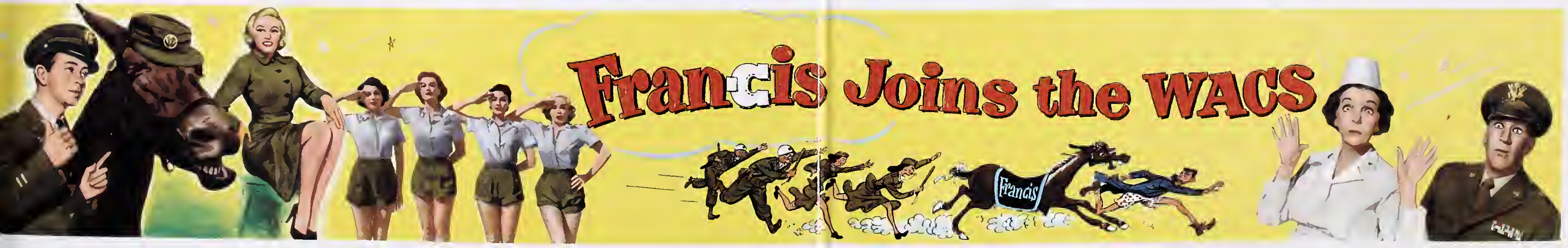
with AGNES MOOREHEAD · OTTO KRUGER · GREGG PALMER
Directed by Douglas Sirk · Screenplay by Robert Blees · Produced by Ross Hunter


JULY
JOHNNY DARK
color by Technicolor
STARRING TONY CURTIS · PIPER LAURIE · DON TAYLOR
with PAUL KELLY · ILKA CHASE · SIDNEY BLACKMER


JULY
TANGANYIKA
COLOR BY Technicolor
STARRING VAN HEFLIN · RUTH ROMAN · HOWARD DUFF with JEFF MORROW


JUNE
JOEL McCREA
MARI BLANCHARD
BLACK HORSE CANYON
color by Technicolor
with MURVYN VYE and introducing RACE GENTRY


SEPT.
DAWN AT SOCORRO
STARRING RORY CALHOUN
PIPER LAURIE
DAVID BRIAN
KATHLEEN HUGHES
ALEX NICOL
color by Technicolor
with EDGAR BUCHANAN · MARA CORDAY · SKIP HOMEIER


Francis Joins the WACS
Francis

ALL THE VAST PAGEANTRY THE TOWERING EXCITEMENT
THE THUNDERING THRILLS OF KNIGHTHOOD'S EPIC AGE!
SWEEP THE GIANT SCREEN OF **CINEMASCOPE**

THE Black Shield OF FALWORTH

The story of
Myles of Falworth,
England's Outlaw Knight,
storms from the pages
of Howard Pyle's
great novel!

COLOR BY Technicolor

FOR SEPTEMBER RELEASE

STARRING **TONY CURTIS** **JANET LEIGH**

DAVID FARRAR · BARBARA RUSH · HERBERT MARSHALL

with Torin Thatcher · Daniel O'Herlihy · Rhys Williams · Craig Hill

Directed by RUDOLPH MATÉ · Screenplay by OSCAR BRODNEY · Produced by ROBERT ARTHUR and MELVILLE TUCKER · A UNIVERSAL-INTERNATIONAL PICTURE

ALLIED LEADER SAYS:

MAJORS GETTING TOO BIG A SLICE OF TAX CUT PIE

"Percentage" Device Also Scored at Allied Board Meet in Midwest

MINNEAPOLIS: Distributors are getting an unfair share of the recent Federal admission tax reduction—up to 80 per cent in some cases, Ben Marcus, president of Allied States Association, told members of Allied's board of directors at their meeting here Monday.

At the same time, some 300 exhibitors heard Abram F. Myers, general counsel of Allied, declare that the "must" percentage picture is the "worst thing ever introduced into the motion picture business," in an address to the North-Central Allied unit in a convention here May 10-11.

Says Many Exhibitors Cannot Afford 50%

Many exhibitors with small theatres, Mr. Myers said, know from bitter experience that they cannot afford to pay 50 per cent for a picture. As a result, millions of Americans have never seen such "monumental" picture sas "Greatest Show on Earth" and "Quo Vadis," and he declared, "therein lies the tragedy."

> **"Enraptured by the heavy grosses rolled up by certain of their outstanding successes," Mr. Myers continued, "the heads of the big companies have ceased to think in terms of customers and potential customers. Fast money appears to be their only passion and they seem not to realize that as grosses mount due to high film rentals and increased admission prices, the pictures are being seen by fewer and fewer people."**

Removal of roadblocks from the road to recovery should engage the attention of those who are responsible for erecting them, before it is too late, Mr. Myers said.

"They should not be so blinded by their temporary successes as not to realize that they are sowing the seeds of their own destruction," he said, asserting that long range planning must include provision for keeping everybody interested in pictures by making them available at prices they can afford.

Mr. Marcus, in his talk, said that he and Mr. Myers had received complaints from exhibitors from coast to coast that under the terms of sliding scale rental contracts the 10 per cent reduction in the Federal tax had pushed some situations into higher percentage brackets, siphoning off from 50 to as high as 80 per cent of the tax savings.

The national Allied board also planned a protest to distributors against a print shortage reported from eight exchange districts, Minneapolis, Milwaukee, Denver, New Orleans, Baltimore, Kansas City, Pittsburgh and New Jersey.

NEW SALES POLICY FOR CINEMASCOPE

A new sales policy for 20th-Fox CinemaScope pictures was laid down by Al Lichtman, director of distribution, in a telegram to Ben Marcus and Abram Myers at the North Central Allied Meeting at Minneapolis. The telegram set up two points as the basis of future contracts:

¶ In the case of old accounts the company will continue its earlier promise to guarantee the exhibitor a profit.

¶ All new deals are to be made "on the basis of what our experience with each account justifies, with protection afforded both the exhibitor and ourselves." Renegotiations will not be standard procedure.

"The Robe" was sold on a 70-30 percentage with exhibitors guaranteed a 10 per cent profit. Subsequent pictures were sold for 50 per cent with a clause providing renegotiation to allow for an exhibitor profit.

Mr. Marcus also announced the creation of a special "Col. Cole Fund" to be used as a revolving trust fund for legislative purposes. The fund will be created by asking Allied members to contribute a sum equal to the amount they would have paid to the Government for April 1, 2 and 3 of this year under the old 20 per cent Federal admission tax. The fund will be established as a trust fund which will be administered by Allied's president, treasurer and board chairman, at the present time, Mr. Marcus, Rube Shor of West Virginia and Mr. Myers, respectively.

Calls Reduction in Tax "Marvelous Victory"

Mr. Marcus criticized Columbia for high percentages on "From Here to Eternity."

Discussing recent developments, he said, "We have won a marvelous victory" in the fight for a reduction in the Federal admission tax. Touching on the outcome of the 20th Century-Fox forum on CinemaScope, Mr. Marcus declared "we got an armistice, but I'm afraid we still don't have peace."

Mr. Marcus, however, did urge independent exhibitors with conventional theatres to take advantage of the technological advances.

Details of the film plan of Hal B. Makelim were outlined by the sponsor for the NCA.

Describing himself as a "small man being shot at by the majors," Mr. Makelim said that he could guarantee delivery of 12 pictures, two of which would be mediocre, nine "nice" or "top features" and one a hit. He described the financial arrangements for production and said that he estimated each picture would bring in an additional $400,000 in domestic rentals from non-contract signers and from $200,000 to $400,000 from foreign distribution. This additional $600,000, he explained, would be divided equally between himself and the original 2,500 signers.

Wilbur Snaper, speaking on new techniques and equipment, said he did not feel that he was competent to discuss recent developments. As a member of national Allied's watchdog committee he said that he has seen and investigated most of the new methods and still was confused. He said that Allied was setting up an information bureau for members on a national basis.

No Commitments Now On Further Production

Allied must tackle not only the supply of pictures but the release and selling terms of product, Nathan Yamins, president of New England Allied, said.

Despite the enthusiasm of Allied States board members for the plan of Mr. Makelim to produce 12 pictures to be sold to independent exhibitors on a flat rental basis, the board will make no commitments to other producers at present, it was said.

The Allied board sent a wire to Spyros Skouras, 20th-Fox president, congratulating him and the company for its decision to make CinemaScope available to exhibitors without stereophonic sound.

Mr. Marcus was appointed chairman of a committee to investigate costs of producing stereophonic sound equipment.

Benjamin N. Berger was elected president of NCA for the 11th year at the closing session. Elected to serve with him were Ernest Peaslee, Stillwater, Minn., vice-president; Al Leet, Minneapolis, secretary, and Sim Heller, Minneapolis, treasurer. Reno Risch, Wisconsin exhibitor, was elected honorary vice-president. An expanded board of directors totaling 29 also was chosen.

Makelim Plan Is Backed By Iowa-Nebraska Unit

OMAHA: The Iowa-Nebraska Independent Theatre Owners, in their annual meeting here May 5-6, urged support of the Makelim plan for "augmenting the scant supply of motion pictures." The group advocated "the production and release of 12 films to be first offered to the independent theatre owners for exhibition in their theatres in whatever run they choose and can afford." The group also called on film companies to aid exhibitors by "reverting to the sales policies of an earlier and more prosperous era when film rentals were apportioned among exhibitors according to their ability to pay." The group recommended that film companies make it possible for all towns grossing $1,000 or under per week to secure "must percentage" pictures on a flat rental basis.

JOHNSTON SEES BRIGHT FUTURE

Annual MPA Report Cites Need of Adherance to Production Code

Eric Johnston, president of the Motion Picture Association of America, forecast a brighter economic outlook for American motion pictures, in his annual report, issued Tuesday.

While cautioning against over-confidence, he pointed to three factors as indicating a "somewhat brighter picture for the industry during the coming year." He emphasized:

1. A stepped-up pace in technological advances with apparent staying power.

2. An accent on higher quality pictures.

3. Economies along the line, including those at production sources.

Mr. Johnston noted that these factors "help counteract the competitive effects of other media, generally higher costs, and the still staggering array of restrictions and trade barriers abroad."

"An objective weighing of the pains and problems along with the solid showing of progress," Mr. Johnston said, "leads me to believe the American film industry has greater achievements ahead."

Further gains in the popularity of Hollywood pictures in foreign markets made 1953 one of the best years on record for American companies, Mr. Johnston declared.

While the increase in business volume and revenue was achieved despite numerous commercial and monetary restrictions, Mr. Johnston noted that the American film industry may face even tougher trading obstacles in the ensuing months.

Contributing factors, he explained, were a growing scarcity of dollars and foreign exchange in a number of important overseas markets; cutbacks in the U. S. Government's foreign aid program; and an increase in nationalistic pressures to protect local film industries.

Linked to Trade Policies

The report pointed out that the ability of the American film industry to maintain and develop its export business is closely linked to the direction of U. S. international trade policies.

"A backward step in U. S. trade policy, or even a failure to continue the liberalization of past years," the report added, "would adversely affect the motion picture industry whose foreign markets now account for over 40 per cent of its total revenue."

Among the barriers to the free flow of U. S. pictures to foreign countries, the report lists "exchange controls, artificial currency valuations, bilateralism, import quotas, licensing requirements as well as a multitude of direct prohibitions and internal restrictions." On the other hand, "there are no trade restrictions on the importation of foreign films into this country. In recent years the playing time and gross business of foreign films in U. S. theatres have been markedly increasing.

"The growing competition from foreign films," the report adds, "is a healthy development. It serves as a further spur to Hollywood to continue to provide the type of films which have enabled it to achieve a position of world leadership."

Production Code Vital

Mr. Johnston expressed confidence that "the American film industry can meet the challenges it faces overseas in 1954 and go forward to even greater accomplishments in the months ahead." Reiterating the industry's backing of the program of self-regulation and the Production Code, Mr. Johnston said:

"I think it is reassuring to note that the overwhelming number of film makers recognize their responsibility to the public they serve. The few who ignore self-restraint invite governmental censorship and incite public condemnation.

"It is an easy mistake to regard those who press for unbridled license as champions of originality and creativeness. But there is nothing romantic or artistic about those who reject self-regulation in favor of open warfare against public morality. They are derelict in their obligations to the public."

Mr. Johnston in the report said he was "convinced that the public will continue to show its confidence in and support for American motion pictures whose producers adhere to the Production Code."

"Self-regulation," he said, "is the dramatic answer to governmental censorship. In our industry, we feel that the motion picture, embracing art, education and information, as well as entertainment, is fully entitled to the same freedom as the press under the Constitution."

Reopen Theatre

The Victoria theatre, Watertown, N. Y., closed in recent months, has been reopened. The subsequent run, one of two such shuttered in that city, is bought and booked by Joseph Agresta, who operates the Orvis in Massena, N. Y.

RKO Circuit Quarter Net At $485,458

WILMINGTON, DEL.: RKO Theatres last Thursday reported estimated earnings for the first quarter of this year, ended April 3, at $485,458 after taxes, compared to $325,361 for the same period the corresponding year. The increase announced to the stockholders at their annual meeting here, follows a loss on the disposal of capital assets of $86,660, as compared to a profit from the sale of capital assets of $13,754 during the first quarter of 1953.

Profits from operating after all charges and taxes was $1,543,876 as compared to $1,041,695 for the same period a year ago. Estimated taxes more than doubled for the first quarter of 1954 over the same period a year ago, RKO reported. Estimated taxes for the first 13 weeks amounted to $460,000 as compared to $200,000 for the same period in 1953.

Sol A. Schwartz, RKO president, told the stockholders the company's improvement was "largely the result of the number of fine quality pictures shown in RKO theatres during the first quarter."

"Since our annual report," Mr. Schwartz said, "we have disposed of one unprofitable theatre and leased another theatre, the Capitol, Cincinnati, for the presentation of Cinerama pictures. We were required to dispose of this latter theatre under our consent decree with the Government," he added.

All officers and directors were reelected.

Makelim Plan Highlights Kansas-Missouri Meet

KANSAS CITY: The close of the convention of the Allied Independent Theatre Owners of Kansas and Missouri, May 5-7, was concerned with the signing of contracts for the Makelim-Borzage film plan. A substantial proportion of exhibitors signed contracts. Hal Makelim, Sam Nathanson and John Wolfberg interviewed the exhibitors.

Abram F. Myers, general counsel of Allied States Association, spoke optimistically of the future of the industry and discussed the new policy of 20th-Fox with regard to CinemaScope and MGM's step in the direction of non-requirement of stereophonic sound with its CinemaScope pictures. He also detailed operation and effect of Paramount's VistaVision.

The annual election resulted in the reelection of Beverly Miller as president, and Gene Musgrave as vice-president. Ronald Means was elected secretary-treasurer, succeeding his father, Jay Means. Four new Kansas directors were elected, LeRoy Hitchings, Osage City; Alex Shniderman, Concordia; C. Bratton, Council Grove, and Tal Richardson, Coffeyville. Three directors were elected from Missouri: Ed Harris of Neosho, Ray Cook of Marysville, and Herbert Jeans of Columbia.

Levy Urges United Action Of Exhibitors

ATLANTA: Citing MGM's and 20th Century-Fox's abandonment of the requirement that stereophonic sound be used as a condition to showing CinemaScope pictures, Herman M. Levy, Theatre Owners of America general counsel, asserted that "distributors must not attempt to dictate to exhibitors how they shall run their theatres, and exhibitors must realize that in unity there is strength and that with militant, intelligent and affirmative action, gross injustices can be prevented.

He spoke at the joint convention of Motion Picture Theatre Owners of Georgia and the Alabama Theatre Association, Monday and Tuesday, May 10-11. An estimated 700 exhibitors were in attendance at the convention.

Speakers included C. L. Patrick, Martin Theatres, Columbus, Ga.; Harry Curl, Birmingham; Emil Bernstecker, Wilby-Kincey Theatres, Atlanta, and E. E. Whitaker, vice-president and operating manager of Georgia Theatres. Gov. Talmadge and Mayor William B. Hartsfield made welcoming addresses at the convention, presided over by J. H. Thompson, president of Georgia Theatre Owners.

All officers of the Georgia group were reelected at the close of the meeting. President is J. H. Thompson; treasurer, E. D. Martin; secretary, John Thompson.

The Alabama association reelected R. L. Kennedy as its president, A. C. Cobb and Rufus Davis as vice-presidents and T. E. Watson as secretary-treasurer.

New Redemption Date For RKO Stock June 30

Holders of stock in RKO Pictures have been given until June 30 to tender their shares for redemption by the company at the rate of $6 per share, in accordance with a letter mailed Friday, which extended the deadline for redemption from the former date, May 17. Stockholders who wish to redeem their certificates must surrender them to the redemption agent, Irving Trust Co., at its offices located at One Wall Street, New York.

"LUTHER" AUTHOR WAS COMMUNIST MEMBER

Allan E. Sloane, author of the film biography of Martin Luther, produced by Louis de Rochemont, has told House of Representatives investigators he is a former Communist.

Mr. Sloane, who also writes for radio and television, appeared voluntarily before a secret session of the House Un-American Activities Committee last January. His testimony was made public early this week.

The 39-year-old Stamford, Conn., writer said he had been a party member between March, 1943, and July 1944, having joined as a "fuzzy-minded . . . liberal."

Asbury Park Reade House To Carry Fight Telecast

The St. James, Walter Reade theatre in Asbury Park, N. J., will present the Marciano-Charles world's championship heavyweight fight on its full-screen theatre television set June 17 direct from Yankee Stadium as the bout occurs. The Reade circuit announced it had signed contracts with Theatre Network Television for presentation of the fight, which will be blacked out on home television. The theatre telecast will also be barred from theatres within a 50-mile radius of New York City, so that the St. James, according to Reade spokesmen, will be the nearest theatre to New York to carry it.

Lachman to New Post on Variety International

Edward Lachman, former chief barker of Variety Club, Tent 35 in New York, has been appointed to the international staff by George Hoover, international chief barker of Variety Clubs International. In addition to his new post Mr. Lachman will serve on the international committee. Mr. Lachman left last week on a European survey for the organization.

Paramount Sets Dividend

The board of directors of Paramount Pictures Corporation has voted a quarterly dividend of 50 cents per share on the common stock, payable June 14, 1954, to holders of record June 1.

Long-Range Plan Needed, Says Lipton

The answer to today's selling problems are detailed long-range planning, backed by intensive national preselling, David A. Lipton, Universal vice-president, told the company's advertising, publicity and promotion representatives at the opening of their three-day meeting at the home office in New York Monday.

Citing the success of "The Glenn Miller Story" as a case in point, Mr. Lipton declared that the box office potential is as high or higher than it ever was if all the selling tools are properly and diligently applied.

Stresses Advance Planning

But to reach this maximum audience, he emphasized, it is vital that every step in the selling and promotional campaign be blueprinted and coordinated in advance. Close integration is demanded for this between production, distribution and our own phase of this over-all operation. He cited the success of the "Charles J. Feldman Annual Sales Drive."

Mr. Feldman told the meeting the summer group of pictures have the greatest variety and highest price negatives in the company's history. He also lauded exhibitors for their cooperation in the sales drive. He added the company recognizes its responsibilities to them by not merely providing them with all types of pictures for all types of operations. It also gives them the proper promotional tools for attracting the customers to the theatre.

This year, Mr. Lipton disclosed, the budget for advertising in national magazines alone will be double that of the preceding year. A good deal of this outlay will go for such important properties as "Magnificent Obsession," "The Black Shield of Falworth" and "Sign of the Pagan," the latter two being CinemaScope pictures.

Use of National Magazines

The company, he said, has always believed in the value of such national preselling and now is in the forefront among the majors in the use of national magazines to focus the attention of the widest possible audience on its product. At the same time, Mr. Lipton said, the appropriations for the equally important task of local selling have been correspondingly increased and the operations of the publicity and promotion staffs broadened and intensified.

More than 30 promotional representatives attended the sessions. Charles Simonelli, eastern advertising and publicity department head, presided. Others who addressed the meeting were Clark Ramsay, executive assistant to Mr. Lipton; Philip Gerard, eastern publicity manager, Jeff Livingston, eastern advertising manager, and Henry A. Linet, sales promotion manager.

In Memoriam

MAURICE D. "RED" KANN

April 3, 1899 ***May 15, 1952***

20th CENT

CINEMASCOPE P

are being mad

GENUINE 4-TRACK HI
DIRECTIONAL-STER

(for this the exhibitor requires proper screen, an
"button-on" soundheads, and three speakers behi

1-TRACK HIGH-FIDELI

(for this the exhibitor requires prop
tion attachments, and "penthouse

1-TRACK OPT

(for this the exhibitor requires proper screen

WE express our most sincere appreciation to those exhibitors who attended our forum and whose advice and guidance have aided our decisions.

We thank exhibitors of the world who have installed CINEMASCOPE complete with stereophonic sound, and who have so whole-heartedly supported its presentation in the manner in which it was conceived for exhibition.

As the company which pioneered and developed CINEMASCOPE, we wish to make it clear that we will continue to advocate that all

URY-FOX
RODUCTIONS

e available in

GH-FIDELITY MAGNETIC
EOPHONIC SOUND

amorphic projection attachments, "penthouse" or
nd the screen ("surround" speakers are optional))

TY MAGNETIC SOUND

er screen, anamorphic projec-
" or "button-on" soundheads)

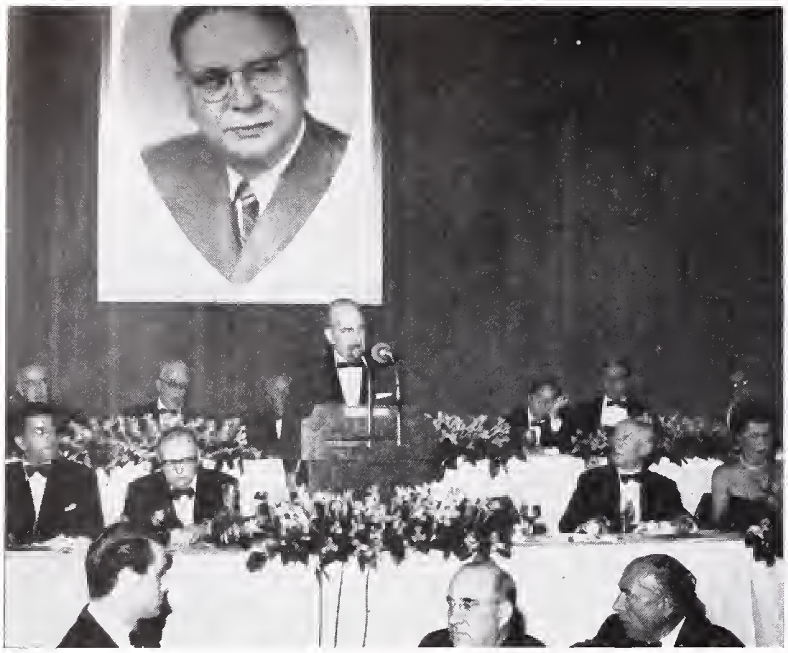
ICAL SOUND

and anamorphic projection attachments)

CinemaScope productions be presented as originally designed with genuine 4-track, high-fidelity magnetic directional-stereophonic sound, which we believe vital to the best interests of the exhibitor for the finest presentation and fullest audience enjoyment of CinemaScope.

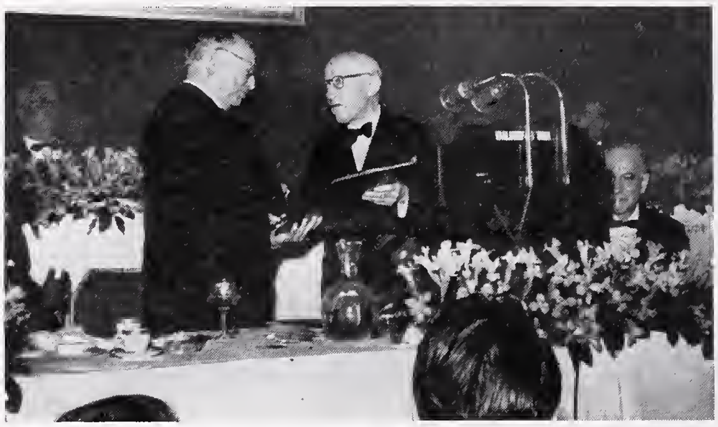
We now extend a warm welcome to the many more exhibitors who will equip for CinemaScope with proper screen and anamorphic projection attachments, and show it—in accordance with their own desires, resources and public demand—either in 4-track magnetic stereophonic sound, one-track magnetic sound, or one-track optical sound.

20th CENTURY FOX



Photos by the Herald

THE SPEAKER at the left is Russell Downing, Radio City Music Hall managing director and dinner chairman. On his tier at the triple dais, where sat leaders of the New York industry, are Ed Fabian, Mr. German, Adolph Zukor and Cornelia Otis Skinner.



MR. GERMAN, left, receives his Heart Award from Mr. Zukor, known now affectionately as "Mr. Motion Pictures." The Award is an album to contain memorabilia from the dinner.

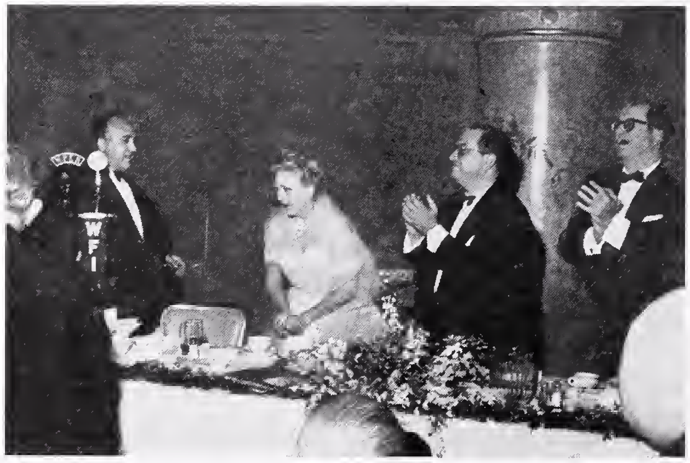
WILLIAM J. GERMAN, generous, widely admired, always ready to aid an industry charity, and a former New York tent chief barker, received its first Heart Award at a Waldorf-Astoria banquet the evening of May 6. Scenes at the testimonial, above and right.

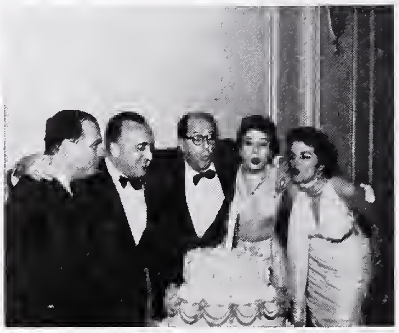
THE APPLAUSE is by dais guests Charles Boasberg, Charles Feldman, A. W. Schwalberg, Max A. Cohen and Fred Schwartz.

Variety Tents Salute

UNITED ARTISTS, which appears hugely successful in its 35th year, under a new ownership headed by president Arthur B. Krim and board chairman Robert S. Benjamin, was given a testimonial dinner by the Philadelphia Variety Tent, May 5 at the Bellevue-Stratford Hotel. Among the 1,000 guests, every branch of the industry was represented.

THE BIG OVATION of the evening was for Mary Pickford, honored guest, principal speaker, co-owner and founder of the company. Miss Pickford told how Mr. Krim and Mr. Benjamin, seen applauding her, saved "good old United Artists." Master of ceremonies Phil Silvers is at the right.





A LITTLE CAKE CEREMONY preceding the dinner: the principals are Messrs. Benjamin, Krim and Silvers, and actresses Rita Gam and Jane Russell.

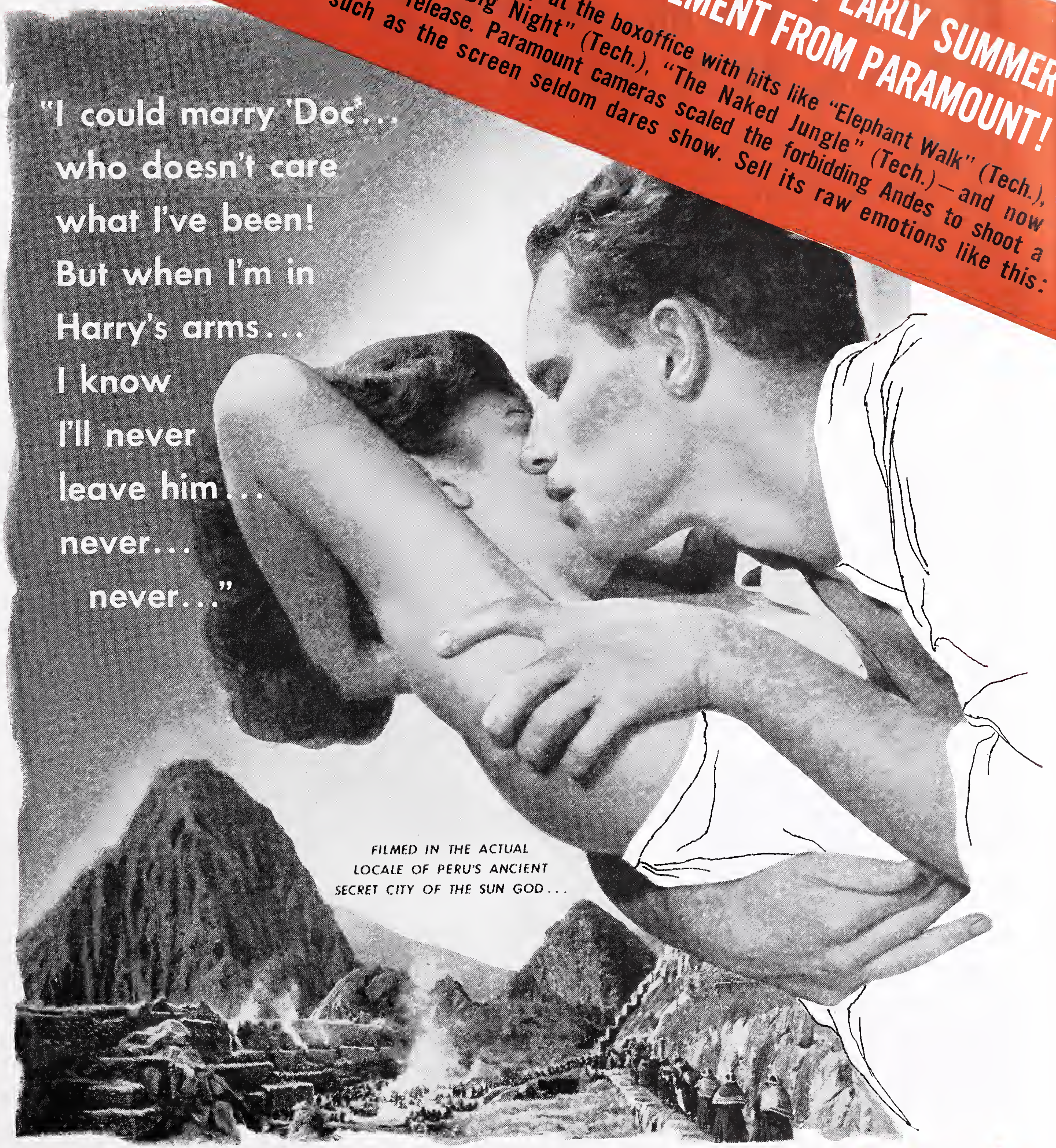
Ben Marcus, Charles Boasberg, G. I. Woodham-Smith, Herman Robbins, and Louis Schine were among guests on a dais spread the length of the ballroom.

M. A. Silver, Ted Schlanger and George Schaefer provide an example of the enthusiasm generated during the evening for United Artists.

Wilbur Snaper, Seymour Poe, Robert Mochrie, Eugene Picker, Max Fellerman, Milton Cohen.

PLENTY OF EARLY SUMMER EXCITEMENT FROM PARAMOUNT!

No June slump at the boxoffice with hits like "Elephant Walk" (Tech.), "Casanova's Big Night" (Tech.), "The Naked Jungle" (Tech.)—and now our special June release. Paramount cameras scaled the forbidding Andes to shoot a shocker script such as the screen seldom dares show. Sell its raw emotions like this:



"I could marry 'Doc'...
who doesn't care
what I've been!
But when I'm in
Harry's arms...
I know
I'll never
leave him...
never...
never..."

FILMED IN THE ACTUAL
LOCALE OF PERU'S ANCIENT
SECRET CITY OF THE SUN GOD...

SECRET OF THE INCAS

COLOR BY TECHNICOLOR

starring

CHARLTON HESTON · ROBERT YOUNG
NICOLE MAUREY · THOMAS MITCHELL
and presenting **YMA SUMAC**

Produced by Mel Epstein · Directed by Jerry Hopper · Screenplay by Ranald MacDougall and Sydney Boehm · Story by Sydney Boehm

BRITISH BACK CINEMASCOPE

Decision for Fox Greeted Happily; New Impetus for System Expected

by PETER BURNUP

LONDON: Leading exhibitors here greeted the cabled news that Spyros Skouras had agreed they should play CinemaScope pictures with sound tracks according to their choice in no spirit of vain triumph.

Throughout the sound track controversy they have never halted in their admiration of Mr. Skouras' pioneering endeavours, or their appreciation of the fashion in which he opened new vistas. They look upon his latest decision as a further witness to his wisdom. A vast upsurge is expected here in CinemaScope.

ABC Circuit Goes Along

The powerful ABC Circuit, for example, which always has refused to accept stereophonic sound, has embarked on an immense re-equipment operation with CinemaScope lenses and screens. As previously reported, 19 of the circuit's key houses already have been equipped. The circuit estimates that 250 of its theatres are adaptable to the new screen. By the end of this year at least 160 will be equipped.

The enthused reception given the private screening of British Movietonews' CinemaScope picture of the Queen's Commonwealth Tour—"The White Heron"—will obviously be another point for the process. The picture will have a simultaneous release throughout the CinemaScope "circuit" of the country during the Whitsuntide weekend. Appropriate versions are being prepared for overseas.

Although comment is currently withheld by the Rank Organization it is generally believed the Skouras sound-track declaration will lead to a rapprochement between 20th-Fox and the Organization.

All the sudden CinemaScope ferment set the stage suitably for MGM's demonstration of Perspecta Sound Wednesday. The demonstration preceded the opening of "Knights of the Round Table." It was attended by exhibitors from the whole country.

TV Bill in Commons

The Government's Television Bill continues to have an uncomfortable passage through the House of Commons. It has reached the committee stage in the House, when its provisions may be examined line by line. Taking advantage thereof the Labour Opposition put down more than 100 amendments to various clauses and, in an attitude suspiciously akin to a filibuster, insisted on each being debated.

The Government has now decided that the committee stage will be continued next week under what is called a guillotine motion. That is, a time limit will be set.

There is now little spare time in the Government's parliamentary timetable. Nevertheless, the objections made by Labour have something more than usual force; notably the assertion that the Government has surrendered to top pressure groups among its supporters representing advertising interests. The weakness, indeed, of the Government's position is the lack of enthusiasm among many of its own party.

The Government overtly is determined to have its bill made law in the present session and its Independent Television Authority operating early next year. The suggestion, however, is made in well-informed circles that Prime Minister Winston Churchill may find a diplomatic reason shortly after the Parliamentary summer recess why his TV Bill should be abandoned.

Union Lets Off Steam

Like most other trades-union gatherings, the annual conference of Tom O'Brien's NATKE (National Association of Theatrical and Kine Employees) developed largely as an occasion of letting off rhetorical steam tinctured with the customary complacent back-slapping. On two issues, however, the conference made the union's position clear and to the approval of most responsible leaders of the British industry.

In one resolution, NATKE's delegates demanded the Government initiate discussions with the U. S. Government designed to bring about a reciprocal arrangement for a "fair and just showing of British films" in America as a condition of American films continuing to have what is described as "virtually an open market in this country."

The other significant issue was concerned with the activities of the rival union ACT (Association of Cinematograph and allied Technicians). Following the recently reported shakeup in ACT's executive control Mr. O'Brien could scarcely embark at his Conference on his customary anti-Red tirade. But he is still irked at the most-favoured-treatment accorded ACT men in studios as compared with NATKE members.

Rank Unit Has Profit

The J. Arthur Rank British Optical and Precision Engineers, Ltd., reports a profit of £142,767 for the year to December 26, 1953, compared with £135,011 in 1952. After payment of the preference dividend, a dividend of five per cent is paid on the ordinaries.

▽

Events march rapidly towards a resolvement of the KRS-CEA break-figure dispute. It has been agreed that the matter be decided by a joint committee of the two Associations presided over by an independent chairman. CEA rejected the KRS nominee for that post and proposed another man. If this nomination is not accepted by the renters, the president of the Law Society will be asked to appoint the chairman.

Schedule VistaVision Showings for Europe

Loren L. Ryder, head of research for Paramount Studios, flew to London last weekend to handle preparations for VistaVision demonstrations in major European cities this June. He indicated London would be the first European city in which VistaVision would be demonstrated. From London, Mr. Ryder will fly to Paris, Frankfort and Rome. He will select a theatre in each city for the demonstrations. The European demonstrations will parallel those conducted for exhibitors and newsmen at Radio City Music Hall, Washington's Capital Theatre and Loew's Grand theatre, Atlanta, during the last several weeks.

National Theatres Net $1,307,050 for 6 Months

HOLLYWOOD: The consolidated net income of National Theatres, Inc., and voting-controlled subsidiaries, after all charges, for the 26 weeks ended March 27 was $1,307,050, which is equal to 47 cents per share on the 2,769,486 shares outstanding, president Charles P. Skouras Monday reported to shareholders. The corresponding figures for the previous year were $1,458,529 and 53 cents per share. Mr. Skouras said the decrease in net income is due to a shortage of high quality pictures, increased film prices, and increasing television competition in some areas.

"The New Look in Movies" Theme of 11th COMPO Ad

The eleventh Council of Motion Picture Organizations' advertisement in "Editor and Publisher" is titled, "The New Look in Movies" and notes the renaissance in the medium because of its new technical achievements. It says, in part, in its continuing message to the editors and publishers who read the magazine as the trade paper of the newspaper business, that: "There is an indestructible buoyancy in the motion picture business that seems to prevail from the top to the taproots. . . . These days, the movie business is flexing its muscles and making sounds like a showman."

Levey Decides to Dub "She Wolf"

Jules Levey, independent distributor operating from New York, has withdrawn "The She Wolf" for dubbing in English. This version will be ready, he said, in July or August. He added he is assured bookings by circuits and independent situations. International Film Distributors of Toronto has acquired Canadian rights. The picture played 10 weeks at the World theatre, in New York.

NOW

AVAILABLE*

FOR

GENERAL RELEASE!

Contact Your RKO Salesman Immediately

SAMUEL GOLDWYN'S

Hans Christian Andersen

Color by TECHNICOLOR

***Release Date JULY 1st**

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 8 were:

Albany: Carnival Story (RKO), Creature from the Black Lagoon (U-I), Genevieve (U-I).

Atlanta: French Line (RKO).

Baltimore: Executive Suite (MGM), River of No Return (20th-Fox).

Boston: Knock on Wood (Para.) 3rd week, Elephant Walk (Para.)

Buffalo: Executive Suite (MGM), River of No Return (20th-Fox), Riding Shotgun (WB), Carnival Story (RKO), French Line (RKO) 2nd week.

Chicago: Executive Suite (MGM), Heidi (UA) 4th week, Pinocchio (Disney-RKO, reissue).

Cincinnati: Executive Suite (MGM), The Moon Is Blue (UA).

Cleveland: The Mad Magician (Col.), The Moon Is Blue (UA).

Columbus: The Moon Is Blue (UA) 2nd week.

Denver: River of No Return (20th-Fox), Jubilee Trail (Rep.), Hell's Half Acre (Rep.), Yankee Pasha (U-I), Massacre Canyon (Col.).

Detroit: Little Fugitive (Burstyn) 3rd week, River of No Return (20th-Fox), Indiscretion of an American Wife (Col.) 2nd week, Prince Valiant (20th-Fox) 3rd week, Elephant Walk (Para.)

Hartford: Elephant Walk (Para.), Prisoner of War (MGM), Beachhead (UA).

Indianapolis: Elephant Walk (Para.), She Couldn't Say No (RKO), Top Banana (UA).

Jacksonville: Elephant Walk (Para.), French Line (RKO), From Here to Eternity (Col.) 2nd run.

Kansas City: French Line (RKO) 2nd week, Carnival Story (RKO) and Loose in London (AA) double bill, Executive Suite (MGM) 2nd week.

Memphis: Carnival Story (RKO), Executive Suite (MGM) 2nd week, The Miami Story (Col.) 2nd week, The Mad Magician (Col.) 2nd week.

Miami: Executive Suite (MGM) holdover.

Milwaukee: Executive Suite (MGM) 2nd week, French Line (RKO) 3rd week.

Minneapolis: Executive Suite (MGM), Julius Caesar (MGM) holdover.

New Orleans: Martin Luther (de Rochemont) holdover, Executive Suite (MGM) 2nd week, She Couldn't Say No (RKO) 2nd week.

Oklahoma City: Prince Valiant (20th-Fox) 2nd week, From Here to Eternity (Col.), French Line (RKO) 2nd week, The Robe (20th-Fox) holdover.

Omaha: Dangerous Mission (RKO), Lucky Me (WB), Ride Clear of Diablo (U-I).

Philadelphia: River of No Return (20th-Fox).

Pittsburgh: Executive Suite (MGM).

Portland: Executive Suite (MGM), Southwest Passage (UA), She Couldn't Say No (RKO), The Siege at Red River (20th-Fox), Rhapsody (MGM), Prince Valiant (20th-Fox) 3rd week, The Living Desert (Disney) 8th week.

Providence: The Mad Magician (Col.), Elephant Walk (Para.).

Vancouver: Hell and High Water (20th-Fox).

Washington: Executive Suite (MGM), Rose Marie (MGM), Elephant Walk (Para.), Knock on Wood (Para.) 4th week.

Techniques Are Studied By SMPTE

WASHINGTON: The Society of Motion Picture and Television Engineers concluded its week-long 75th semi-annual convention here Friday, May 7, with a morning session on advances in high-speed photography and morning and afternoon sessions devoted to new equipment and techniques in television.

The convention, which drew a registration of 720, was keynoted by the showing of early motion pictures and historical reviews of the evolution and progress to date of all technical branches of the motion picture and television arts and sciences.

SMPTE will conduct a limited survey of screen brightness conditions in drive-in theatres. The survey will be conducted by a committee headed by Dr. Fred Kolb of Eastman Kodak.

In the closing sessions it was reported by the magnetic sound committee that it had completed recommended standards for single film, multiple track magnetic sound. It said the standards had been worked out in cooperation with the Motion Picture Industry Council and still must be approved by the American Standards Association.

Herbert Barnett, president of SMPTE and executive vice-president of Cinerama, Inc., announced that the society's fall convention will be held at the Ambassador Hotel in Los Angeles October 18 to 22.

National Tour Promotes 20th-Fox's "Demetrius"

As part of the promotional program for 20th Century-Fox's "Demetrius and the Gladiators," arrangements have been set for actor Jay Robinson to make a cross country personal appearance tour heralding the CinemaScope spectacle. Robinson, who portrays Roman Emperor Caligula in the Technicolor production, began the publicity swing Monday in San Francisco. Included in the itinerary are talks before Parent-Teacher groups, civic organizations, school assemblies, newspaper interviews and TV, radio and theatre appearances. Attired in full costume, he will do scenes from the picture and discuss the making of the production to be released in June.

Milwaukee Projectionists, Exhibitors Aid Retirement

A Motion Picture Projectionists Union Severance Trust has been created by the IATSE Local 164 and the area's exhibitors. Its purpose is to aid financially projectionists who have retired, and others disabled through sickness or accident. Theatre owners finance it by paying a percentage of projectionists' wages into the fund. These began January 11. The fund now has almost $50,000. On the board are Harold J. Fitzgerald, Fox Wisconsin circuit president, co-chairman; Oscar E. Olson, union business manager, co-chairman; Alfred D. Kvool, Standard Riverside Company general manager; Harold Pearson, Allied of Wisconsin secretary; Glenn C. Kalkhoff, union president; and Robert O. Lucht, union secretary.

Sue On "Champagne Safari"

Defense Film Corp., and Jackson Leighter Associates, owner and producer, respectively, of "Champagne Safari," are suing Columbia in Los Angeles Superior Court, for $4,000,000. They also ask an injunction to prevent alleged restraint against the picture's commercial engagements. The picture records the wedding travels of Rita Hayworth and her former husband, Aly Kahn, through Africa.

Kansas City Theatre Gets Trust Stipulation

KANSAS CITY: A stipulation enabling the Electric Theatre here to show pictures on a first-run basis at the same time as theatres in downtown Kansas City was entered in the U. S. District Court here. The stipulation entered by Judge Albert A. Ridge, was agreed to by 20th Century-Fox, Fox Midwest, Inc., and Universal Film Exchange, Inc. The three defendants and others had been sued for $1,500,000 in an action by W. D. Fulton, owner of the Electric, filed in July, 1952. Fulton also, according to terms of a covenant and contract not to sue, is to be paid $130,000 by the three defendants in the case.

LONDON'S GREATEST MONEY MAKER IS

"DOCTOR IN THE HOUSE"

- ✱ In the fourth week of its run at the Odeon, Leicester Square—London's premier theatre—it took more money than any other film in a similar period since its opening in 1937.
- ✱ *Simultaneously* the 2,564 seat New Victoria Theatre also recorded its greatest week's business since it opened in 1931.
- ✱ *Simultaneously* the 2,147 seat Dominion Theatre, Tottenham Court Road, recorded the best week's business since 1948.
- ✱ More records were broken at Gaumont Theatres in their first runs at Bournemouth, Luton, Coventry, Rochester, Chatham, Dover, Portsmouth, Reading, Southend...

DISTRIBUTION
U.S.A. and LATIN AMERICA
J. Arthur Rank Organization Inc.,
445 Park Avenue,
New York 22, N. Y.

The J. Arthur Rank Organization presents
Dirk BOGARDE • Muriel PAVLOW • Kenneth MORE • Donald SINDEN
in
DOCTOR IN THE HOUSE
Color by TECHNICOLOR
Also Starring KAY KENDALL • JAMES ROBERTSON JUSTICE • DONALD HOUSTON •
Adapted from his own novel by Richard Gordon • Screenplay by Nicholas Phipps
Directed by Ralph Thomas • Produced by Betty E. Box

DISTRIBUTION
CANADA
J. Arthur Rank Film Distributors
(Canada) Ltd.,
277 Victoria Street,
Toronto, Ontario.

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

The death last week of Walter E. Kline, founder and owner of Walter E. Kline & Associates, brought to quiet close one of the most unique and least reported careers in Hollywood annals. The deceased came to Hollywood in 1918 and shortly thereafter established the public-relations firm that bears his name. Not many persons still around the trade here remember the firm's early years, but there is hardly anybody in town, whose professional activities relate to production costs, who hasn't had dealings with it, one way or another, for it is not a public relations organization in the normal, formal meaning of the term. It is a very special kind of public-relations firm, and its particularly special service to its clients—some of the most distinguished merchandise concerns in the world—consists in getting their products into entertainment features inconspicuously enough to escape public complaint but identifiably enough to register the brand-name or trademark or symbol, etc., on the conciousness (or even the subconciousness) of the observer.

Now this has been an activity of varying repute down the years, rising at one time to the status of a *cause celebre* and slipping back again to the level of tacitly accepted practice, but it has never been entirely discontinued, and it has always been profitable. Sometimes it has been amusing, at all times it has been secret, so far as external notice goes, and occasionally it has backfired. In the wrong hands it has made trouble, caused embarrassment, necessitated re-takes, but not in Kline hands.

Producer Often Given Important Assistance

In many an instance the producer of a small-budget picture is given important production help by a Kline representative, or a similar public-relations man. The whole expense of building a set—store interiors are especially favored—is borne by the public-relations firm on the understanding that the merchandise necessary to the realism of the scene be the merchandise of the firm's clients, and recognizable in at least one shot. As the merchandise is precisely the merchandise that would appear in a real store of the same kind, nobody gets cheated, the requirement of realism is served, the production budget buys one more set than it would have bought otherwise, and the public relations firm earns a reasonably honest dollar.

In most instances the arrangement for the placement of the merchandise is made with the producer or the producing company, wholly openly, but sometimes it's made with the director, often the property man, and frequently off-record, although that is not to say outrightly off-color. These latter arrangements sometimes go awry. The Kline firm, and maybe others, sends an observer to the first preview of a picture in which it's got a client's product going, to make sure it's not been cut out, overshortened, whatnot.

Several Items "Planted" In Particular Picture

In the case of a certain picture previewed one morning last week such an observer confided to a trade paper reviewer in the adjoining seat that his firm had a certain middle-priced automobile and a certain electric razor planted in the upcoming film. The story called for use of half a dozen automobiles, and they all turned out to be the same kind, identifiably, which pleased the young man, naturally. But the actor who was called upon to wield the electric razor in the picture crossed up the firm, the advertising client, and everybody but himself. He used the wrong kind of razor. The firm's observer checked off that item on his list as a dead loss. Some other actor will make it up in some other picture. It's a ranking brand. Nobody will lose a dime on the deal.

It's a long jump from these minor maneuvers to the big-scale agreements made by the bigger-budget producers, usually with the merchandiser directly. One of the biggest studios in town has a standing offer to the manufacturers of principal products which may be called for in a given picture—such as refrigerators, vacuum cleaners, motor boats,—and which can be fabricated or taken, so to speak, from stock. The offer is to use an identifiable refrigerator, etc., instead of a make-believe one, and leave the label or trademark on it intact, if the manufacturer will spend $1,000,000 in national advertising tie-ing up the product and the picture. Only top-drawer manufacturers are eligible. Nobody gets hurt by the deal. And the picture gets $1,000,000 plus advertising.

◆

AS a kind of parting-word on the subject of the industry's pact with the lay press concerning the reviewing of motion pictures (for the "Life" magazine violation of the pact in the case of "The Caine Mutiny," outlined here last week, provided the perfect test case) the following is the language used by Universal-International on its credit sheets distributed to reviewers and other press people attending previews of that company's pictures:

"In line with the established procedure, you are invited to this preview with the understanding that no reviews will be published until after the local release date of this picture."

That's pretty hard for anybody to *misunderstand.*

Some of the other studios use other phraseology to the same end, but there is no uncertainty about what is meant.

Maybe it should be written by those members of the industry who suffer first and worst the adverse effects of pact violations—the motion picture theatre owners. The pact was their baby. It has been left largely in the care of the studios, and has fared very well in the main, but these are days when the studios have too many and too heavy burdens of their own to make its care a first order of business. The big exhibitor associations, now at their peak of effectiveness, might serve everybody in the business quite profitably by tendering the studios their cooperation in the enforcement of the agreement.

THIS WEEK IN PRODUCTION:

STARTED (4)

MGM
Glass Slipper (Eastman color)

INDEPENDENT
Return of Columbus (Paal-Real)

20TH-FOX
Woman's World (CinemaScope; Technicolor)

U-I
Destry (Technicolor)

COMPLETED (3)

COLUMBIA
Cannibal Attack

INDEPENDENT
This Is My Love (Dowling; Eastman)

U-A
Suddenly (Bassler)

SHOOTING (26)

A-A
Adventures of Hajji (CinemaScope; Technicolor)

COLUMBIA
Pffft
Violent Men (Technicolor)
Rough Company (CinemaScope; Technicolor)
Long Gray Line (CinemaScope; Technicolor)
Joseph and His Brethren (CinemaScope; Technicolor)
Three for the Show (CinemaScope; Technicolor)

INDEPENDENT
Long John Silver (Kaufman; CinemaScope; Technicolor)

LIPPERT
Race for Life (Hammer)

MGM
Deep in My Heart (CinemaScope; color)
Green Fire (Eastman color)
Rogue Cop
Last Time I Saw Paris (Technicolor)
Athena (Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)

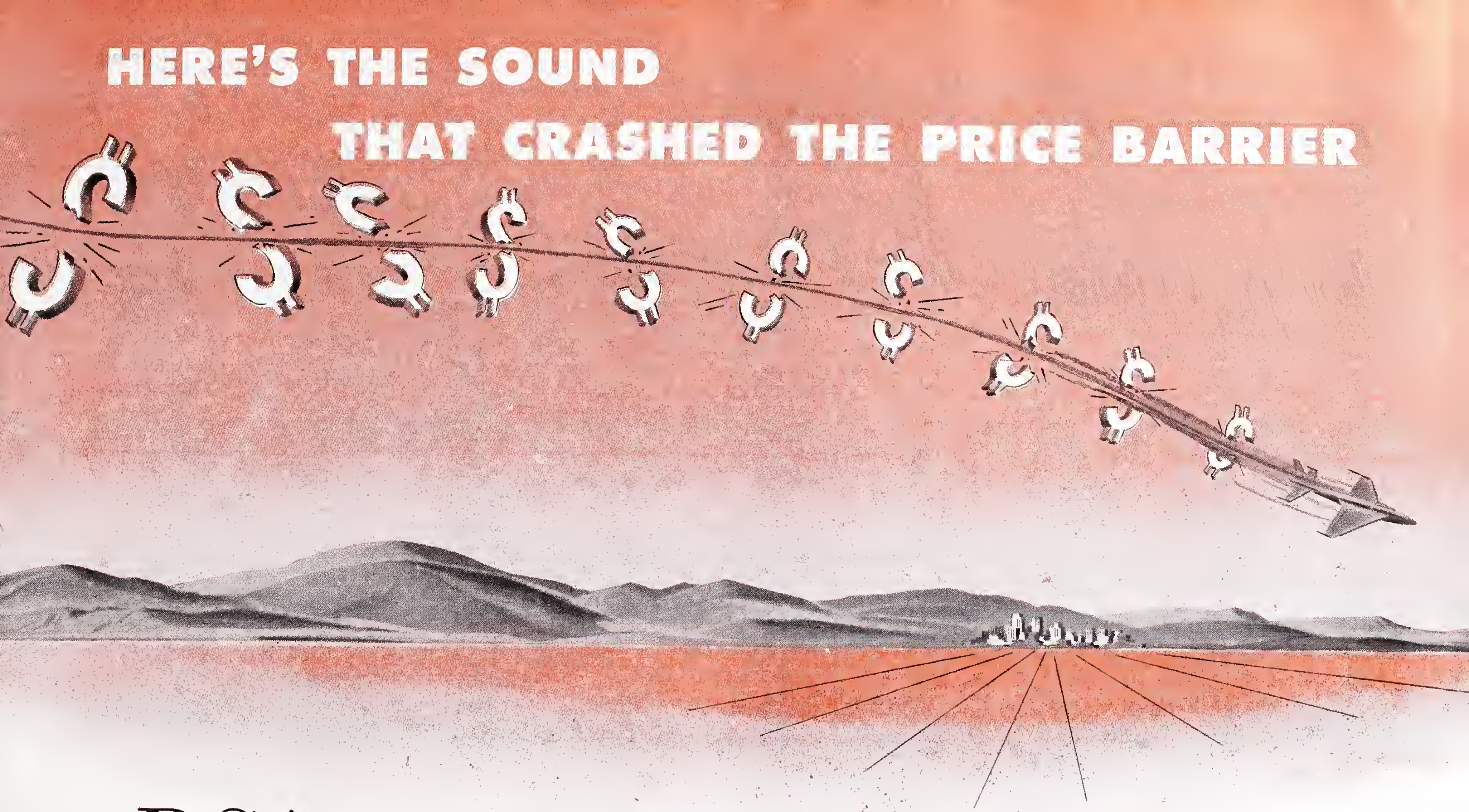
RKO
Where the Wind Dies Bogeaus; SuperScope; Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Untamed (CinemaScope; Technicolor)

U-A
Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

U-I
Shadow Valley (Technicolor)
So This Is Paris (Technicolor)

WARNER
Dragnet (WarnerColor)
Battle Cry (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharoahs (CinemaScope; WarnerColor)


HERE'S THE SOUND
THAT CRASHED THE PRICE BARRIER

RCA now presents the lowest priced QUALITY STEREOPHONIC SOUND

For the first time ever . . . here is a quality stereophonic sound system—built to let the small- and medium-sized theatre enjoy the increased grosses of the new types of films . . . *on a rock-bottom budget.*

Through a brand-new, dual-cone speaker design—through important manufacturing economies—RCA can offer many exclusive RCA design features—many items now in use in the largest houses—to the theatre that must operate on a small budget.

Developed specifically for RCA's new "Smaller-Theatre" line, is the all-new, reflex-baffle speaker . . . a true, wide-range, big-power speaker for houses up to 1200 seats. In this speaker you'll find RCA has again put its vast facilities and technical background to work . . . to bring you quality at a low, low price.

For the finest in stereophonic sound, equip your house with RCA's superb Stereoscope Sound, including:

- **RCA BUTTON-ON SOUNDHEAD**
  utilizing the soft-loop system for flutter-free sound
- **RCA AUDIO-SYNC AMPLIFIERS**
  for complete operator convenience, most faithful reproduction
- **RCA EXPONENTIAL-FLARE SPEAKERS**
  for complete coverage in any type of house

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS
CAMDEN, N.J.

In Canada: R C A VICTOR Company Limited, Montreal

Exports Up Sharply in Year 1953

WASHINGTON: U. S. exports of motion picture films and equipment in 1953 were up sharply over 1952 and were at the highest level since the peak year of 1947, the Commerce Departmnt has reported.

Nathan D. Golden, film chief, said the total value last year amounted to $29,352,273, a 14 per cent increase over the 1952 exports of $25,692,819. The 1947 figure was $31,547,567.

Sharpest increase came in shipments of raw stock. Shipments of exposed feature films were up in value but down in terms of linear feet. Shipments of projectors were up in number but down in dollar value. Exports of cameras and other equipment were substantially higher in 1953 than the year before.

Exports of exposed feature films, both 35mm and 16mm totaled 303,351,452 linear feet valued at $10,188,253 last year, compared to 305,866(735 feet valued at $9,681,480 in 1952. Shipments of 35mm negative features were up in terms of both linear feet and dollar value, while shipments of 35mm positive features increased in dollar value but dropped in terms of linear feet.

Shipments of 16mm negative features were down considerably, but this drop was more than offset by a marked increase in volume and value of shipments of 16mm positive features.

Raw stock shipments in 1953 totaled 310,064,649 feet valued at $7,364,360, compared to shipments of 267,643,072 feet valued at $6,184,418 the previous year.

B'nai B'rith Industry Annual Golf Tourney June 10

The third annual Film Industry Golf Tournament sponsored by New York's Cinema Lodge of B'nai B'rith to bring representatives of the industry of all faiths together for a day of sport and good fellowship, will be held at the Vernon Hills Country Club at Tuckahoe, New York, Thursday, June 10, it was announced this week by Burton E. Robbins, president of Cinema Lodge. The tournament will be followed by a banquet at the Vernon Hills Club at which prizes will be awarded. The facilities of the Vernon Hills Country Club swimming pool will also be made available this year to both golfers and non-golfers. Martin Levine, Cinema Lodge past president, is chairman of the committee. Entry blanks are available through the Cinema Lodge office at 229 West 42nd Street and through Abe Dickstein at 20th Century-Fox's New York exchange.

ASCAP Presents Annual Show in Washington

The American Society of Composers, Authors and Publishers was to present for members and guests of the National Press Club the annual "ASCAP Musical Matinee" Thursday, May 13, at 12:30 p.m., in the Press Club auditorium in Washington, D. C. Featured composers and authors included Lew Brown and Ray Henderson, "Oscar" award winner Sammy Fain; Mack Gordon, author, comedian, singer and writer of numerous song hits; Bennie Benjamin and George Weiss, joint composers of numerous songs, and Bee Walker, composer and pianist. Guests of honor will include members of Congress, Cabinet officers and other Government officials, and members of the ASCAP board of directors.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CHARLES STARRETT
in **THE OLD WYOMING TRAIL**
with
DONALD GRAYSON
BARBARA WEEKS
and the
SONS OF THE PIONEERS
Screen Play by ED EARL REPP
Directed by FOLMER BLANGSTED

CHARLES STARRETT
in **TWO-FISTED RANGERS**
with
IRIS MEREDITH
and the
SONS OF THE PIONEERS
Original Screen play by FRED MYTON
Directed by JOSEPH H. LEWIS

LONE STAR MOONLIGHT
with
THE HOOSIER HOTSHOTS
(Hezzie, Ken, Gil and Gabe)
KEN CURTIS • JOAN BARTON
GUY KIBBEE • ROBERT STEVENS
Screenplay by LOUISE ROUSSEAU
Produced by COLBERT CLARK
Directed by RAY NAZARRO

(all reprints)

BILL ELLIOTT and TEX RITTER
in
PRAIRIE GUNSMOKE
with
FRANK MITCHELL • VIRGINIA CARROLL
Screen play by FRED MYTON
Directed by LAMBERT HILLYER

BILL ELLIOTT and TEX RITTER
in
NORTH OF THE ROCKIES
with FRANK MITCHELL
Original Screen Play by HERBERT DALMAS
Directed by LAMBERT HILLYER

Australian Censor Lauds American Producers

WASHINGTON: Australian film censors have complimented American film producers on the high quality of their films.

The Commerce Department film chief, Nathan D. Golden, said the 1953 report of the Australian censors points out that only one feature was rejected last year out of 402 imported from the U. S., Great Britain and other countries. Of the remaining 401, the censors classed 292 as suitable for general exhibition and 109 as suitable only for persons 16 or over. "The report states," Mr. Golden added, "that considering that films are produced primarily for adult entertainment, one must pay tribute to producers and directors in the United Kingdom and the United States on their choice of subject, theme, and suitable casts, to enable the Australian censors to apply the General Exhibition classification to such a large percentage of their films over the past five years."

U. S. producers supplied 287 features or about 72 per cent of the total last year, compared with 290 or about 74 per cent in 1952, according to the Commerce Department report.

Major Producers Limited To 3 Films in Festival

Major producing countries are limited to three entries each in the forthcoming International Festival of Motion Picture Art at Venice, Italy. Countries whose total is between 100 to 250 films will be allowed two entries. Nations with less than 100 will be allowed one. Additional entries will be permitted if of exceptional merit. Conditions of entry are that films be made during the preceding 12 months; not presented at another festival; reach an artistic and intellectual level "to indicate a real progress of the motion picture"; and do not offend national sentiment of any other participating nation. The Festival begins August 22 and lasts 16 days.

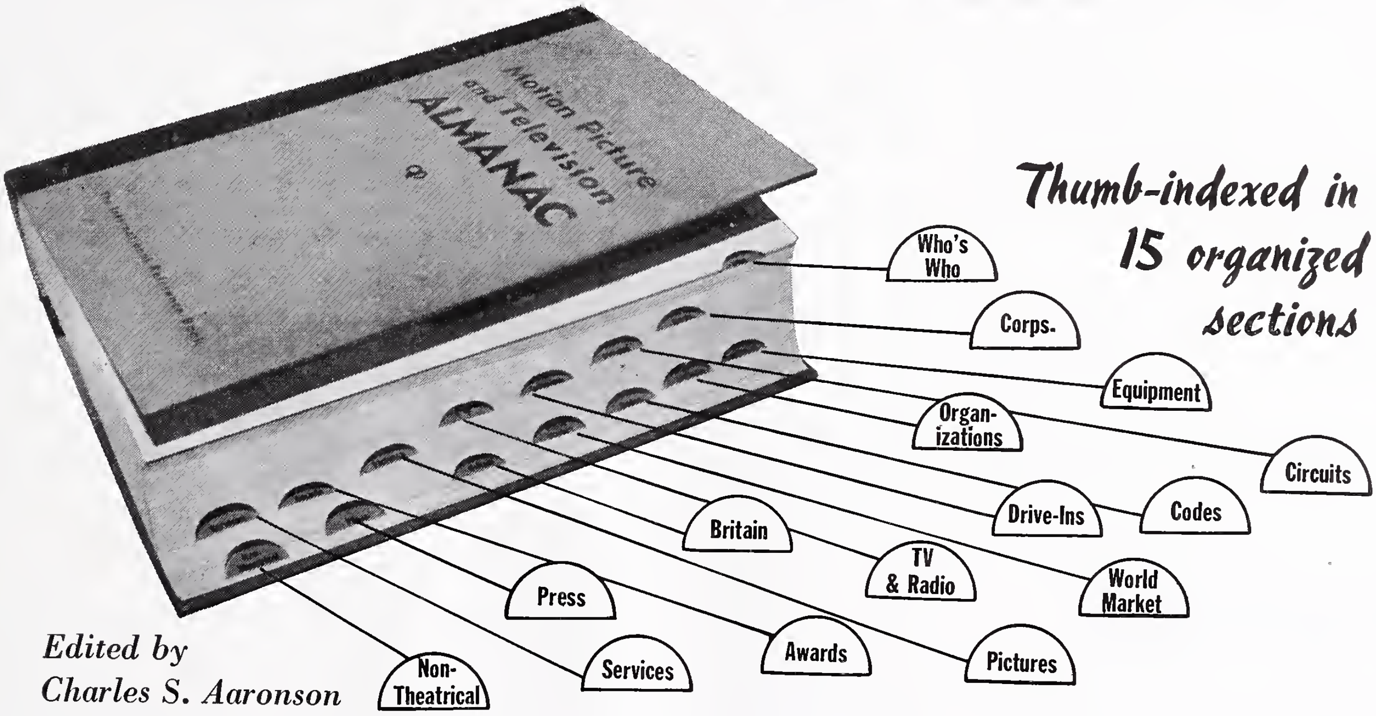
IA Rogers Hospital Donation Totals $21,750

A total of $21,750, exceeding by approximately $4,000 the highest previous sum registered last year, was announced by IATSE locals and members as their contribution to the Will Rogers Memorial Hospital. The amount represents contributions of the union's 1953 Christmas Salute drive.

Hoffberg Sets May Release for Indian Spectacle, "Chandra"

"Chandra," the first million dollar motion picture produced in India and which was filmed under the personal supervision of S. S. Vasan, the head of Gemini Studios in Madras, has been acquired for distribution in the Western Hemisphere by Hoffberg Productions and will be released in May. The production is said to have taken two years to make and stars India's box office champion, Raj Kumari. The picture has been a tremendous box office hit in Asia.

The Industry's Most-Wanted, Most-Often-Used Reference Book



Thumb-indexed in 15 organized sections

Edited by
Charles S. Aaronson

A simple statement of fact...

THE ALMANAC is referred to far more often, by far more people in the motion picture and television industries—and also by more writers for the public press—than any other reference book. There are obvious reasons for that:

The data in the most-often-used parts of the ALMANAC is not to be found in any other reference book.

THE ALMANAC is the only finger-tip reference volume of its kind—the only thumb-indexed book in these fields. It is correctly described as being "like a library of fifteen volumes in one." No other reference book in these fields can genuinely make that claim.

THE ALMANAC is not given in combination with any other publication. It is purchased for itself alone. Its unique features make it indispensable—worth many times its price—to thousands in the motion picture and television industries.

It is the only accepted "Who's Who and What's What" for the entire field. There just isn't anything like it!

Price $5 post-paid

A QUIGLEY PUBLICATION

Motion Picture and Television ALMANAC

People in The News

Al O'Keefe, vice-president in charge of distribution for the Pola-Lite Company, left New York Tuesday for Toronto to confer with members of the General Theatre Supply organization, Canadian distributors of Pola-Lite glasses and new single-track Pola-Lite 3-D projection system.

Robert Schoham has been appointed managing director of MGM operations in Cuba. He formerly was MGM manager in Belgium.

Lamar Sarra has been named vice-president of Florida State Theatres. He will continue to serve as the circuit's general counsel.

Cyril Landau has resigned from Universal-International. Since 1946 he has been attorney and secretary of United World, U-I subsidiary, prior to which he was trial counsel for RKO Pictures.

Samuel E. Feldman has been appointed assistant sales manager of the American Society of Composers, Authors and Publishers. He is a veteran of the ASCAP organization.

John Jarvis, formerly with Selznick Releasing and Columbia, has been named I.F.E. southeast district manager, and David Williams, previously associated with Eagle Lion and MGM, has been appointed southeast sales manager.

Greenberger Elected to Head Cleveland Group

CLEVELAND: Henry Greenberger has been unanimously elected president of the Cleveland Motion Picture Exhibitors Association succeeding the late Ernest Schwartz. Mr. Schwartz previously doubled as president and general manager. Joe Rembrandt was elected vice-president and Ted Vermes continues as treasurer. Six new members were named to the board of directors, bringing the board's total to 15, a full quota. They are Marshall Fine, Leonard Greenberger, Leonard Mishkind, James Kalafate, Bert Lefkowich and Jack Essick. The association unanimously approved the appointment of Louis Weitz, attorney, as general manager while Arnold Porozynski succeeds his father on the board.

Appoint Malcolm Kingsberg Magna Theatre Treasurer

Malcolm Kingsberg, former RKO Theatres president, this week was named treasurer of Magna Theatre Corp., distributing agency for the Tood-Ao Process, the wide-screen, wide-film system developed by Michael Todd and the American Optical Co. Mr. Kingsberg, a native of Springfield, Mass., and a graduate of Harvard and its School of Business Administration, was active in the Keith-Albee and Radio-Keith-Orpheum companies beginning in 1933, and then from 1946 to 1950 was RKO Theatres president. Other officers of Magna are Joseph M. Schenck, chairman; George B. Skouras, president; Mr. Todd, production executive; Arthur Hornblow, Jr., vice-president for production; Ralph B. Neuberger, secretary; Bernard J. Reis, acting comptroller and assistant treasurer; Joseph Faehndrich; and James M. Landis, assistant secretary.

Youngstein to Europe For United Artists

Max Youngstein, vice-president of United Artists, was to leave New York for the Continent this week. Mr. Youngstein's mission is to study and supervise the company's production projects and commitments there. He is to spend much time in Rome, a center of activity. He also will convene and direct a meeting of the company's European publicity men in Paris about mid-June.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Jennifer JONES • Montgomery CLIFT
in
"INDISCRETION of an American Wife"
PRODUCED AND DIRECTED BY VITTORIO De SICA

ALAN LADD
HELL BELOW ZERO
Color by TECHNICOLOR
with JOAN TETZEL • Basil Sydney • Stanley Baker
Screenplay by ALEC COPPEL and MAX TRELL • Adaptation by RICHARD MAIBAUM • Based on the novel "The White South" by Hammond Innes • Associate Producer George W. Willoughby • Produced by IRVING ALLEN and ALBERT R. BROCCOLI
Directed by MARK ROBSON • A WARWICK PRODUCTION

General Release: July

THE OUTLAW STALLION
Color by TECHNICOLOR
with PHIL CAREY • DOROTHY PATRICK • BILLY GRAY
Story and Screen Play by DAVID LANG
Produced by WALLACE MacDONALD • Directed by FRED F. SEARS

The National Spotlight

ALBANY

Dr. Philip Liebig, Granville veterinarian, is operating Northside drive-in, near Watertown, with his brother as manager. Dr. Liebig built and originally conducted it, but T. J. Trombly was 1953 lessee. . . . Two Watertown outdoor theatres, the Black River and Star-Lit, charge $1.30 for a "carload" on bargain nights. . . . Visitors included: Sidney S. Kulick, Bell Film Exchange, New York; Don Gilson, Canton, Massena and Alexandria Bay exhibitor; Louis W. and Donald G. Schine, Gloversville; Phil Baroudi, North Creek; Clarence Dopp, Frankfort and Poland. . . . Joseph Agresta, operating the Orvis in Massena, is buying and booking Victoria, Watertown subsequent-run, recently reopened. . . . Harry Lamont said receipts at his drive-ins were ahead of last spring's, due to better weather. Lou Goldstein, Lamont's partner in Vail Mills, took over buying and booking it. . . . Variety Club will hold 12th annual golf tournament June 28.

ATLANTA

The new owner of the Sundown drive-in theatre, Columbia, Tenn., is Recreation Enterprises, a Tennessee corporation of which H. P. Vinson is secretary. . . . Bob Harris, new in Florida State Theatres' confection sales department, has launched a drive to increase the sale at the concession stand at all theatres in the circuit with $1,000 in cash prizes to be given to the best stand. . . . The new Cherokee theatre in Sweetwater, Tenn., has opened with Mrs. Edid Brower as manager. . . . The Lyric Theatre, Gastonia, N. C., under the managership of Ed Pierce, is remodeling. . . . W. P. Cash has applied for a permit for a new drive-in at Homestead, Fla., on Route No. 1. . . . Johnny Jones, manager of the Pasco theatre, and Curry Anderson, manager of the Joy-Lan drive-in, Dade City, Fla., were hosts to Kiwanians of the area at a showing of the hydrogen bomb film.

BALTIMORE

Leon Back, president Allied Motion Picture Theatre Owners of Maryland and a Rome Circuit executive, was in Philadelphia. . . . Morris Mechanic, New theatre is on the committee for the testimonial dinner to 20th-Century's C. Glenn Norris to be held in Washington at the Shoreham Hotel May 17. . . . The Motion Picture and Television Operators moved to 2036 Frederick Avenue. . . . Walter Gettinger, Howard theatre, back from a New York trip. . . . Mark Silver, Allied Artists salesman, suffered a heart attack last week and is in Sinai Hospital. . . . Among the local exhibitors journeying to Philadelphia for UA's 35th Anniversary dinner were: Milton Schwaber, Bill Brizendine and Boots Wagonheim, Schaber Circuit; I. M. Rappaport Theatres; Lou Gaertner and Gordon Contee, Ritz Enterprises; Aaron Seidler, New Albert theatre; Joe Grant, Northwood; Leon Back, Rome Theatres; and C. Elmer Nolte, Durkee.

BOSTON

The Raymond Hakim film "La Ronde" has not been approved for Sunday showing by the Massachusetts Department of Public Safety so the Beacon Hill theatre, where the film opened May 3, substituted "Streetcar Named Desire" for that one day. . . . John Gannen has sold the Palace, Lowell, to be converted into stores. . . . Michael Redstone, pioneer drive-in theatre owner, has been named treasurer of the 1954 Jimmy Fund drive by general chairman Theodore Fleisher. . . . Sympathy to Stanley Sumner, owner-manager of the University theatre, Cambridge, in the death of his mother, Mrs. Nellie Stanley Sumner. . . . Irving A. Isaacs, president of Independent Exhibitors Inc. of New England, has called a board meeting for May 18 at which time Nathan Yamins will bring a full report of the Makelim plan from the Allied board meeting in Minneapolis.

BUFFALO

Arthur Krolick, district manager, UPT, Buffalo and Rochester, and Mrs. Krolick, vacationed last week in New York, where they enjoyed some of the top shows and Mr. Krolick conferred with UPT officials. . . . WBEN radio station, owned and operated by the Buffalo Evening News, will become a basic radio outlet of the CBS radio network on June 1, at which time WGR radio station will become a basic affiliate of NBC. . . . Area drive-ins will provide amusement as well as aid on May 12 when programs will be run for the benefit of the Children's Hospital Building Fund campaign. As part of a five year program, the drive-ins devote one day each year to this method of raising funds for philanthropic purposes. Last year, the first time the plan was tried, almost $1,500 was raised. Admission will be free on May 12, but patrons will make their contributions to the campaign when they enter the drive-ins. Participating in the benefit performances will be the Aero, Broadway, Buffalo, Delaware, Skyway Lakeshore, Skyway Niagara, Park, Sheridan and the Star. . . . Mrs. Elmer F. Lux, wife of the head of Elmart Theatres and Common Council president, has been appointed associate director for Erie County's Civil Defense Warden Service. Mrs. Lux will be first assistant to Gustav F. Hermann, Jr., who is director of recruiting.

WHEN AND WHERE

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

CHICAGO

Attorney Aaron Stein, who represents many theatre interests here, has moved his offices to 231 South La Salle St. . . . Fred Mindlin, Ziegfeld manager, is back on the job after a week in the hospital undergoing a general checkup. . . . Nick de Luca of the Alex theatre is at home recuperating from a recent operation. . . . Tom Gilliam, Fox branch manager, was in New York recently for a company meeting. . . . Friends and associates of Jim Donohue, recently retired Paramount district manager, are planning a farewell dinner in his honor. Donohue is moving to San Francisco on May 15. . . . Phil Hodes, formerly with RKO in New York and more recently retired and living in Highland Park, is moving back to New York. . . . A fire in the Allied Artists inspection room fortunately caused no injuries to the exchange personnel, but a few prints were destroyed.

CINCINNATI

June 21 is the date set for reopening of the 2,000-seat Capitol theatre here by Stanley Warner Cinerama Corporation, which recently leased the house from RKO. Changeover reconstruction to permit the new type projection is now in progress. This will become the 12th theatre in the United States devoted to Cinerama and this will be the only city within a 300-mile radius to offer this type of entertainment. . . . John Stevens, of the New York, who recently was appointed the foreign department of United Artists, is now stationed at the local UA branch to undergo intensive training in the matter of film exchange operation. . . . Donald Duff, who was associated with the local Popular and Realart exchanges before doing a military stretch, has joined the Realart exchange as head booker.

CLEVELAND

Exhibitors here are saying that present grosses—even taking into account the cut in Federal admissions taxes—are lower than they were in the pre-tax reduction period. The impression prevails that unemployment, coupled with payment commitments, leaves little money for entertainment. . . . Variety Club is holding a gin rummy tournament in its Hollenden Hotel club rooms. . . . There was a fire in the Martinsville, Ind., resort hotel where M. B. Horwitz, head of the Washington Theatre Circuit of Cleveland, has been vacationing. . . . Elsie Loeb, The Herald's Cleveland correspondent, has been ill with pneumonia.

(Continued on following page)

COLUMBUS

Charles Sugarman has been adding Saturday midnight shows at the World during the run of "The Moon Is Blue.". . . Mrs. Lelia Stearn, of the Southern, ran a special coupon offer in local newspapers, offering admission to two adults for the coupon and 45 cents. . . ."The Joe Louis Story" had first run local showings at the Empress and four Miles drive-ins. . . . Lee Hofheimer, of the Miles circuit, is a grandfather. His daughter, Mrs. Joyce Strelitz, of Norfolk, Virginia, gave birth to a seven-pound daughter, Bonnie Lee, May 1. . . . Norman Nadel, Citizen theatre editor, added "Sam, The Gill Man" to his reviewing staff for the report on "Creature From The Black Lagoon" at the RKO Palace. Stunt was heralded by a page one item in the Citizen. . . . Fergum Theatres Inc. has received approval from Examiner William Butts of the Federal Communications Commission on its application for a television station at Mansfield, Ohio.

DENVER

Hall Baetz, formerly Denver city manager for Fox Inter-Mountain Theatres, was here for the opening of the new Centre, and indicated he is buying some theatres in Seattle, where he has been for the past months. . . . Edward and Caroline Lewis, of the Peerless, Holyoke, Colo., are parents of a baby girl, Cynthia Ann. . . . Jean Sombar, wife of Wm. Sombar, United Artists salesman, has recovered from a recent operation. . . . Tom Bailey has taken over the distribution of Realart product, and is combining the exchange with his own. He is the Lippert Pictures franchise owner here. He has disposed of his Lippert franchise in Salt Lake City to Tommy McMahon and Jack Swanson, who will also handle Realart product there. Bailey will still distribute "Martin Luther" in both the Denver and Salt Lake City film areas.

DES MOINES

The Varsity theatre, a neighborhood house in Des Moines, has been purchased by B. C. (Bev) Mahon and Robert L. Fridley from Iowa United Theatres, Inc. The 600-seat house will be redecorated and new equipment installed. The new owners have been in the theatre business for 15 years. Mahon has a theatre at Pella, and Fridley has houses at Ida Grove and Rockwell City. . . . Formal open house was held May 10 at Universal exchange in celebration of the completion of wide remodeling. . . . Butch DeFrenne, veteran of Film Row and now manager of a booking concern, was a visitor on the Row. . . . Mrs. Charles Peterson of Hampton is dead following a stroke. With her husband, who survives her, she had owned the Windsor theatre in Hampton for the last 35 years. . . . John Newcomer of Lawrence, Kan., has taken over the management of the Page theatre at Shennandoah, replacing Don Nutter. . . . The Royle theatre at Lohrville was closed for several weeks to permit the installation of a new, wide screen and other improvements.

DETROIT

Cinerama's Bill Green is off to Cincinnati to help with the opening of the Stanley Warner-Cinerama outlet. . . . Gloria Swanson has been in town. . . . The happy sound of the theatre organ, still a standard part of the Fisher program, took an all Michigan flavor for the official Michigan Week. . . . Mothers' Day was observed at the Oakland with gifts. . . . The projection booth at the recently reopened Palmer Park is being manned by Harry Smith, long of the Hollywood. . . . Peter Simon, head of Simon's Film Service plans retirement to less rigorous climates. . . . Vincent Pope has returned to the business heading the staff at the Circle in Dearborn. . . . District manager for Columbia, Carl Shalit and his wife have left for a European vacation. . . . Nathan Levine, Allied Artists local manager, has a new look in his office. A secretary named Loraine Cohen.

HARTFORD

A new $125,000 drive-in theatre, with capacity for 815 cars, now being built at Merilen, Conn., will have a screen measuring 120 feet wide, believed to be one of the largest of its type in the country. Nick Kounaris and Paul Tolis, partners in the Kounaris and Tolis Theatres in Connecticut, are building the outdoor project, in the rear of their first-run Meriden theatre, Meriden, Conn. A July completion date is planned. . . . The E. M. Loew circuit's Hartford division is completing installation of 76-feet wide screens at the Hartford drive-in, Newington; Norwich-New London, Montville; Farmington, Farmington, all in Connecticut; and the Riverdale, West Springfield, Mass. George E. Landers, division manager, says a similar unit will be installed at the Milford (Conn.) drive-in, following extensive remodeling now under way.

INDIANAPOLIS

First run business is surprisingly good here in the second week of the transit strike. City officials have opened thousands of free off-street parking places in downtown parks. . . . The Cantor circuit complained to police that 25 to 40 speakers a week are being stolen from the Shadeland and Lafayette Road drive-in. . . . Sam Oshry, U-I branch manager, says the weekend of May 1 set an all-time billing record for the exchange. . . . Howard Castle, formerly with Ger-Bar, was nominated for state representative on the Democratic ticket in the May primaries. . . . Joseph W. Barr, general manager of the Williston circuit, was reelected treasurer of the Democratic county committee. . . . Ed Bigley, UA branch manager, attended a regional meeting in Chicago last week. . . . Bob Conn, 20th-Fox branch manager, is serving as handicapper for film row golfers. . . . The Princess, at Portland, and the Mars, Indianapolis sub run house, have closed for the summer. . . . The Pendleton Pike drivein is installing a new screen, 100 by 48 feet.

JACKSONVILLE

Milton C. Moore was negotiating a new lease for the suburban Lake Shore theatre, Lake Shore. . . . Byron Cooper, veteran Plant City exhibitor, died of a heart attack. . . . Visiting Georgia exhibitors included Nat Williams, Jr., Thomasville; C. L. Jackson, Woodbine; and H. J. Wells, Kingsland. . . . Out-of-town Floridians were Paul Mize, Delray Beach; Harlow Land, Mayo; Sam K. Strathos, Monticello; and Harry Gordon, Orlando. . . . Film Row welcomed Leonard Allen, who resumed his former post as southeastern publicity man for Paramount, upon the resignation of Everett Olsen, now in the exhibition field in South Carolina. . . . Cecil Cohen, owner of the Murray Hill theatre, reported success with the sale of five-cent bags of popcorn at kid shows. He said the sale of 10-cent bags did not drop. . . . Florida showmen were exploiting the fact that "The Creature From The Black Lagoon" was filmed at nearby Wakulla Springs.

KANSAS CITY

Many members of the industry in the Kansas-Missouri Theatre Association area will join with the Missouri-Illinois Theatre Owners members, St. Louis exchange area, in the regional parley-party May 18-20, at Arrowhead Lodge, Lake Ozark, Mo. The May board meeting of the Kansas-Missouri Theatre Association will be held there. . . . A change in plans for the proposed industry party sponsored by the Motion Picture Association of Greater Kansas City, required tentative cancellation of the date set, June 12. When the place and date are decided upon, further announcement will be made. . . . The city council of Kansas City, Mo., has authorized employment of a professional promotion manager for the Municipal Auditorium. . . . Fairyland amusement park opened May 8. . . . The Riverside and Crest drive-ins, and the Pines, near Excelsior Springs, Mo., join in offering a separate stage and screen show, with a large co-operative display advertisement.

LOS ANGELES

The Arizonian theatre in Tucson, operated by A. F. and R. L. Belcher, was totally destroyed by an explosion. Luckily the blast occurred at 3 a.m. in the morning, at a time when no one was in the building. . . . Harry Rush, manager of the Triple A, has resigned. . . . Mr. and Mrs. J. Y. Berman, president of the Berman Theatres, off to Europe on a three-month tour of the continent. . . . Harold Stetson was visiting his brother Al Stetson, who operates the West Coast, San Bernardino. . . . Replacing Harry Stern, who resigned, Gus Acosta appointed Art Burnham the Chicago manager for Azteca Films. . . . The Covina theatre in Covina has installed a wide screen. . . . Back from a vacation in Las Vegas was Max Laemmle, operator of the Los Feliz theatre. . . . Transferring from Glendale, where he managed the Fox West Coast's Gateway, Ed Winslow is the new manager of FWC's Fox in Santa Paula. . . . The United Artists Theatre have moved their offices from the Block Building on Westmoreland to their Egyptian Theatre Building. . . . After being without a theatre for the past two years, the city of Beaumont welcomed the opening of the Beaumont theatre by Harry Kunneiger. . . . Sam Klein, theatre broker, and wife celebrated their 25th wedding anniversary.

MIAMI

Vacation plans for Joe Perez, manager of the Circle, were in for a bit of rearrangement, when his car was struck and badly

(*Continued on opposite page*)

(*Continued from opposite page*)

damaged by a non-insured driver, recently. His assistant, A. R. Bollenbach, reported Joe luckily escaped injury.... Carl Jamroga, relief manager for Wometco, has started the summer circuit of vacation rotation, with first stop at the Miami to allow manager Tim Tyler to go back home to South Carolina. . . . From the Stewart and Everett theatres in North Carolina, Dewey Fuquay is now manager of the Coral. . . . Walter Klements, manager of the Mayfair Art, was host for the monthly meeting of the Symphony Club recently, with about 100 members in attendance. Klements also had a treat in store for the children of the visiting Kiwanians, when the theatre offered the youngsters a free show matinee. . . . The annual banquet of Wometco's "Old Guard" was held at the Algiers Hotel.

HONORING THE OLD GUARD

In recognition of 20 years' service with Wometco Theatres, three members of the "Old Guard" were presented gold watches at the annual banquet, held in the Algiers Hotel, Miami Beach. Pictured left to right are Col. Mitchell Wolfson, Paul Allen, artist, Stanley Sterm, real estate, Frank Miller, maintenance, and Sidney Meyer, who made the presentation. Mr. Wolfson and Mr. Meyer own the chain of theatres and Television station WTVJ. To be eligible to become a member of the Old Guard requires 7 years of employment. More than 11 per cent of the employes are members.

MILWAUKEE

John Mednikow, manager at National Screen Service here, is distributor for the Tushinsky lens. . . . There was some doubt whether Ray Trampe would ever get back to Milwaukee from New York City where Oliver and he attended the National Film Service and National Film Carriers Annual meeting at the Hotel Astor. Ray missed five planes, but finely made one. They also saw the Vistavision demonstration. . . . A big night is planned by Wisconsin Variety Club, tent 14, on June 3, when a dinner will be held for the Milwaukee Braves in the Fern Room at the Phister Hotel here. . . . Sig Goldberg, Wisconsin Allied president, and Harold Pearson, executive secretary, attended the North Central Allied convention in Minneapolis. . . . C. L. Baldwin is managing the Strand theatre in Oshkosh for Standard. His Gem theatre in Gillett is open part time.

MINNEAPOLIS

CinemaScope equipment and stereophonic sound have been installed in the Avon at Medford, Wis., and the Lake at Rib Lake, Wis. . . . Irving Marks, Allied Artists branch manager, was in Duluth on business. . . . O. E. Maxwell of Northwest Sound Service attended his nephew's wedding and vacationed in Mississippi . . . Glenn Wood, Universal booker, is on jury duty. . . . A Minneapolis girl, Carol Weisman, will marry Bernard Briskin, son of Samuel Briskin, producer with Paramount studios, at a ceremony in Fullerton, Calif., May 23. . . . John Mowry is reopening the Time at Kenyon, Minn., on a new policy, including a wide screen presentation. . . . Joan Bruning, branch manager's secretary at National Screen, was married to James Bean. . . . Also recently married was Bud Krohn, head shipper at 20th-Fox. . . . Clara Higgins, assistant cashier at RKO, is hospitalized. . . . Robert Karatz, head of Arkay Amusement Co., has purchased the Meyers and Apollo theatres at Janesville, Wis. The Meyers is currently operating. The Apollo is shuttered and Karatz said he has no plans for reopening the house.

NEW ORLEANS

George Baillo, president and general manager of Southern Amusement Company, Lake Charles, La., was in to confer with branch manager, Lucas Conner, Warner Bros. . . . William Cobb, head of a chain of theatres in Louisiana and president Exhibitor's Poster Exchange, is temporarily assisting Joy's Theatres Inc. in buying and booking of films. . . . T. G. "Teddy" Solomon, McComb, Miss., operator of a chain of drive-ins in Louisiana, Mississippi, Alabama and Florida, and Mike Ripps, of Do Drive-In Theatres, in Mobile, Ala., and Metairie, La., were in New York for 20th Century-Fox exhibitor meeting on the future of CinemaScope. . . . Dan Brandon, Transway's general manager, is back at his desk after attending business conferences in New York. . . . Logan Lewis, IFE representative, resigned. Henceforth the territory will be covered by John Jarvis and David Williams out of Atlanta. . . . Columbia Pictures' Joseph Hyams, special events department of the home office, New York, was in town.

OKLAHOMA CITY

The Skytrain theatre, Oklahoma City, has adopted a policy of having previews every Saturday night. Easy Duncan is manager. . . . Lewis Film Service, Inc., Wichita, Kan., has been granted a charter. Vern E. Gardner is resident agent. . . . Ken David, Coed theatre manager at Topeka, Kan., said the Coed may be closed and the building converted to some other business use. He said the College Hill neighborhood theatre, opened in 1937, has been hit by a drop in attendance and can't continue to operate at a loss. Mrs. Sarah Galitzki is owner. . . . Roy Rogers and Dale Evans will be in Oklahoma City to participate in the Junior League benefit horse show May 19-22. . . . R. Lewis Barton, has purchased the Capitol theatre from the Cooper Foundation. This is the 14th theatre in the Barton chain in Oklahoma City. Verrol Johnson is new manager of the Capitol.

OMAHA

Mr. and Mrs. Willard Hockman of Fairfield, Neb., have purchased the theatre there from Hillis Hubbell. . . . Harold Dunn, Valentine exhibitor who recently underwent an operation in Omaha, was out of the hospital and visiting friends among the exchanges last week. . . . Jack Shwidelson, Allied Artist salesman, was called in from South Dakota when his son was taken to Children's Hospital for an emergency appendicitis operation. "Butch" Shwidelson, 8, is recovering satisfactorily. . . . Jack Sussman, Columbia salesman, was uninjured in a highway accident last week. . . . Mrs. Frank Hollingsworth, whose husband has the Holly theatre in Beatrice, is back home after an operation. . . . Bad weather hit drive-ins throughout the Iowa-Nebraska territory last week but no damage was reported. . . . Mrs. Esther Green, of FEPCO film advertising, gave a farewell party for Dr. Henry Ouellet, president of the French Alliance who will go to France as a Fulbright Scholar. . . . Dode Kosiut, former employee at Metro, where he was cashier, has announced plans to marry Alden Lincoln.

PHILADELPHIA

Plans for the two million dollar shopping center announced for suburban Paoli include the building of a theatre. . . . Paramount Decorating Company here is refurnishing and redecorating the Strand, Berwick, Pa. . . . The Star-Lite drive-in, Muncy, Pa., has been sold to Paul Shaffer, who owns the Lycoming drive-in, Williamsport, Pa. Mil-

(*Continued on following page*)

Tops in SCREEN PAINTS!
Indoors or out, nothing beats F-A's polarizing 3-D paint for picture brilliance and depth. Also for 2-D, F-A's WHITE is peerless. Longer service, better price. Get the facts today!
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)
gram Theatres here is handling the buying and booking. . . . The Key drive-in near Harrisburg, Pa., reopened for the season with a policy admitting children under 12 free. . . . The Newmanstown, Pa., Fire Company leased the Joy, only theatre in the area, to Warren Trate, Florida movie exhibitor, who will operate the house on a seven-day a week basis. . . . Dave Rosen's independent film exchange is now handling the Jam Handy reels for John Goller. . . .

Iz Segall, veteran exhibitor here, announced the opening of a complete theatre service known as Theatre Management Associates. . . . Rube Shapiro, operating the Alden here, secured the eastern distributorship of the Zeiss motion picture projection lens, handling the area from eastern Canada down to Virginia. . . . Uptown Theatre Building, where Sam Stiefel operates the key neighborhood house, was sold by owner Donald Bean.

PITTSBURGH

"Beachhead" has replaced "Flame and the Flesh" on the Penn schedule, and "Indiscretions of an American Wife" will follow the current "River of No Return" at the J. P. Harris. . . . Dick Purvis, assistant manager of the now torn-down Ritz, has been transferred to Loew's Stillman in Cleveland. . . . The Navy claimed Bob Timko, chief-of-service in the Stanley. . . . The Fulton, now playing a re-issue of "The Best Years of Our Lives" will go CinemaScope again with "New Faces," to be followed by "Johnny Guitar." The same house also gets RKO's "The French Line." . . . The Stanley Warner Corp. has sold the Cambria theatre in Johnstown to the Trans-America Theater Corp. of Washington, D. C. . . . The Impending "Dial M for Murder" will play the Stanley in 3-D with most subsequent engagements planned in 2-D.

PORTLAND

W. Tebbetts has installed CinemaScope and stereophonic sound in his Laurelhurst theatre. More and more neighborhood houses are using the equipment. . . . Don Schramm, J. J. Parker city manager in Astoria, was in to confer with Tom Walsh. . . . Journal drama editor, Arnold Marks, flew to Denver for the opening of Rocky Mt. chain's Centre theatre. Also there was Evergreen's vice-president William Thedford. . . . . Paramount branch manager Wayne Theriot returned to his desk after a business trip to the Seattle office. Paramount Field Man Walter Hoffman made the return trip with him. . . . Nancy Welch, assistant manager of the Guild and Century theatres, is back at work after a vacation in So. Calif.

PROVIDENCE

Boasting a new wide vision screen, E. M. Loew's drive-in theatre, at the Providence-Pawtucket city line, attracted good houses with Judy Holliday's "It Should Happen To You"; co-feature was "Drums Of Tahati." . . . With near-summer temperatures prevailing, many open-air theatres unveiled their kiddie playlands for the season. . . . Michel Rosenberg, star of Yiddish stage and screen productions, will appear in person, heading an all-star cast, in "Mama's Happy," at the Veterans' Memorial Auditorium. . . . The much-opened-and-closed Metropolitan theatre offered the first local screening of Robert Mitchum and Jean Simmons in "She couldn't say no." Companion film was "Killers From Space."

TORONTO

Leading the Odeon Big Show Contest are the Hastings, Vancouver; Cremazie, Montreal, and Odeon, Fort William. Only manager to score a perfect 100 in the third week was Ray Resky, Broadway, Saskatoon. . . . Some 110,000 TV receivers were sold in Canada in the first three months of this year, with 40,000 being sold in the month of March alone. . . . Charlotte Cohen resigned as treasurer of Shae's while Pat Toban has replaced her. . . . Eddie Weisberg, Allied Artists booker, celebrated his first wedding anniversary May 3. . . . A delegation of Belleville theatre managers protested to the Parks Department against the holding of stock car races basing their objections on the fact that no municipal nor provincial seat taxes was paid by that group. Heading the delegation was George Forhan, Tom Mascaro and Willard Fawcett.

VANCOUVER

Charlie Doctor, manager of the Capitol theatre who won the Quigley award for showmanship for the second time, was given front page attention by Vancouver newspapers. . . . Sydney Summers, Orpheum stage manager, and Buck Taylor, maintenance manager of the Strand, are new members of FPCC 25-year club. The boys have been in local show business since 1908. . . . Ernest Doctor, assistant manager of the International-Cinema, hospitalized for minor surgery. . . . Harry Pearson, Jr., of North Vancouver, is the new president of local 118 stage hands union, with Sydney Summers, of the Orpheum, treasurer. . . . Jack Randall, former manager of the FPCC Strand and now a resident of California, is here on vacation looking up his many friends in show business. . . . Peter Myers 20th-Fox Canadian chief, also in for a look-see at CinemaScope situations. To date British Columbia has only five installations, compared to 50 situations in Washington state.

WASHINGTON

Variety Clubs International chief barker George Hoover has appointed Jake Flax, Republic branch manager, to serve as Variety's international representative covering Baltimore and Washington. . . . George Crouch, Stanley Warner zone manager, attended a home office meeting of executives and zone managers. . . . Edward Purcell, manager of the Virginia, Harrisonburg, Va. was given a gold watch for the best over-all job done in Stanley Warner Theatres during a recent drive. . . . Jack Fruchtman, Tent No. 11 chief barker, has made the following committee appointments: to head the golf tournament and dinner dance at the Woodmont Country Club, September 24: George A. Crouch, Sam Galanty and Albert W. Lewitt. To head the annual dinner dance at the Statler Hotel November 20, as well as the dinner dance program, Alvin Q. Ehrlich. . . . Victor J. Orsinger, former general manager of Lopert Washington theatres, and 1953 chief barker of the Variety Club of Washington, and Mrs. Orsinger are parents of a daughter—their sixth child.

MAIN STREET
OR
BROADWAY
...IT'S
ALTEC
ALL THE WAY!

Altec's current installation rate accounts for 75% of total stereophonic sound sales!

Broadway or Main Street, theatre owners know Altec's engineering skill and know-how assure perfect installation, sure service.

That's why Brandt's GLOBE, Broadway, New York, (pop. 8,000,000) and the OPERA HOUSE, Lebanon, New Hampshire, (pop. 4,614) signed Altec stereophonic installation and service contracts!

SPECIALISTS IN MOTION PICTURE SOUND
161 Sixth Avenue, New York 13, N.Y.

ALTEC®
SERVICE CORPORATION

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Appreciation to Walter Reade for Pertinent Remarks

WE'VE traveled the convention circuit, but seldom heard a more inspiring speech at an exhibitor's meeting, across the country, than was given byWalter Reade, Jr., at the Quigley Awards judging and luncheon. He spoke for showmen, as a showman, and if he carries the same message to other meetings, as president of Theatre Owners of America, he will do more for showmanship than has been done from the dais, in our hearing. Conventions are usually devoted to exhibitor complaints, and the word "showmanship" is never mentioned.

He asked his audience of home office executives and industry leaders in New York for greater encouragement in the effort to obtain showmanship, and urged that all kinds of media should be the basis of increased advertising and promotion at the local level. He lauded the Quigley Awards Competition as having accomplished more in keeping theatre managers in the field thinking of showmanship than any other single factor in the industry over the past 20 years. He pointed to examples to show a comparative lack of interest in showmen's problems, in other contests in the trade.

He cited the fact that too few exhibitors have taken advantage of the distributor's willingness to share advertising costs on a 50/50 basis, and said that their cooperation was generally better than the response. One major company offered free 24-sheets to all who would apply for them, with only a few replies. He asked that every form of advertising be explored to meet the inroads of new competition, and said: "No matter how tough things get, the advertising budget should never be cut."

He praised the AMPA School of Showmanship, which he has strongly supported in the metropolitan area, and said we are not making the manager's job glamorous enough to attract new men—in fact, we are losing some of our trained men to other lines of business. Salary and security offered are not enough to compete with present-day merchandising opportunities along Main Street. He spoke for our side, and he put it on the line with the type of circuit executives who can and who will reflect on the new importance of the theatre manager, at the point of sale.

We propose to discuss some phases of his address in a continuing series of editorials on the matter of incentive and security offered to good showmen.

MR. FILM INDUSTRY

Walter Reade, Jr., in his excellent address at the Quigley Awards luncheon last week, paid special tribute to the theatre manager, and spoke of him as "Mr. Industry" at the point of sale. He gently chided the industry leaders present for not devoting enough attention to the solid showmen at the most strategic position in this industry—the box office line. We were gratified to hear such an expression of confidence in our members of the Managers' Round Table, on the fighting front.

"The theatre manager," he said, "is the greatest potential public relations asset this industry has. The most significant trend in the whole field of public relations is the grass roots approach." He felt that community relations are most essential—"and what better agent do we have to handle this matter than the theatre manager?" He stated that "our theatre managers may well be the answer to our industry's basic public relations problem" and urged that the maximum benefit be derived from the sort of community activities which the manager may originate or encourage at the local level, where he is in direct contact with the public.

We've long known that in thousands of situations, the manager of the neighborhood theatre is the most important figure in film industry, to his patrons and friends. If the manager is a true showman, his public will look to him for news of motion pictures, and be guided by his opinions and expressions of what's right in our industry.

¶ NEWSWEEK, in the current issue, devotes its front cover and a fine inside story, to the new MGM picture, "Executive Suite"—which it headlines, "Hollywood Discovers the U. S. Business Story" in a review extending over five pages, with pictures. We have always credited Tom Wenning, long-time movie editor of NEWSWEEK, for the manner in which this magazine of news significance has reviewed films, with a measure of honesty not so often discernible in the press. The film, incidentally, is now in its first week at the Radio City Music Hall, and attracting crowds who will go out and talk about it. We predict that "Executive Suite" will have more and better word-of-mouth advertising than any picture seen in recent months.

* * *

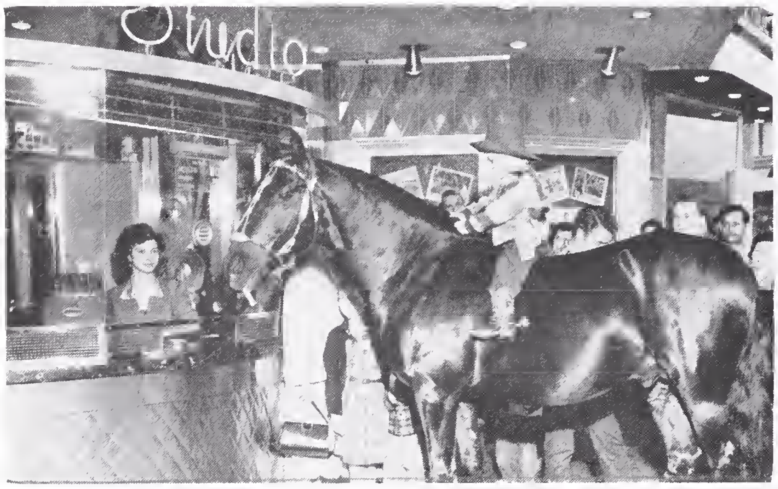
¶ THANKS to Leon Bamberger, for handing us the excellent piece from the Cities Service magazine—"The Indispensable You"—which you'll find on another page in this week's Round Table. It exactly fits the need for expression of the theatre manager's place in public relations, and is worth reading and remembering, although we must admit that the phrase, "Public relations is YOU" was first suggested by Mr. D. J. Goodlatte, managing director of the Associated British Cinemas, Ltd., in a brochure prepared for the mangers of his 400-odd theatres, and duly reviewed and appreciated in a Round Table meeting of a couple of years ago. Doug Ewin, who was just here on his prize-winning trip to New York, is an example of the kind of showmen they raise in England on the ABC's of showmanship.

* * *

¶ SLOW MUSIC, please, for the passing of the Center Theatre, in Rockefeller Center. It's the newest theatre in New York City—and one of the most modern, and most beautiful theatres in America. But it falls to the wreckers this week, overtaken by the fact that the real estate it occupies is more valuable for other purposes.—*Walter Brooks*

Lively Antics Out In Front

LIVELY imaginations, these, that conjure up such lively promotions at the box office line. And they stimulate a lively tingle on the ticket machines, to prove that managers who think in these terms, cash in with their deposits at the bank, accordingly. It's a pleasure to compliment live managers, with facilities functioning for better grosses.



Cracking whip for "Southwest Passage" at the Rialto theatre, Atlanta, these Georgia belles add lively touch to world premiere of United Artists feature; next in line, Art Stanisch, manager of Switow's Kentucky theatre, Louisville, with a lobby game for "Red Garters": then John Brunette, manager of the Studio theatre, San Jose, California, introduces his "Gypsy Colt" promotion for the MGM picture, with a bold cowboy riding right up to the box office. This was a studio stunt, arranged on tour for MGM customers in a lot of places, with Capt. Volney Phifer, who knows his way about, acting as escort for the black colt who captivated audiences both in and out of the theatre.

This girl is surely "captivated" if not captured by the convincing character who's selling "Phantom of the Rue Morgue" at the Stanley theatre in Newark. She doesn't appear to be at all frightened at the prospect of a phantom such as this.

The staff of the Malco theatre in Memphis pitched in to help with the pitch for Universal's "Fireman Save My Child" using a slightly miniature fire truck and costumes borrowed for the ride, from nearby Hose Company No. 2. Above, two concessions-counter cuties, the cashier, and two assistant managers all having fun with the promotion.

Reade Starts 2nd Vacation Movie Series

For the second summer, Walter Reade Theatres in New York and New Jersey towns will play the annual Vacation Movie shows for children, under official school and Parent-Teacher Association sponsorship. Starting in June, the series adopted from the format developed by Fox Midwest Theatres, will be presented in Red Bank, Freehold, Perth Amboy, Plainfield, Asbury Park, Morristown and Long Branch, in New Jersey, and in Kingston, and Saratoga Springs, in New York.

Under the program, twelve special shows are offered, one a week, to the children, for $1.00 for the series, or about 8 cents per show. Pictures are selected by local school officials from the Child Film Library lists. The Parent-Teacher Association handles the sale of the $1.00 strip tickets in the schools, and also furnishes their members to help care for the youngsters at each show.

Mr. Reade says the wonderful public and community relations that accrued from last year have made it easy to organize the series again. The schools, and the PTA, were waiting for the theatre manager, and in some cases where the ticket sales had been barred last year, permission was immediately granted this time. The audience is also waiting, with tickets paid for in advance, to insure a capacity house, twelve times over, with no further advertising or exploitation necessary to sell tickets.

Promotes Greyhound Trip To New York from Kentucky

John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., promoted a free vacation trip via Greyhound Bus Lines for two people, to New York and Washington, for winners in a lucky contest which he conducted in cooperation with the Ashland Daily Independent. The trip lasted a week, with all expenses paid, and the publicity accruing included newspaper, radio, poster displays, etc., all at no expense to the theatre. The promotion manager of Atlantic Greyhound in Charleston said he was so pleased with the result that they would do it elsewhere. Lots of theatres down the line that could use Greyhound cooperation in similar deals.

W. S. Samuels Now at the Texas Theatre, Dallas

W. S. Samuels, wizard of the rotagravure herald which he creates himself is now with the Texas theatre, Dallas, where he will show his style for Rowley United Oak Cliff Theatres, operating nine houses under the direction of J. A. Callahan. "Buster" Samuels has attracted attention in the Round Table, and with such experts as Irving Mack, with his paste-up roto ideas.

Showmen in Action

Universal is going to reissue two of their previous Glenn Miller hits—"Orchestra Wives" and "Sun Valley Serenade"—to capitalize on the terrific success of "The Glenn Miller Story" now knocking them dead in countless situations.

▼

J. J. Lafave, manager of the Capitol theatre, Windsor, Ont., sends a color photograph of his nice Holy Week lobby display, so well done, in such good taste, to augment his continuing campaign, "Come to Church This Sunday."

▼

Loew's Theatres out of town are going all out for MGM's "Executive Suite"—which is getting more advertising from satisfied customers than any recent picture to play the circuit.

▼

Jimmie Thames reports exceptional cooperation from the Arkansas Gazette, which carries the "Prince Valiant" cartoon strip in Little Rock, and came through with extraordinary support for the new CinemaScope picture playing at the Capitol theatre.

▼

John G. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., has something for teen-agers in his special disc-jockey record session, aimed their way and dedicated to what they like best in music, and movies.

▼

Nice note of exploitation received from the manager of the Century theatre, Bonnyville, Alberta, who types everything but his own name, and we can't read his signature!

Jack A. Farr, long-time member of the Round Table, and manager of the Trail Drive-In theatre, Houston, Texas, was in town for the Fox CinemaScope meeting, and a welcome visitor.

▼

Karl Fresick, publicist for Loew's State and Orpheum theatres, had a girl depositing nickels in parking meters, with the card "Just in case your overtime is the 'Indiscretion of an American Wife' the management of Loew's Theatres has paid your nickel—."

▼

Jack Pardes, manager of Walter Reade's Park theatre, Morristown, N. J., had himself "mugged"—in the fashion of the police photographer in Morris County Jail—as advertising for "Riot In Cell Block 11."

▼

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., writes that he is proud to be a citation winner in the 1st Quarter of the Quigley Awards, and sends a newspaper picture of the Loew's Poli Softballers, of which he is coach.

▼

Bernie Depa, manager of Schine's Strand theatre, Lexington, Ky., pulled quite a coup when he promoted a 52-piece set of Rogers Silverware, presented to a lucky patron as a "Mother's Day" gift. The set was on display to lure the ladies.

▼

Richard D. Empey, manager of the Granada theatre, Duluth, Minn., submits the outline of two of his recent campaigns, on "Rose Marie" and "Prince Valiant" in which radio and television promotion were prominent.

Dallas is deluged with entries in a sponsored "Heidi" contest. Frank Starrs, advertising and publicity head for Interstate Theatres, center above, examining more than 5,000 replies in the record response for a coloring contest, done cooperatively by the circuit and the Dallas "Times Herald." Winners will receive a free 10-day trip to Switzerland. Helping to sort drawings are Jimmy Goff, assistant manager of the Tower theatre, and Francis Barr, publicist.

Theatre Clubs Adopt Orphans As "Little Boy Lost" Plays Canada

The little girl sitting on "Uncle Jim" Cameron's knee, in the photo above, has just sung "Jesus Wants Me for a Sunbeam", as part of the Recess Time Club program at the Lyceum theatre, Port Arthur, Ont., and raised havoc with the hearts of the listening audience on the radio hook-up. Below, the club formation outside of the Capitol theatre, Fort William, waiting to see Bing Crosby's "Little Boy Lost."

Jim Cameron, Famous Players' Lakehead supervisor at Fort William, Ontario, brings heartwarming news of the phenomenal success of the Foster Parents Adoption Plan, originally outlined in the Round Table, which he launched in Canada with the first playdates of Bing Crosby's "Little Boy Lost" at the Lyceum theatre, Port Arthur, Ontario, and the Royal theatre, Fort William. Other houses of the Famous Players-Canadian circuit will follow this good example, with the blessing of John J. Fitzgibbons, president of the circuit, and James R. Nairn, advertising and publicity director.

Orphans Befriended

Two little Korean boys, one eight years old, and the other thirteen years old, have been "adopted"—in a financial and human interest sense by the children's clubs of the two theatres. The manager of the Lyceum is Ken Keehn, with Frank Sabatini at the Royal, but both are "Uncles"—along with "Uncle" Jim Cameron, who started this interesting affair as a regular feature of the "Recess Time" programs in his area. As an aside, he says he treats this "Uncle" business very seriously, for you can't fool the kiddies—and they won't kid you. It may sound a little corny to some, but the rewards are great for doing the right thing. You can't lose—when you play fair.

Jim Cameron says this plan for "adopting" Korean boys has had a wonderful newspaper response, and he sends tear sheets to show how the local papers gave the idea front page stories, several times repeated, as the plan went into effect. It takes hold of their heart-strings, and parents like it as well as the children. Jim remarks that some parents haven't wanted their youngsters to join the "noisy brats" at the usual morning show, but this is different.

It Gets Back Home

One thing that happened is worth special attention in this Round Table story. The small girl, two and a half years old, on "Uncle Jim's" lap in the adjoining photograph, has just sung "Jesus Wants Me for a Sunbeam" as her contribution to the program. You can imagine what this was like in the theatre, but what you can't imagine is the reaction with the listening audience! There were plenty of cheers, in the theatre, and tears, back home—and plenty of parents who called and told "Uncle Jim" of how much they liked this feature, and how convinced they were of the charm and wholesome appeal of the "adoption" plan as an interest for their children.

Support of the Korean boys cost each club $3.75 per week, $15.00 per month, and it is understood that the children must earn the money they put in each week, as their contributions. The winner of the contest for the most original way to earn his small share gets a silver dollar. Of course, Famous Players guarantees the total amounts involved, but as Jim says, this doesn't actually matter, for "If we were to worry too much about this, it would be phony and wouldn't ring true with the children themselves. As it is, they get along fine, and think they are carrying the responsibility, as indeed they are, for all practical, and spiritual, purposes."

There hasn't been time enough to get any letters back from Korea, but photos of the two boys have arrived at the theatres, and have been printed in the newspapers, and posted on the Club's bulletin board. The youngest is a bright child, and anxious to go to school—wants to be a general when he grows up, for in the eyes of little Korean boys, all generals are heroes. The older lad is "a fine young boy, honest and persevering in whatever he starts to do." He will send his drawings to his little friends at the Lyceum theatre in part payment of what they are doing for him. Both of the children, of good families, have lost all through the Communist invasion of their country. Now they have 500 new-found friends.

"J. C." Gets Recess For The Summer

"Julius Caesar"—MGM's gangster picture to end all gangster pictures—is taking a summer vacation, effective after the current 250 first-runs and subsequent-runs in the same areas are played off. The picture has completed an 11 month first-run in New York, and goes into Loew's neighborhood houses to wind up a very merry month of May at the box office. In purely scholastic fashion, it suspends for the summer with the closing of school—but this is no high-brow picture, we're frank to tell you. That is, not entirely—schools may help but this is an exciting picture!

"The longer I'm in this business, the less I know about it"—so Oscar Doob, in charge of special promotions for MGM, quotes an exhibitor. "I never thought I'd live long enough to see a Shakespearian film become a mass-appeal, box-office hit." He was merely voicing the mazement of many other exhibitors, and some producers, too. "Julius Caesar" started off as "an artistic masterpiece"—"a cultural triumph"—but it remained to develop into a mass attraction that has them standing, and cheering, in the aisles. What is so rare as a class picture with mass appeal?

Booking the picture slowly, MGM has experimented in a variety of situations, both large and small. Now, they will capitalize on what they've learned, with the general release of the multi-starred film this Fall. After school re-opens, but you can believe it, the school approach is a come-on, to obtain support for a political gangster film, with murder as the motive, and Shakespeare writing the punch lines.

"Julius Caesar" Contest In Greater New York

More than 50 independent and circuit theatre owners and managers were offered the opportunity to contend for prizes given by MGM for the best campaigns on "Julius Caesar" as used in New York City, when the picture begins its subsequent runs in local theatres, starting May 15th and extending through June. The details were outlined by Arthur Canton, eastern divisional press representative, to members of the Century circuit, the Randfore theatres, the Skouras theatres, and the Walter Reade circuit, all of which will play the picture concurrently. All independent circuits, as well as managers of the RKO circuit are eligible. Loew's theatres will not be included in the contest.

Art Cauley, manager of the Paramount theatre, Petersboro, Canada, had an interesting "doll contest" which was suggested by the CinemaScope short film "Dancers of the Deep," running with "Hell and High Water"—with local championship girl swimmers to promote interest.

BY BERTON BRALEY

THE INDISPENSABLE YOU

PUBLIC RELATIONS is not just the art of
Putting a message across;
Public Relations is something you're part of
Either for profit or loss,
You, in your job, are the firm's emissary,
All that you say and you do
Counts — plus or minus — with Tom, Dick and Harry,
Public Relations is — YOU!

MILLIONS that go into winning the people's
Confidence, friendship, good will,
You can knock higher than several steeples
If you're a grouch and a pill.
You put the blessing, or you put the curse on all
Planning and policy too,
Public Relations is private and personal,
Public Relations is YOU!

IT IS BY YOU that the customer judges
You give the Public its slant,
You're the promoter of grins or of grudges,
It's the impression you plant
That'll decide if your firm's reputation's
Proved by performance, all through;
Public Relations is private relations,
Public Relations is YOU!

Through the courtesy and thoughtfulness of Leon J. Bamberger, sales promotion manager for RKO Pictures, and good friend of the Round Table, we are given the opportunity to reprint this excellent and very practical poem by Berton Braley, from the current issue of SERVICE, a publication of Cities Service Company, with the permission of Robert I. Marshall, in charge of business development for that company. It fits our business, as well as his, and conforms to Leon Bamberger's conception of the substantial duties of a theatre manager. Cities Service is one of our neighbors along Main Street.

Statesville Co-Ed Has Good Showman's Stunts

R. E. Agle, general manager of Statesville Theatre Corporation, Boone, N. C., keeps us posted on the showmanship ideas of his good managers, of both sexes, and this week, his report is devoted to Miss Helen Johnson, manager of the State theatre, Statesville, who uses her native ingenuity. She promoted "The Eddie Cantor Story," using white cotton gloves she bought from a local "mortuary"—as good a source as any. She also used that big "Banjo Eyes" mask, made from a pressbook mat, and distributed free balloons to youngsters. Advance ticket sale was at the high school.

For "The Glenn Miller Story" Miss Johnson had the full schedule, with everything on the beam. She had a substantial theatre front display, a full page cooperative newspaper ad, a contest with more than 500 replies received, and a radio campaign on a local station.

ALWAYS GOOD! ALWAYS ON TIME!
TELL YOUR PATRONS ABOUT IT WITH A
FILMACK
TRAILER
1327 S. Wabash - Chicago, Ill. 630 Ninth Ave. - New York, N. Y.

WEEKLY Report

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

INCREASED OUTPUT SEEN FOR "DIME" CANDY BARS

IN THE months to come theatre operators, along with other distributors of candy, can expect to find available on the market less and less of the small-size or "nickel" bars and specialties and more and more of the "ten-cent" or larger varieties. This trend toward replacement of the small bars with larger, which has been developing for some time within the candy industry, gained added impetus last week with the announcement that the price of cocoa beans had jumped to a record high of 63c per pound and a report that many candy manufacturers are taking definite steps to raise the prices on all products in their lines.

The plans of manufacturers to upgrade their prices was revealed by the publication *Candy Industry* following a survey it took of the leaders in the field. Such tactics, the trade paper said, "appear to be the only answer in the manufacturer's desire and effort to turn the tide of reduced sales and diminishing profits."

Foremost among the reasons for the reduced profits in candy is, of course, the sharp rise in cocoa bean prices, which in turn has been brought on by a shortage in the supply. According to a report in the *New York Times* of May 10th, disease and blights have damaged the crop in British West Africa, which supplies more than 50% of the world's cocoa beans; while drought has cut the yield in Brazil, which accounts for more than 15%.

Although production has not been reduced, the *Times* report further states, consumption has increased. "During 1952 and 1953," it is revealed, "the demand for cocoa exceeded output, reducing the carry-over from former years. Now, with European purchases increasing and American demand at least holding steady, the shortages are pronounced."

In meeting this problem candy manufacturers have three major alternatives, as the *Times* further points out: They can raise their prices, reduce the size of the product or turn to substitute flavorings. It has been reported in the past that many manufacturers believe that reducing the size of the "nickel" bar would not be an answer and that the only alternative is to concentrate on "dime" bars which can be produced at a profit.

As for raising prices, *Candy Industry* reports that this will now be applied primarily to those candy specialties selling between 10c and 50c. For these products, the publication states, emphasis will be placed on "better quality" also.

In regard to a substitute many candy firms are now experimenting with or already using a chocolate-like coating, which employs a small amount of cocoa mixed with a hydrogenated vegetable oil.

One of the companies reporting the development of cheaper substitutes with a "suitable flavor," is the Blumenthal Brothers Chocolate Company of Philadelphia, according to the *Times*. It has tested a milk-flavored compound on consumers, and this coating costs the concern about half the price of regular chocolate.

Whatever the ultimate solution to the chocolate problem settled on by the candy firms, one fact seems assured for the theatre operator: he will find more and more large-size candy bars on the market and less and less of the "nickel" size.

•

THEATRE REPRESENTATIVES

The appointment of two representatives to serve the theatre trade, Ben Newman and Jerry Weissman, has been announced by the Lucy Lynne Chocolate Company, Brooklyn, N. Y., manufacturers of "Washington Cordial Cherries" and other candies. Mr. Newman was sales manager for Mason, Au & Magenheimer Confectionery for 25 years, and Mr. Weissman was sales manager for the Huylers Co. previously.

•

NEW FOUNTAINETTE UNIT

A fountainette equipped with two lever-action pumps and four fruit wells has been added to its line of fountain and food service accessories by Helmco, Inc., Chicago. Catalogued as "Model 204," the unit is made of satin finish stainless steel.

BRM also means Better Recognition for Managers

Get your light from under that bushel by qualifying for Special Merit Awards in better refreshment merchandising — and gain nationwide recognition.

Send in reports indicating how you are promoting business, improving stand service and appearance, displaying products more effectively. Include photos and any other pertinent material.

Published reports will be credited to the contributor and will qualify for citations. Citation holders are eligible as entrants for the annual Special Merit Award judging.

Send in as many reports as you desire from time to time. Address them to: The Editor, Better Refreshment Merchandising Dept., Motion Picture Herald.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

CLIPPED WINGS: Bowery Boys—A very good Bowery Boys picture which should please your weekend patrons. Plenty of laughs in it. Doubled with one of the Bomba Boy series. Played Friday, Saturday, April 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

RIOT IN CELL BLOCK 11: Neville Brand, Leo Gordon—In spite of bad weather, this exciting picture did well above average business and was thoroughly enjoyed. Played Thursday, Friday, March 25, 26.—Daird Flexer, Magnolia Theatre, New Albany, Miss.

ROAR OF THE CROWD: Howard Duff, Helene Stanley—A very good racing picture which was well liked by everyone who saw it. Played Friday, Saturday, April 23, 24.—James Hardy, Shoals Theatre, Shoals, Ind.

WHISTLING HILLS: Johnny Mack Brown—Good little western. Wish that Allied Artists would sign Smiley Burnette for a series. Played Saturday, April 17.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Columbia

CRUISIN' DOWN THE RIVER: Dick Haymes, Audrey Totter—Color musical that we played in combination with "War Arrow" (U), adding up to a fair midweek program. Our rating: Fair.—Played Tuesday, Wednesday, Thursday, April 13, 14, 15.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Metro-Goldwyn-Mayer

AMERICAN IN PARIS, AN: Gene Kelly, Leslie Caron—Old, but it is still good and won six Academy Awards. We booked it in to reap the benefits of the recent Academy Awards. Weather was tough and we had to admit, so was business. Very good picture in our opinion. Played Tuesday, Wednesday, Thursday, April 20, 21, 22.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

LILI: Leslie Caron, Mel Ferrer—Everyone loved this one and we were happy to do average business at the box office. Played Monday, Tuesday, March 29, 30.—Daird Flexer, Magnolia Theatre, New Albany, Miss.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—1. Esther Williams. 2. Victor Mature. 3. Technicolor. Total: All around good show. Lansing Drive-In rating: Good. Played Sunday, Monday, April 11, 12.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SMALL TOWN GIRL: Jane Powell, Farley Granger—It's the type of film that patrons are sorry to see end. It's a fine MGM musical that was enjoyed by big houses here. Sakall is a favorite here. Hope MGM gives him more musicals to play in. Color, music and dancing tops. Bobby Van should do well in future. Can recommend this to all houses. Played Wednesday, Thursday, Friday, Saturday, April 28, 29, 30, May 1.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

STORY OF THREE LOVES, THE: All Star Cast—The fourth love was my cash register—packed to the top! It showed the house nearly full all nights except one. And how did we sell ballet to the miners? By stressing the third story for all we were worth. We went to town on the trapeze story and got them all in, and they admitted enjoying the ballet immensely. Personally, I loved the first and last. Bet MGM put in the mediocre second to give patrons a well-earned breathing space. Heartily recommend for all houses—it has something for everyone! Played Tuesday, Wednesday, Thursday, Friday, Saturday, April 13, 14, 15, 16, 17.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

ARROWHEAD: Charlton Heston, Jack Palance—A very good Indian picture which should please the average movie-goer. Heston and Palance at their best. Play it—you can't go wrong on this one. Did average business both nights. Played Sunday, Monday, April 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

STALAG 17: William Holden, Don Taylor—Don't need any remarks on this picture—just play it and your patrons will do the commenting on it. This is one of the best pictures I have seen in a long time. Let's see more of Robert Strauss and Harvey Lembeck—they sure did their parts well. Played Sunday, Monday, April 11, 12.—James Hardy, Shoals Theatre, Shoals, Ind.

VANQUISHED, THE: John Payne, Jan Sterling—This is a slow-moving drama with not much action. I should have played it midweek. Pass it up if you can. Had a few walkouts on it. Just an average picture. Rural and small town patronage. Played Friday, Saturday, April 2, 3.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO-Radio

BEAR COUNTRY: Tru-Life Adventures-Walt Disney—Walt Disney well deserves the 1953 Academy Award for the best two reel short subject. "Bear Country" is just that. Running time 33 minutes of pure entertainment. Orchids to you, Walt Disney.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Republic

WOMAN OF THE NORTH COUNTRY: Rod Cameron, Ruth Hussey—We got the black and white version of this one. Photography was so poor and dark, many of our patrons asked us to put the house lights on so that they could see what was happening. However, I am sure if U.S.A. exhibitors have the Trucolor print, they ought to do average business with this one. It's quite entertaining. Played Sunday, Monday, April 18, 19.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

CITY OF BAD MEN: Jeanne Crain, Dale Robertson—Something different in westerns. Did above average business both nights. Played Sunday, Monday, April 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

HALF PAST MIDNIGHT: Kent Taylor, Peggy Knudson—We played "Half Past Midnight" at half past midnight and got half past an average midnight spook show. Total: Half past fair. Played Saturday, April 17.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

PICKUP ON SOUTH STREET: Richard Widmark, Jean Peters—As only Fox can make them! Another excellent film on the same lines as "13 Rue Madeleine" and "House on 92nd Street." Fox does these films so well that no fault can be found, except perhaps with this one's title. Widmark is tops here—he adds prestige to his already fine record. I heartily recommend this film to all houses. Advertise it as the Fox entry to the Venice Film Festival that won acclaim. It will bring them in as it did in our situation.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

I, THE JURY: Bill Elliott, Peggie Castle—Although we played to practically capacity houses, I personally fail to see the attraction, except perhaps that millions have read Mickey Spillane. We had this one in the 2-D version. Story and continuity disjointed in this film. Patrons seemed to be disappointed—it was not quite like the book. Played Sunday, Monday, April 11, 12.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Universal

BACK TO GOD'S COUNTRY: Rock Hudson, Steve Cochran—We played this picturization of James Oliver Curwood's story as the bottom half of our weekend bill—nuff said. We would rate it as fair. Played Friday, Saturday, April 23, 24.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

BORDER RIVER: Joel McCrea, Yvonne de Carlo—Another fair to middlin' outdoor Technicolor picture. Our rating: Fair. Played Friday, Saturday, April 16, 17.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

MA AND PA KETTLE AT HOME: Marjorie Main, Percy Kilbride—We hate to see Universal discontinue this wonderful small town series. Did a fine business and a large crowd had a fine time. Played Monday, Tuesday, March 15, 16.—Daird Flexer, Magnolia Theatre, New Albany, Miss.

WAR ARROW: Jeff Chandler, Maureen O'Hara—Another one of Universal's fine westerns. Drew very well both nights. Jeff Chandler is well received here. Beautiful color. Played Friday, Saturday, April 30, May 1.—James Hardy, Shoals Theatre, Shoals, Ind.

WAR ARROW: Jeff Chandler, Maureen O'Hara—The cast and the Technicolor helped what proved to be only a fair outdoor picture. We know you can do better than this, Universal. Lansing Drive-In rating: Fair. Played Tuesday, Wednesday, Thursday, April 13, 14, 15.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Shorts

Metro-Goldwyn-Mayer

JERRY & JUMBO: Technicolor Cartoon—We haven't laughed like this for a long time!—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

JOHANN MOUSE: Quimby Technicolor Cartoon—They did it again by winning another Oscar for the best color cartoon of 1952. One of the best Tom & Jerry shorts.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

TWO MOUSEKETEERS: Technicolor Cartoon—Oscar for the best cartoon of 1951! Top Tom & Jerry color short.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

RKO-Radio

LION AROUND: Walt Disney Cartoon—Good Donald Duck short.—W. R. Shepherd, Regent Cinema, South Shields, England.

Universal

BEHIND THE WALL: Variety View—This is an interesting short subject that was filmed at the Illinois State Prison. It shows the inside of the prison and different workshops that the prisoners maintain.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SAVE TIME, SAVE MONEY! PAINT YOUR own attractive advertising signs. Experience not needed. Write for information today. TIMES SQUARE DISTRIBUTING CO., 225 W. 34th St., New York City.

BARGAIN—5c EACH, BRAND NEW MAGIC-Viewers and Polalite 3D glasses, limited supply. First come, first served. MALCO THEATRES, INC., Purchasing Department, P. O. Box 2853, Memphis 2, Tenn.

MASONITE MARQUEE LETTERS, FIT WAGner, Adler, Bevelite Signs; 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-$1.25; 16"-$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1.00 sq. ft. Seams absolutely invisible; Kollmorgen wide angle lenses, special apertures, immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE—SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

WIDE SCREEN PAYS OFF! WIDE ANGLE lenses, special apertures immediately available. Motorized carbon savers 9, 10, 11mm for angle trim arc lamps (Mighty 90, etc.) $59.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

USED EQUIPMENT

BIG SAVINGS ON BIG SCREENS AT STAR! Write us! RCA rotary stabilizer Soundheads, rebuilt, $395 pair; DeVry XDC Projectors, heavy bases, Suprex Lamphouses, Rectifiers, rebuilt, $1495 pair; pair Strong 1kw. Lamphouses and Rectifiers, excellent condition, $425; Ashcraft 70 ampere Lamphouses, rebuilt, $489.50 pair; Motiograph Mirrophonic Sound System, dual amplifier, latest type, rebuilt, $1150. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

DEVRY DUAL 35MM PROJECTION AND SOUND. Rebuilt like new, $895. Send for DeVry Bulletin. Holmes dual outfits excellent condition, $550. Time deals available. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

HELP WANTED

ARE YOU THE MAN WE WANT? MANAGerial jobs open in growing drive-in circuit. Positions available in East Coast and Mid-West. 52-week deal with extras. The right men showing ambition and pride in their work can make a fine career with us. Write and we will arrange appointments. SMITH MANAGEMENT CO., Attention Arnold Berger, 82 Newbury St., Boston, Mass.

TOP MANAGER FOR DRIVE-IN THEATRE IN Maine. Salary $125 per week. Year-round employment guaranteed. Write stating qualifications to FRANCES W. HARDING, 38 Church Street, Boston, Mass.

WANTED—THEATRE MANAGER FOR FIRST run, downtown, upper midwest metropolitan city (operated by small independent chain). Willing to pay good salary for a first class manager capable of doing all exploitation and handling staff. Please state qualifications and salary expected. All replies confidential. BOX 2790, MOTION PICTURE HERALD.

POSITIONS WANTED

CAPABLE THEATRE EXECUTIVE, WELL RECommended, seeks manager's position or will consider operating theatres for absentee owners. BOX 2786, MOTION PICTURE HERALD.

THOROUGHLY EXPERIENCED, ENERGETIC manager. Promotional, exploitation minded, desires solid connection offering opportunity to show ability. BOX 2787, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

SELL DURING YOUR SPARE TIME—ADVERtising specialties, calendars, etc. Top commissions. Write L. H. HORTON ADVERTISING SPECIALTY CO., Lansing, Michigan.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

THEATRE SOUTH JERSEY, POPULATION 8,500. 436 seats, best equipment. Netting better $150 weekly. Ideal husband-wife operation. $10,000 cash plus $12,500 mortgage. BOX 2788, MOTION PICTURE HERALD.

SALE NEW MASONRY BUILDING, 407 SEATS, new equipment and furnishings, 50 miles from Buffalo, asking $60,000 easy terms. DREW, 159 Linwood Avenue, Buffalo, New York.

SEATING

ATTENTION EXHIBITORS! HOW ABOUT SOME Spring tonic for your chairs to improve comfort and get back some of the customers you lost. We have a large stock of late type chairs that will meet all requirements. If you are interested in rebuilding your chairs or in the market for better than you have, write for additional information. Prices very reasonable. EASTERN SEATING CO., 138-13 Springfield Blvd., Springfield Gardens, N. Y., LAurenton 8-3696.

NEED CHAIRS? SEND FOR CHAIR BULLETIN showing all makes and types from $4.95. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

Benjamin H. Serkowich Dies; Former Publicity Director

Benjamin H. Serkowich, former newspaper man and then publicity director for some of the biggest companies in the motion picture business, died in New York May 8, at the age of 60. He had been from 1946 to 1949 director of advertising and publicity for Columbia, and from 1936 to 1946 publicity director for the Capitol theatre, New York. He recently had been in business for himself. He was a native of Peoria, Ill., and a veteran of newspapers in the midwest, and of the Associated Press and United Press. He entered the industry in 1919 as director of advertising and publicity for the Robinson Circuit in Illinois, which later became the Great States circuit. He also was with Balaban and Katz, then with Paramount Publix, and with RKO Radio Pictures, and RKO Theatres, and then again with Balaban and Katz. He leaves three brothers, Jules, David, and Hyman, and two sisters, Carrie and Hannah.

Walter E. Kline

Walter E. Kline, 61, Hollywood public relations counselor, died May 8 at his home in Bel-Air, Cal. Mr. Kline established his business in the film center in 1918. His widow, Jean, son, Walter, and daughter, Mrs. Betty Grady, survive.

Legion of Decency Reviews Three Films

Three films have been reviewed and classified this week by the National Legion of Decency. They are "Johnny Dark," termed unobjectionable for general patronage; "Star of India," morally unobjectionable for adults; and "Flame and the Flesh," which the Legion says is morally objectionable in part for all because of "suggestive situations and dialogue" and because it tends "to condone immoral actions."

Bell And Howell Has New CinemaScope Lens Campaign

A new sales campaign to sell the standard cylindrical type CinemaScope lenses was announced this week by Bell & Howell. The campaign stresses the recent price reductions. It will comprise advertisements in theatre trade papers and will be supplemented by direct mail technical and other information to theatre owners and equipment dealers. It is being handled by the Chicago office, aided by district managers in 48 states and other offices in Hollywood, New York, and Washington.

FILM BUYERS RATING

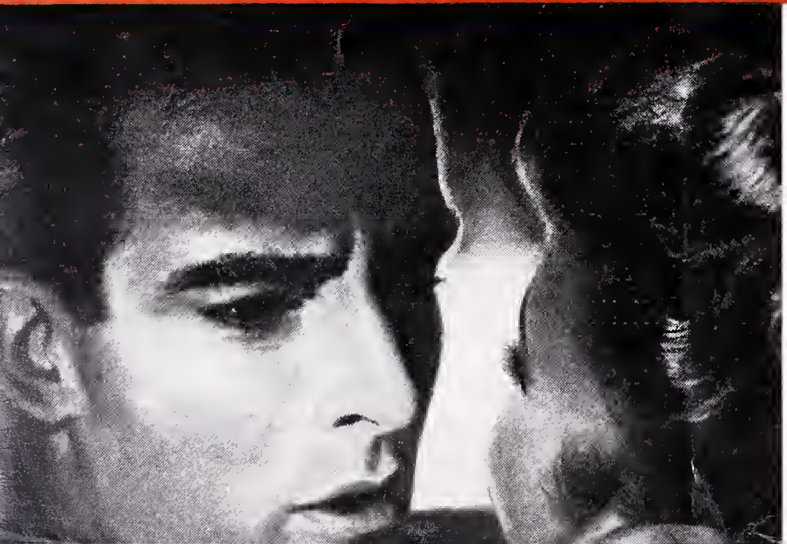
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 114 attractions, 5,045 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
†Act of Love (UA)	–	–	1	4	2
Alaska Seas (Para.)	–	–	4	8	6
All the Brothers Were Valiant (MGM)	–	17	56	39	4
Back to God's Country (U-I)	1	24	46	18	6
Bad for Each Other (Col.)	–	–	2	8	5
Beachhead (UA)	–	6	10	4	1
Beat the Devil (UA)	18	–	3	9	11
Beneath the 12-Mile Reef (20th-Fox)	26	13	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	–	1	3	3
Bigamist, The (Filmakers)	–	2	7	–	6
Border River (U-I)	1	11	26	10	3
Botany Bay (Para.)	–	2	41	37	9
Boy from Oklahoma (WB)	20	15	20	12	6
Calamity Jane (WB)	5	72	39	8	1
Captain's Paradise (UA)	7	2	3	2	1
Cease Fire! (Para.)	–	5	12	17	7
Command, The (WB)	14	15	11	4	1
Crazylegs—All-American (Rep.)	–	2	7	6	3
Creature from the Black Lagoon (U-I)	–	12	12	2	1
Crime Wave (WB)	–	–	4	2	2
Dangerous Mission (RKO)	–	1	1	3	–
Decameron Nights (RKO)	–	–	–	4	7
Diamond Queen, The (WB)	–	–	7	16	10
Dragonfly Squadron (AA)	1	2	4	2	–
Easy to Love (MGM)	22	27	33	10	15
Eddie Cantor Story (WB)	4	41	25	5	10
El Alamein (Col.)	–	1	5	–	–
Escape from Fort Bravo (MGM)	–	5	40	44	24
Fighter Attack (AA)	–	9	8	–	3
Flight Nurse (Rep.)	1	7	21	11	4
Flight to Tangier (Para.)	–	1	14	27	9
Forbidden (U-I)	–	–	22	18	7
Forever Female (Para.)	8	2	10	14	25
From Here to Eternity (Col.)	65	46	7	2	5
Genevieve (U-I)	4	2	–	1	–
Give a Girl a Break (MGM)	–	7	22	38	15
Glass Web, The (U-I)	–	1	4	9	9
Glenn Miller Story (U-I)	70	33	2	1	–
Go, Man, Go (UA)	8	17	6	2	2
Great Diamond Robbery (MGM)	–	9	12	18	6
Gun Fury (Col.)	–	5	18	12	3
Hell and High Water (20th-Fox)	22	10	4	–	–
Hell's Half Acre (Rep.)	–	1	4	3	1
Here Come the Girls (Para.)	2	8	29	55	26
His Majesty O'Keefe (WB)	14	24	25	36	11
Hondo (WB)	77	31	9	1	3
How to Marry a Millionaire (20th-Fox)	58	8	1	2	–
It Should Happen to You (Col.)	2	2	7	1	3
Jesse James vs. the Daltons (Col.)	4	9	8	7	–
Jivaro (Para.)	–	4	4	14	5
Jubilee Trail (Rep.)	–	3	10	9	3
Julius Caesar (MGM)	7	2	2	–	–
King of the Khyber Rifles (20th-Fox)	24	7	10	–	3
Kiss Me Kate (MGM)	5	24	27	38	21
Knights of the Round Table (MGM)	15	18	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	10	–
Little Fugitive (Burstyn)	4	4	4	1	1
Living Desert, The (Disney)	10	3	1	–	1
Long, Long Trailer, The (MGM)	81	55	7	1	–
Lucky Me (WB)	–	1	1	6	–
Ma and Pa Kettle at Home (U-I)	15	17	7	–	1
Man Between, The (UA)	–	2	1	4	–
Man Crazy (20th-Fox)	–	1	5	2	1
Man in the Attic (20th-Fox)	–	–	13	4	5
Martin Luther (de Rochemont)	21	16	5	2	1
†Miami Story, The (Col.)	–	–	6	–	1
Miss Robin Crusoe (20th-Fox)	–	–	2	3	7
Miss Sadie Thompson (Col.)	12	22	10	11	–
Money from Home (Para.)	5	32	8	1	2
Naked Jungle, The (Para.)	–	12	7	3	–
Nebraskan, The (Col.)	–	2	5	3	3
New Faces (20th-Fox)	7	–	–	1	2
Night People (20th-Fox)	6	3	2	–	–
Paratrooper (Col.)	1	24	28	20	3
Paris Model (Col.)	–	–	2	3	5
Phantom of the Rue Morgue (WB)	1	2	3	3	1
Pinocchio (RKO) (Reissue)	20	1	–	4	–
Prince Valiant (20th-Fox)	1	1	4	1	1
Prisoners of the Casbah (Col.)	–	1	–	9	6
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	9	–
Quo Vadis (MGM) (Reissue)	8	23	11	8	5
Rails Into Laramie (U-I)	–	–	4	5	1
Red Garters (Para.)	1	3	13	13	11
Rhapsody (MGM)	1	9	1	1	1
Ride Clear of Diablo (U-I)	3	13	15	2	–
Riders to the Stars (UA)	–	1	4	10	3
Riding Shotgun (WB)	–	1	4	2	–
Riot in Cell Block 11 (AA)	–	9	30	13	1
Rob Roy (Disney-RKO)	–	1	12	4	1
Robe, The (20th-Fox)	84	7	2	–	–
Roman Holiday (Para.)	8	24	42	39	8
Rose Marie (MGM)	2	4	7	1	–
Saadia (MGM)	–	1	5	16	20
Saskatchewan (U-I)	7	47	21	5	2
Shane (Para.)	68	51	7	2	–
Shark River (UA)	–	20	13	3	4
She Couldn't Say No (RKO)	–	1	13	6	3
Siege at Red River (20th-Fox)	–	4	2	6	–
Slaves of Babylon (Col.)	–	1	4	5	3
So Big (WB)	1	19	69	23	5
Take the High Ground (MGM)	11	44	48	11	3
Taza, Son of Cochise (U-I)	2	6	14	6	4
Tennessee Champ (MGM)	–	–	1	5	5
Three Sailors and a Girl (WB)	1	7	45	23	12
Three Young Texans (20th-Fox)	–	7	11	11	4
Thunder Over the Plains (WB)	1	18	23	28	7
Top Banana (UA)	–	–	4	8	2
Tumbleweed (U-I)	3	25	29	10	4
Veils of Bagdad (U-I)	–	1	5	20	11
Walking My Baby Back Home (U-I)	–	36	47	29	5
War Arrow (U-I)	–	26	35	12	5
Wild One (Col.)	–	17	10	4	3
Yankee Pasha (U-I)	–	7	10	2	1

'INDISCRETION OF AN AMERICAN WIFE' SETS SIZZLING PACE! TOPS AT RANDOLPH, PHILA.! SMASH DAY AND DATE OPENING AT ORPHEUM AND STATE IN BOSTON! NEXT BIG OPENING ST. FRANCIS IN SAN FRANCISCO!



COLUMBIA PICTURES presents

Jennifer JONES · Montgomery CLIFT

"INDISCRETION of an American Wife"

PRODUCED AND DIRECTED BY VITTORIO De SICA

MAY 22, 1954

MOTION PICTURE HERALD

TOA and Allied Leaders Ready to Discuss British World Exhibitor Alliance

IN PRODUCT DIGEST:

RELEASE CHART DATA ON PRINTS & SOUND

REVIEWS (In Product Digest): SECRET OF THE INCAS, HELL BELOW ZERO, DRUMS ACROSS THE RIVER, VICTORY AT SEA, SILVER LODE, BLACK HORSE CANYON, THE SARACEN BLADE, DIRTY HANDS, ANA-TA-HAN, SENSUALITA, THE MOMENT OF TRUTH

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

M-G-M
BOXOFFICESCOPE

"I've been using it for 30 years!"

THEY HAVEN'T INVENTED ANYTHING BETTER YET!

On this page and the next we show the wide range of M-G-M showmanship. Just a few of many attractions current and coming from the Busiest Studio on the Coast!

The New Sensation of the Nation!

"EXECUTIVE SUITE"

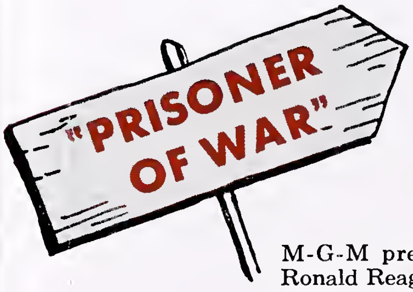
M-G-M presents "EXECUTIVE SUITE" starring William Holden • June Allyson • Barbara Stanwyck • Fredric March • Walter Pidgeon • Shelley Winters • Paul Douglas • Louis Calhern • with Dean Jagger • Nina Foch Tim Considine • Screen Play by Ernest Lehman • Based on the novel by Cameron Hawley • Directed by Robert Wise • Produced by John Houseman.

A Big Popular Attraction!
A solid hit!

"RHAPSODY"

(Technicolor)

M-G-M presents in Color by Technicolor • "RHAPSODY" starring Elizabeth Taylor • Vittorio Gassman • John Ericson • Louis Calhern • Screen Play by Fay and Michael Kanin • Adaptation by Ruth and Augustus Goetz Based on the novel "Maurice Guest" by Henry Handel Richardson • Music Conducted by Johnny Green • Piano Solos played by Claudio Arrau • Violin Solos played by Michael Rabin • Directed by Charles Vidor • Produced by Lawrence Weingarten.



Flash! First test engagements playing "A" time, prove that showmanship pays off!

M-G-M presents "PRISONER OF WAR" starring Ronald Reagan • Steve Forrest • Dewey Martin • with Oscar Homolka • Written by Allen Rivkin • Directed by Andrew Marton • Produced by Henry Berman.

Just what the title says!

"FLAME AND THE FLESH"

(Technicolor)

M-G-M presents in Color by Technicolor • Lana Turner in "FLAME AND THE FLESH" • co-starring Pier Angeli • Carlos Thompson • with Bonar Colleano • Screen Play by Helen Deutsch • Based on a novel by Auguste Bailly • Directed by Richard Brooks • Produced by Joe Pasternak.

Thrills of the Navy Jet Pilots!

"MEN OF THE FIGHTING LADY" *(Color)*

M-G-M presents "MEN OF THE FIGHTING LADY" starring Van Johnson • Walter Pidgeon Louis Calhern • Dewey Martin Keenan Wynn • Frank Lovejoy Screen Play by Art Cohn • Based on James A. Michener's "Forgotten Heroes of Korea" and Comdr. Harry A. Burns' "Case of the Blind Pilot" • Photographed in Ansco Color • Print by Technicolor • Directed by Andrew Marton • Produced by Henry Berman.

Still the Hit of N.Y.!

Lili

(Technicolor)

Repeat bookings terrific everywhere!

M-G-M presents in Color by Technicolor • "LILI" starring Leslie Caron • Mel Ferrer • Jean Pierre Aumont with Zsa Zsa Gabor • Kurt Kasznar • Screen Play by Helen Deutsch • Based on a story by Paul Gallico Directed by Charles Walters Produced by Edwin H. Knopf

The Cash Register Sings!

"VALLEY OF THE KINGS"

(Color)

M-G-M presents "VALLEY OF THE KINGS" starring Robert Taylor • Eleanor Parker • Carlos Thompson • with Kurt Kasznar • Victor Jory • and Samia Gamal • Written by Robert Pirosh and Karl Tunberg • Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram • Photographed in Eastman Color • Print by Technicolor. Directed by Robert Pirosh.

The Next Big M-G-M Musical!

"THE STUDENT PRINCE"

(CinemaScope — Color)

M-G-M presents in CinemaScope • "THE STUDENT PRINCE" starring Ann Blyth • Edmund Purdom • John Ericson • Louis Calhern with Edmund Gwenn • S. Z. "Cuddles" Sakall • Betta St. John • John Williams • Evelyn Varden • and The Singing Voice of Mario Lanza Written for the Screen by William Ludwig and Sonya Levien • Music from "The Student Prince" by Sigmund Romberg • Color by Ansco Directed by Richard Thorpe • Produced by Joe Pasternak.

BIG, NEW, M-G-M PROPERTIES!

Just added to Leo's Treasure Chest for future production:

"TEAHOUSE OF THE AUGUST MOON"
Current famed stage hit by John Patrick

"THE FEMALE" Top best seller by Paul Wellman

"MARY ANNE" by Daphne du Maurier, top popular novelist

—And many more!

WILLIAM A. WELLMAN'S

THE HIGH AND THE MIGH

DAN who had used up his nine lives, and was starting on ten!
SALLY who lived in a world of whistles!
NELL still burning with honeymoon fever!
MAY strictly a night-time woman!

IN WARNERCOLOR AND STEREOPHONIC SOUN

JOHN **WAYNE** · CLAIRE **TREVOR** · LARAINE **DAY** · ROBERT **STACK** · JAN **STERLING**

No. 1 Male Star in new 'Woman's Home Companion' Annual Movie Poll

WITH PAUL KELLY · SIDNEY BLACKMER · AND INTRODUCING DOE AVEDON · KAREN SHARPE · JOHN SMITH   Screen Play by ERNEST K. GANN   Music Compose

They meet on an adventure that spans the 2400 miles from Honolulu to San Francisco Bay. Out of this meeting of strangers comes entertainment history, the story of every kind of love there is!

PHIL
ARRIS

ROBERT
NEWTON

DAVID
BRIAN

and Conducted by Dimitri Tiomkin A WAYNE-FELLOWS PRODUCTION Directed by WILLIAM A. WELLMAN DISTRIBUTED BY WARNER BROS.

ON
THURSDAY,
MAY 27th

WARNER
BROS.
BRING EVERY
POUNDING
PAGE OF THE
2-YEAR *(It's still high on the list!)*
BEST-SELLER
SENSATION
TO THE
SCREEN
IN

CINEMASCOPE

DUAL PRE-RELEASE
PREMIERE
AT THE
EGYPTIAN THEATRE,
LOS ANGELES
AND THE
PARAMOUNT THEATRE,
SAN FRANCISCO

THERE'S NO PRODUCT SHORTAGE WHEN YOU DO BUSINESS WITH 20TH!

11 in CINEMASCOPE*

13 in 2-D**

2 in 3-D***

Enough to keep every theatre in America well supplied!

See your 20th Branch Manager Today!

*

- **The Robe** · color by Technicolor
- **How To Marry A Millionaire** · color by Technicolor
- **Beneath The 12-Mile Reef** · color by Technicolor
- **King Of The Khyber Rifles** · color by Technicolor-DeLuxe
- **Hell And High Water** · color by Technicolor
- **New Faces** · in Glorious Color
- **Night People** · color by Technicolor
- **Prince Valiant** · color by Technicolor
- **River Of No Return** · color by Technicolor
- **3 Coins In The Fountain** · color by DeLuxe
- Demetrius and **The Gladiators** · color by Technicolor

**

- **The Raid** · print by Technicolor
- **The Rocket Man**
- **Gorilla At Large** · color by Technicolor
- **The Siege At Red River** · color by Technicolor
- **Man In The Attic**
- **Racing Blood** · Supercinecolor
- **Man Crazy**
- **Miss Robin Crusoe** · Pathecolor
- **Thy Neighbor's Wife**
- **Inferno** · color by Technicolor
- **Vicki**
- **A Blueprint For Murder**
- **Sailor Of The King**

***

- **Inferno** · color by Technicolor
- **Gorilla At Large** · color by Technicolor

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 8

May 22, 1954

Print Happy!

HOLLYWOOD product is currently available (or soon to be available when processing now in progress is completed) in the following fourteen combinations:

Standard print—standard sound
Standard print—separate stereophonic sound print
Standard print—separate stereophonic sound print; effects on optical track with picture
3-D—two print system
3-D—single print system
3-D—two print system with separate stereophonic sound print
CinemaScope—4-track stereophonic sound
CinemaScope—single optical sound track
CinemaScope—Perspecta directional sound
CinemaScope—single track magnetic
CinemaScope—reduced to standard "2-D" print
VistaVision—Perspecta sound
VistaVision printed in SuperScope—Perspecta sound
SuperScope print of standard picture

The Italians have a word for a situation like this. It is BASTA. The meaning—THAT'S ENOUGH!

■ ■ ■

World Exhibitor Organization

JUST as the impact of the new techniques and present sales policies have tended to eliminate differences between the two major exhibitor organizations in the United States so also current conditions have promoted a sense of common cause among exhibitors throughout the world.

Stereophonic sound, wide screen, 3-D and television are among the problems which are of concern to showmen everywhere. Exhibitors of all nations always have had much in common because the life blood for most of them has been the wares produced in Hollywood. Preoccupation with the difficulties of introducing the new techniques has done much to strengthen the common bond.

Exhibitors abroad have been keeping in close touch with developments in the industry in the United States. There has been an unusual number of foreign visitors at various of the studios and theatre demonstrations of new techniques. In over eighty countries each week subscribers of The HERALD read what is going on here. Moreover, some influential American showmen have been journeying overseas, particularly to Europe. Often such trips turned out to be a "busman's holiday" because the American travelers became wrapped up with exhibitors' local problems, fascinated because of their resemblance to matters at home.

Therefore it should not be surprising that efforts have been launched looking to the establishment of a formal international alliance of exhibitor organizations. The project is being sponsored by the Cinematograph Exhibitors Association of Britain. The goal is a working arrangement between the CEA on the one hand and Allied and TOA on the other. Purposes of the cooperative effort are to seek coordinated activity on new techniques and to alleviate, if possible, the product shortage.

An international alliance of exhibitor organizations would be a constructive force if it served no other end than encouraging exhibitors everywhere to view their problems and those of the industry from the broadest point of view.

■ ■ ■

New Release Chart Service

COMMENCING with this issue The Release Chart in the Product Digest section of The HERALD will include data indicating new techniques in which pictures have been made and the types of sound prints currently being made available. At a glance the reader will be able to determine whether a picture was filmed in CinemaScope, 3-D, VistaVision or other system and whether it is available in four-track magnetic sound, separate magnetic stereophonic sound, Perspecta directional optical sound, single-track magnetic or single-track optical.

This additional information is required now by a number of exhibitors. All will need it as soon as releases in the new techniques and diverse sounds become more numerous. The special data on systems and sounds will be revised weekly based on information supplied by the distributors.

Only a little over a year ago motion pictures were exhibited in only one standard of screen and sound; now there are available many different combinations of projection system and types of sound. The day of complete standardization, if it ever is to come, is still far in the future. Meanwhile, The HERALD will continue to do its part in clarifying the situation and in serving its readers.

■ ■ ■

¶ The American Association for the Advancement of Science was recently informed by a Boston doctor that the most common "psychosomatic illness of our times is money-sickness." That only goes to give more weight to the old axiom, "Money is the root of all evil." So when exhibitors, producers and distributors think they have "the virus" it may simply be "money sickness." The doctor did not prescribe a cure.

—*Martin Quigley, Jr.*

Letters to the Herald

Far-Sighted Skouras

To the Editor:

Believing that we have one of the smallest theatres in the United States (360 seats) with a CinemaScope installation, I thought that I would pass on the following information.

We have just finished playing "The Robe" in the Alki theatre, Wilbur, Washington (population 1,044), for seven days to a gross of $1,394. This is the first time any picture has ever played a week in this situation, and it broke every existing record of any feature or combination of features in this house. Business was 560 per cent above our normal week's business, and the last day exceeded each of the first three days on the picture.

With regard to stereophonic sound, I feel that it is a definite must in theatres, both large and small, in adding to the impact of a CinemaScope presentation. In fact, I believe that it is actually more effective in a house such as mine due to the intimacy of a small theatre. I now have every available CinemaScope feature dated, and am looking forward to a very successful year for the Alki theatre.

May I add my thanks at this time to Spyros Skouras and the 20th Century-Fox organization for being so far-sighted in a critical period in bringing forth a process such as this to entice the patrons back to the theatres.—*E. C. RETTKOWSKI, Alki Theatre, Wilbur, Wash.*

Irreparable Damage

To the Editor:

Amen to the letter written by the Virginia Theatre Manager on that horrible Hollywood sex article in "Esquire." I read the article in a barber shop while waiting to get a haircut. How many other customers read it makes no difference. The harm has been done, with irreparable damage to our business, and again as always happens when repulsive things about Hollywood appears, the theatres will be the ones to get it in the neck from all civic groups, the ministers and possible even the newspapers.

Your editorial on the subject was fine, but again, the damage has been done.

What does Hollywood plan to do about it? Kick the said Mr. Hecht out which should happen, or will they just tell him he's been a bad boy and to go ahead and write them a story which will make a movie which will get them some money and all will be forgiven?

It's just like some of the stars who have brought disgrace on the business and are still in the business, and it all adds up to money, greed. The exhibitors seem to be the only ones to control such a situation, but here again you have greedy exhibitors too.

If all the exhibitors would refuse to play a movie, the story of which was written by Ben Hecht, the movie would not be produced. Mr. Hecht would be out of business as a writer of stories for the motion picture industry.

It seems that in this land there ought to be laws to protect a business such as ours from such unscrupulous beings as Hecht. It takes all sorts of sordid people to make a world, along with the decent human beings. What a pity sex-minded Hecht can't be dealt with properly.

"Esquire" magazine too is just as much to blame for publishing such tripe. Decent advertisers should refuse to advertise in a magazine which publishes such trash about a great industry.

I was told plenty about the Hecht article by our newspaper publishers today when I paid a visit to the papers. And at a time when all those nice ads are appearing in "Editor and Publisher" and when all along on the local level we have been trying to sell Hollywood and the movies more than ever to our editors.

I'm clipping your editorial to answer further comment on the article but I'm afraid much damage has been done.—*Georgia Theatre Manager.*

Deserved Tribute

To the Editor:

I have come to the conclusion that theatre owners and managers can be some of the nicest people in the world and probably never ever get the thanks and recognition they deserve.

One recent evening I was locked out of my apartment and not being able to get assistance from the local police or fire department or neighbors I happened to think of the local theatre, the Beverly, 823 Third Avenue, New York City. Mr. Harold Raymond, owner and manager of the theatre, himself came to my assistance and got his marquee ladder and aided me in my reentrance.

I certainly feel this was beyond the call of ordinary neighborly assistance and certainly was convinced of the very good neighbors and fine members of the community theatre managers are.

I would very much appreciate your printing this letter as a tribute to the kindness and consideration of theatre managers who are sometimes forgotten, and as the only way I can begin to thank Mr. Raymond beyond a letter.

Thank you very much.—*EDMUND M. TATE, New York City.*

Rentals

To the Editor:

Is it right for company salesmen to ask higher rentals and percentage now that the tax repeal is finished?—*West Va. Exhibitor.*

MOTION PICTURE HERALD

May 22, 1954

INTERNATIONAL exhibitor group is urged in Britain Page 13

TOA and ALLIED leaders greet alliance proposal warmly Page 13

INDUSTRY arbitration system target of New York meeting Page 16

WALLER, inventor of Cinerama, dies in New York at 68 Page 16

"FAME" Achievement Award presented to Skouras by Martin Quigley Page 18

20TH-FOX stockholders vote confidence in management Page 18

20TH-FOX offers 2-D prints on CinemaScope motion pictures Page 20

VISTAVISION demonstrations planned for key cities of world Page 22

AB-PARAMOUNT stockholders told upturn due for quarter Page 22

TOA board urged to discuss product problem by Broidy Page 24

PARAMOUNT decree should not be used as evidence, is claim Page 26

ATLAS Corporation discussing purchase of RKO stock from Hughes Page 26

THE WINNERS CIRCLE——the box score on box office leaders Page 27

PROVIDENCE manager shows how to lick the hoodlum problem Page 28

BRITISH CEA and KRS in new row in break figure dispute Page 29

TECHNICOLOR planning to build a new plant in France Page 31

MEXICAN industry sees formation of new export unit Page 32

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 33

SERVICE DEPARTMENTS

Refreshment Merchandising Page 46

Film Buyers' Rating Page 38

Hollywood Scene Page 30

Managers' Round Table Page 41

People in the News Page 37

What the Picture Did for Me Page 39

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1

Advance Synopses Page 3

Short Subjects Page 3

The Release Chart Page 4

On the Horizon

THE statute of limitations may not apply in any instance, whether three, five, or seven years, as argued recently in Congress, if a ruling by Federal Judge Harry Westover in Los Angeles Federal Court has any force. Judge Westover, considering a suit brought by Lorraine Valuskis against Loew's and other distributors for allegedly denying her product and forcing her to sell her theatre in 1940, denied defendants' motions for dismisal because of the statute of limitations. He ruled that the 1940 Government anti-trust suit consent decree was a "stop gap" measure—and that all during the period 1940-45 after which final entries were made, the case was merely pending.

▶ The left-oriented "Salt of the Earth" which was cancelled out of a scheduled first Chicago run by the Hyde Park theatre because of alleged "outside pressures" has been booked into the Cinema Annex for its Chicago premiere May 28. The theatre has been featuring foreign films, mostly Russian, the past few months and previously had an Italian film policy. In the wake of the cancelled booking a suit has been filed against the Hyde Park in Circuit Court of Cook County, by Independent Producers Co., Inc. seeking $25,000 damages.

▶ Motion Picture Association president Eric Johnson's recent annual report emphasizing the continuing importance of overseas earnings also points up the importance to the industry of the coming Senate Finance Committee decision on foreign income in the technical tax bill. The committee must decide whether to give the film industry the same preferential treatment the House-passed bill gives other industries.

▶ There may be some in the industry who do not know that the Council of Motion Picture Organizations has been advertising the industry as a whole—its problems, and its philosophies—in that newspaper man's magazine, "Editor and Publisher." Herman Robbins, president of National Screen Service, wants everyone to know how very good those ads have been. This week he began distributing, gratis, through his company, a brochure, containing the first eight of the ads. He will collect and similarly publish ensuing ads. He also stated publicly: "I believe these advertisements are one of the finest things the industry has done for its public relations. . . ."

▶ The siege of Dien Bien Phu has pre-sold any new picture about parachutists. Last week, Warners announced it would make "Jump Into Hell," which it said will be about the war in Indo-China. It will have "top priority" and a top cast, Jack L. Warner said.

▶ A column called "Why Grow Old" by Josephine Lowman in the New York "Post" hails Ralph Stolkin of Chicago for having the "enthusiasm, energy, capacity for hard work and vision" which prolong youth. "How else," says Miss Lowman, "could he, at the age of 36, head an empire of enterprises which runs far into the millions, when he began a decade ago with a borrowed $15,000." Mr. Stolkin's press notices have changed. A year and a half ago it was a bad press that was instrumental in dissolving the deal by which, as purchaser of Howard Hughes' stock in RKO, he became president of that company.

▶ Official figures released in West Germany last week indicate an upward trend in the popularity of motion pictures in general and American productions in particular. There are now a total of 5,200 houses in the Western Zone as compared with 4,625 in 1951. Most recently popular American films were "Gone With the Wind," "From Here to Eternity" and "Roman Holiday," with German subtitles.

▶ A scheduled forum in Memphis on censorship has been cancelled because no one, not even Lloyd T. Binford, will tackle Arthur Garfield Hays in a debate. The noted New York lawyer was to speak against city censorship June 7 in Memphis at the Public Affairs Forum. Bailey Brown, chairman of the forum, said Mr. Binford was first asked to appear on the program as Mr. Hays' opponent but "after some reflection declined." Mr. Binford is chairman of the Memphis censorship board. Mr. Brown then asked several members of the Memphis city legal staff to defend censorship but all declined.

▶ The Tushinsky Brothers, Joseph and Irving, this week announced that the first West Coast demonstration of their SuperScope process, set for next Tuesday at the Wiltern theatre in Los Angeles, will be highlighted by what they call a "startling innovation."

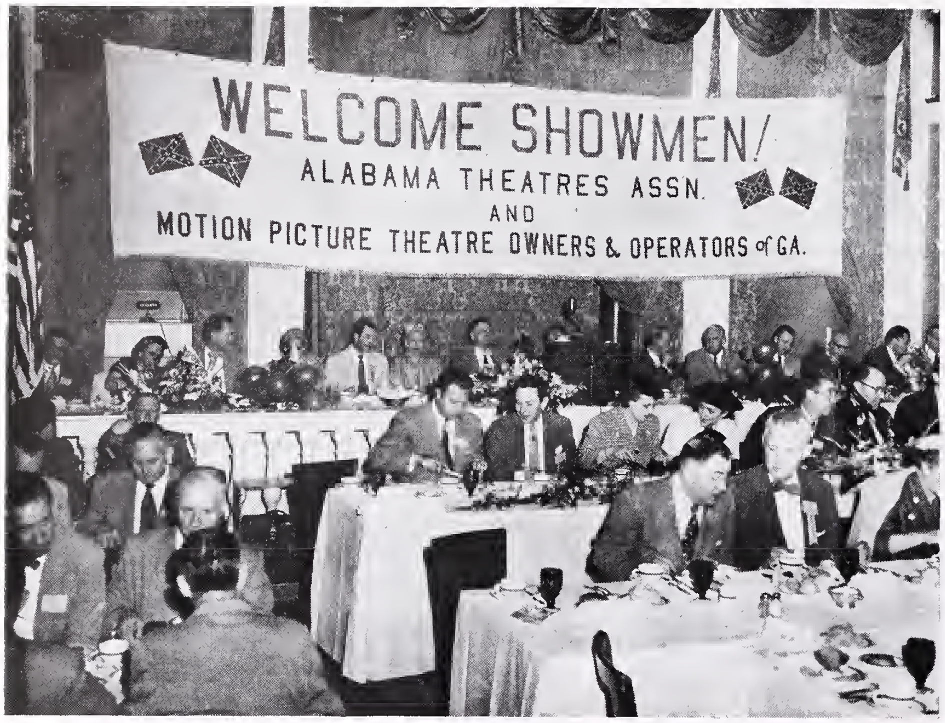
▶ Justice Department and Senate Small Business Committee officials are not expected to be represented at the forthcoming industry arbitration conference. Both have been notified of the meeting, but not formally invited to send observers to watch first hand.

▶ Exhibitors who were planning to take advantage of the faster depreciation allowed in the new tax bill need not worry over the delays the bill is encountering in the Senate. It's sure to pass, and the depreciation changes will be retroactive to January 1, 1954.

▶ Now it's a pre-release of a re-release. Universal is bringing back its "The Egg and I" in July. However, in the Omaha and Des Moines area, it will have on May 27 a saturation "pre-re-release World Premiere."

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures


WELCOME SHOWMEN!
ALABAMA THEATRES ASSN.
AND
MOTION PICTURE THEATRE OWNERS & OPERATORS of GA.

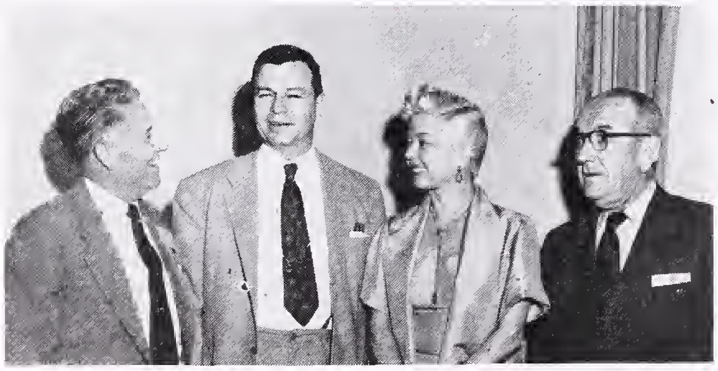
THE WELCOME BANNER greeted the delegates from the two southern states as they first convened for luncheon at the Hotel Biltmore, in Atlanta.

EXHIBITORS

MET last week in the South and in the North, discussing, arguing, socializing. Left, scenes from the Atlanta meeting of the MPTO units of Georgia and Alabama; below, right, scenes from the Minneapolis meeting of the North Central Allied.

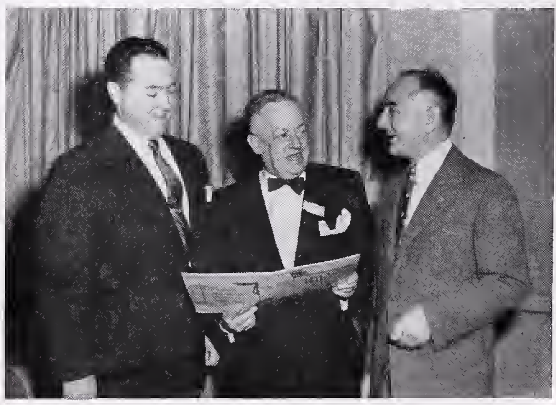
THESE ARE THE PRESIDENTS, at the final officers' installation banquet: J. H. "Tommy" Thompson of the Georgia group, and Dick Kennedy, Alabama president.

Mr. Thompson, whose term will be his eighth, poses with convention guests Herman Talmadge, Georgia Governor; Frances Langford, and exhibitor Nat Williams.



IN THE SCENE at the Atlanta registration desk: Fred McLendon, Ed Atkinson, Robert Wilby, Russ Gaas, Margrite Stith, E. Caascallen, and Ed Watson.

ALLIED PERSONALITIES: below, producer Hal Makelim and exhibitor John Wolfberg, seated, with exhibitors Al Lee, George Granstrom; bottom, Minneapolis exhibitor Ted Mann and president Benny Berger flank National Allied counsel Abram F. Myers.

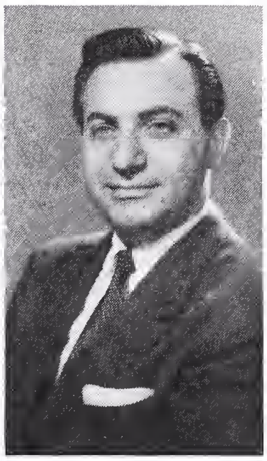


MELVIN L. GOLD, who had directed National Screen Service advertising, publicity, and television activities, resigned this week and will shortly open his own television production agency in New York. He was 11 years at NSS.

THE INTERVIEW at the right was at the 20th-Fox home office in New York last week, and its subject was the visiting Malayan theatre tycoon, Loke Wan Tho. Mr. Loke, who owns about 30 theatres, among them the most modern, spoke highly of his host's specialty, CinemaScope. He is on world tour, next stop London.

by the Herald

THE PERAKOS FAMILY is doing things these days in a big way. They opened their Plainville, Conn., Drive-In the other day with a 116-foot wide screen, possibly the biggest yet. In array above at the affair are John Perakos, newspaper man Allen M. Widem, Peter and Sperie Perakos, and Max Birnbaum of Warners and Max Hoffman of Perakos Theatres. Warners' CinemaScoped "The Command" opened the house.



HERMAN KASS, who has been coordinating field exploitation men for Universal since March, 1953, has been named eastern exploitation manager. This is a new post, in the New York home office. Mr. Kass joined the firm in 1944.

All the Beauty and Music of the Emerald Isle in One GRAND Film!
"THE SPELL OF IRELAND"
In Glorious Natural COLOR
JOHN FEENEY
JACK McCARTHY
HELENA CARROLL

"THE SPELL OF IRELAND" is upon them. Co-producer Daniel Devlin poses at the Baronet Theatre, New York, opening, with Mrs. John McCormack, widow of the late, renowned Irish tenor. The picture has been crowding them in for such totals as a first week $14,292.

THE MOTION PICTURE BOOKERS CLUB of New York on Monday held one of its largest luncheons, in a tribute to Alex Arnswalder, 20th-Fox New York sales manager. As circuit owner Harry Brandt and 20th-Fox branch manager Abe Dickstein, right, watch, club president Sam Einhorn presents a plaque (for "loyalty and leadership" to Mr. Arnswalder, right.

by the Herald

NORMAN RYDGE, chairman of the board of Greater Union Theatres, Australian circuit, has been visiting old business friends in New York. Universal, whose product he also distributes, was one of many of his hosts. The scene at the left is at the luncheon the company tendered him last week. Among those in the picture in addition to Mr. Rydge, are Jack Dobbin, Ray Miles, Ray Moon, Americo Aboaf, Charles J. Feldman, Ben Cihn, James Franey, Joseph Mazer, Norman Gluck, Irving Weiss, Fortunat Baronat, Ben Lorber, Captain Harold Auten, Adolph Schimel, Eugene Walsh, Al Lowe, and Richard Davis.

PETE SMITH, shown holding his Academy Honorary Award for "witty and pungent observations on the American scene", will be in the public eye considerably longer than his retirement indicates. MGM has ten new Pete Smiths, and many current ones.

LUNCHEON at Paramount's studio, for A. E "Dick" Harmel, general manager of South Africa's Schlesinger Enterprises. His hosts are executive producer Don Hartman, left, and vice-president Y. Frank Freeman, right.

LAWRENCE J. BURKE, manager of the Capitol, Pittsfield, Mass., "Topped the Score for '54". A district winner of the New England Theatres' managerial contest, he receives his cash prize from Martin J. Mullin, circuit president, right, at a Boston luncheon.

by the Herald

DR. PATRICK A. McNALLY, the chief barker of the Irish Variety Club and a director of the Amalgamated Cinemas circuit, spent part of a day with us last week, at our New York office.

INTERNATIONAL GROUP OF EXHIBITORS URGED

Alliance of Organizations Suggested by British to Meet Problems

by PETER BURNUP

LONDON: An international alliance of exhibitor organizations permitting them to take unilateral action toward the solution of important problems common to exhibitors everywhere is projected here by the Cinematograph Exhibitors Association.

Designed to deal with such matters as sales and exhibition policies for pictures produced in the new processes and production policies which result in the shortage of films, the C.E.A. proposes to put the plan to the test immediately.

Concern Growing Over "Shortage"

Exhibitors here are growing increasingly concerned over a shortage of product, due, as they allege, to sale conditions imposed by CinemaScope producers. At this week's meeting, a resolution was adopted demanding that conventional prints be available on all films offered to the trade. The resolution will be sent to exhibitor associations throughout the world, including those in the U. S., soliciting their support.

Other indications of the continuing and intensive resistance to the new marketing policies are to be seen in CEA's technical adviser Leslie Knopp's statement that an anamorphic lens should be marketed at considerably less than the current price of £650 and that it is doubtful in his (Leslie Knopp's) opinion whether the present form of anamorphic lens will be the lens of the future.

Believes Tushinsky Lens Will Be Adopted

Dr. Knopp, incidentally, gave an unexpected boost to the Tushinsky lens at the CEA meeting. He had been asked the question of the lens' relation to the standard aspect ratio proposed in this country and now in the rest of Europe.

He replied that he felt the Tushinsky system would be generally adopted for economic reasons. He thought it would be advisable for exhibitors to adhere to the recommendation of 1:65 to 1 for the time being and perhaps during the next six months or so the position with regard to aspect ratios and the types of lenses involved would be clarified. Ninety-four per cent of the theatres in this country could accept this ratio without alterations to the proscenium, Dr. Knopp declared.

The Knopp reference to developments "during the next six months" was accepted by the meeting as particularly significant. Exhibitors generally are coming round to the belief that many things will be "clarified" in six months; particularly in the event of that now projected alliance between exhibitors on both sides of the Atlantic being consummated.

Following what they regard as a "climbdown" by 20th-Fox, British exhibitors are disposed to regard themselves as the leaders of a resistance movement.

TOA, ALLIED LEADERS GREET ALLIANCE PLAN WARMLY

Top executives of both Theatre Owners of America and the Allied States Association received with interest this week's report from The HERALD's London correspondent that the Cinematograph Exhibitors Association was planning preliminary moves towards an international alliance of exhibitor associations.

Ben Marcus, president of Allied, said in Milwaukee Wednesday, "naturally we are very much interested in the proposal of the British exhibitors' organization. We suggest that a conference be held with all exhibitor organizations represented to arrive at a common solution so that a committee may discuss problems of the new techniques with producers and sales policies with the distributors." Mr. Marcus' first choice for the site of such conference is Hollywood, to be near the American center of production. He indicated he felt much good could be accomplished by exhibitor leaders from the United States, Britain and other leading countries sitting around a table. He hopes it will be possible some kind of standardized system will be worked out and that ways and means will be found to alleviate the product shortage.

Walter Reade, Jr., president of Theatre Owners of America, at midweek said that such an alliance, the purpose of which would be to present united exhibitor resistance to various sales and exhibition policies, would be a "continuation of what most progressive, thoughtful exhibitors have been doing for a long time."

"The world is shrinking," said the TOA chief, "and such an alliance is inevitable." He said that although the specific problem which had prompted the CEA plan—the request that standard versions of CinemaScope films be made available—might be rendered academic by distributor compliance, an international alliance would prepare exhibitors for any problems which might appear in the future. He added that he had not yet been approached on this latest British move.

In Washington Wednesday, Abram F. Myers, general counsel for Allied States, said he had found the CEA to be a "well-organized, effective association," and that he believed Allied would be glad to cooperate with the British outfit "whenever it appeared to be feasible."

Mr. Myers said he had personally been in correspondence with the British organization and had suggested they exchange information on matters of common interest. He added he had been moved to do that when he had read a trade paper account of the British organization's attitude toward 20th Century-Fox's former policies on stereophonic sound.

Asked whether his willingness to exchange information went as far as a willingness to enter an alliance with the British group, Mr. Myers said the British frequently use words differently from American usage and he wasn't sure how the CEA meant "alliance." If CEA means cooperation and exchange of information on mutual problems, that is one thing, Mr. Myers said. However, he declared, "if they mean a hard and fast organization, I doubt that the Allied board of directors would ever barter away to another body any part of their independence."

In New York, Harry Brandt, president of the Independent Theatre Owners Association, said that an international alliance would be a "tremendously effective body if they could get it to function." He added, however, "if exhibitors of America can't get together, how can we hopefully expect this to be successful?"

Adorno Starts Drive-In

Sal Adorno, Jr., recently assistant general manager for M & D Theatres, Middletown, Conn., has begun building a $125,000, 750-car drive-in theatre four miles from downtown Middletown. It will be called the Sal Adorno Jr., Theatre, and will have a 100-foot curved screen.

SUMMER TIME IS CIRCUS TIME

CECIL B.

GREATES TH

ON E

ACADEMY AWARD WINNER

BEST PICTURE OF THE YEAR

Paramount Pictures

The circus is back . . . because
available. Now is the time to date it and
schools closed, millions of youngsters an
choice in summer entertainment. Book

AND IT'S PAY-OFF TIME WITH...

DeMILLE'S

HE

ST SHOW

ARTH

Color by
TECHNICOLOR

the greatest boxoffice show on earth is

campaign it for July and August. With

d their families will make it their first

it to repeat its never-equalled grosses!

INDUSTRY ARBITRATION SYSTEM TARGET OF NEW YORK MEETING

REPRESENTATIVES of exhibitor associations and the major distributors will meet in New York Monday at the Hotel Astor to try once again to fashion an all-industry arbitration system. At midweek, at least, the exhibitors were saying that they would enter the negotiations with no "preconceived notions" about the manner in which the problems should be approached.

However, it was understood that delegates from each of the associations will come to the meeting prepared with recommendations based on the two previous drafts of arbitration proposals which were prepared by both exhibition and distribution groups. Monday's session, at which Eric Johnston, president of the Motion Picture Association of America, will preside, are expected to last all day.

In New York to attend the meeting, Harry C. Arthur, chairman of the board of the Southern California Theatre Owners Association, this week urged each distribution representative to approach the arbitration sessions with an "open mind." Mr. Arthur also attacked competitive bidding as "one of the worst things in the industry today" and said that although film rentals cannot be arbitrated, matters having a bearing on film rentals should. It was the lack of provision for arbitration of film rentals which led the Allied States Association board to turn down the distributors' draft last January, following the rejection by the Allied convention in November, 1952.

Theatre Owners of America will be represented at the Monday meeting by Walter Reade, president; Herman Levy, general counsel; Mitchell Wolfson, Miami, and S. H. Fabian. Representing the Independent Theatre Owners Association will be Harry Brandt, president; Julius Sanders, Abe Leff and Ray Rhone.

The Metropolitan Motion Picture Theatres Association has named Emanuel Frisch, president, and Leo Brecher and Sol Schwartz as its delegates. The Southern California group will be represented by Mr. Arthur and Albert Hanson. Claude Ezell and Robert J. O'Donnell are scheduled to be the spokesmen for the International Drive-in Theatres Association. As indicated before, Allied States will not participate.

The distributors' draft of an arbitration system, which was approved by the majors in October, 1952, was subsequently rejected by Allied at its Chicago convention in November. At that time Abram F. Myers, Allied general counsel, listed eight "plus" factors in the plan.

They were: (1) the proposed system was "one way arbitration," i.e. it could be instituted by an exhibitor, but not by a distributor; (2) provisions for clearance; (3) protection against arbitrary refusal of a run; (4) a "partial" remedy for hardships and abuses of competitive bidding; (5) the barring of the forcing of pictures; (6) provision for the arbitration of alleged contract violations; (7) conciliation, and (8) the awarding of damages up to double damages when a deliberate intent to injure an exhibitor was found.

At the same time Mr. Myers listed as "minus factors" (1) the lack of provision for the arbitration of film rentals; (2) the authorization of two pre-release pictures per distributor per year and the fact that such pre-release engagements would be exempt from restrictions on the institution of competitive bidding; (3) the fact that bidding reforms should have been volunteered by the distributors, and (4) the limitations of the awards to double damages in contrast to the mandatory triple damages provided by the anti-trust laws and also suggested limitation to four years, a period less than the statute of limitations in some cases.

Inventor of Cinerama Dies at 68

The researcher and inventor whose persistence in pushing "peripheral perception" into an entertainment medium known as Cinerama, and who finally had a grateful industry award him an "Oscar," died at his Huntington, Long Island, home, Tuesday, aged 68, after a long illness. He was Fred Waller. Most of his life he had been an offbeat, inquisitive photographic engineer credited with some 160 inventions, the most famous of which was a gunnery trainer used by this country and Great Britain during the war.

This used the principle of "peripheral perception." Mr. Waller obtained backing from various sources and evolved the system of three cameras and a curved screen, bringing to audiences the sense of envelopment and participation.

The medium was not his only industry connection, however. For some 40 years, he was with it either as photographer, technician, or producer. He was at one time head of Paramount's special effects department. He also, as founder of Film Guild, produced a series of entertainment and historical pictures. He produced for the New York World's Fair, and also developed the Eastman Kodak Hall of Color there.

At his death, he was a director of Cinerama, Inc., a Fellow of the Society of Motion Picture and Television Engineers, a member of the International Photographers, and author of many treatises, including an article on Cinerama in "New Screen Techniques," which was published in 1953. He leaves his widow, Doris; daughter, Muriel; son, Stuart; and stepson, John P. Caron.

RKO Theatres Buying Stock

RKO Theatres last week announced its directors mailed to stockholders an invitation to tender common stock for purchase by the corporation at up to $6.50 per share; and that the corporation was to spend up to $5,000,000 in this pursuit.

Welsch Film to Columbia

Columbia will distribute Howard Welsch's production, "A Bullet Is Waiting," Technicolor film, with Jean Simmons, Rory Calhoun, Stephen McNally and Brian Aherne

Name Dietz to Loew's Board; Dividend Voted

Howard Dietz, vice-president in charge of advertising, publicity and exploitation of Loew's, Inc., Wednesday, May 19, was elected to the board of directors of the company to succeed William F. Rodgers, who has resigned. At the same time, the board of directors declared a regular dividend of 20 cents a share on the common stock, payable June 30, 1954, to stockholders of record June 11, 1954.

Plan Omaha Drive-In

OMAHA: William Miskell, western manager for Tristates Theatres Corporation, and veteran exhibitor Ralph Blank have announced plans to build a $325,000 drive-in theatre on a 30-acre site in northwest Omaha, for 1,100 cars.

Hacker Opens in Hollywood

Samuel Hacker & Company, New York, public accountants, this week opened an office in West Hollywood. The company does much work for industry firms. John E. McDermott manages the new office. He was with Standard Capital, Paramount and Warners.

The first pre-release opening of Columbia's

THE CAINE MUTINY

will be held at the Capitol Theatre, New York City June 24th, 1954

STARRING

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and Introducing **ROBERT FRANCIS · MAY WYNN** COLOR BY **TECHNICOLOR**

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK
Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

"FAME" ACHIEVEMENT AWARD

by the Herald

Presentation to Spyros P. Skouras, left, president of 20th Century-Fox Film Corp., of FAME Magazine's first annual "Achievement Award". The presentation was made by Martin Quigley of a plaque symbolizing the award and citing Mr. Skouras for "his notable contribution to the art and industry of motion pictures by the development and introduction of CinemaScope. . ."

Beckworth Corp. Names Columbia in Action

Rita Hayworth and the Beckworth Corp. in which she is a partner and owner of 450 shares, last week filed suit in New York against Columbia Pictures, seeking an accounting on the distribution of four pictures produced by Beckworth and released by Columbia and asking that the present distribution contract be declared null and void. The suit claims that Columbia violated its duties in the handling of the product and that certain liabilities were charged to Beckworth. It is charged that the plaintiffs had asked for an accounting on the domestic and foreign distribution of "The Loves of Carmen," "Affair in Trinidad," "Salome" and "Miss Sadie Thompson," but that no accounting had been made to Beckworth. The Beckworth Corp. was formed in 1947 to produce pictures for Columbia release.

Montana Theatre Unit Affiliates with TOA

GREAT FALLS, MONT.: The Montana Theatres Association voted unanimously at its two-day convention here last week to become affiliated with Theatre Owners of America, it was announced by Carl E. Anderson, association president. The affiliation of the Montana theatremen gives TOA a total of 28 states and regional units. TOA president Walter Reade, Jr., hailed the Montana Theatres entry as "indicative of the realization and appreciation of exhibitors everywhere for unity and cooperation on the national level as well as the local level." Representing TOA at the Montana convention were Robert R. Livingston, of Lincoln, Neb., secretary, and J. J. Rosenfield of Spokane, Wash., member of the executive committee.

Sees "Robe" as Biggest Money-Maker in Australia

SYDNEY: 20th-Fox's "The Robe," in engagements at only five theatres, has outgrossed any other picture ever released in Australia, Ernest Turnbull, managing director of Hoyts Theatres, told the press. Mr. Turnbull, who also is chairman of the directors of 20th-Fox in Australia, estimated that "The Robe"s will be seen by at least one in three of Australia's population in its initial swing around the continent. He based his estimate on the fact that attendance in the first five theatre situations has totaled 1,150,273 out of a combined population of 4,288,040.

Holders Vote Confidence In Skouras

The success in the launching of CinemaScope, combined with the knowledge that 20th Century-Fox's profits were substantially up in 1953 over 1952 and that profit for the first quarter in 1954 was double that of the same quarter in 1953 were factors that struck a cheering note at the company's annual stockholders meeting in New York Tuesday. It was a love feast compared with last year's meeting when a proxy fight led by Charles Green challenged the company's management headed by Spyros Skouras.

Mr. Green Tuesday took the floor to commend management on its report to the company stockholders.

Profits Increase

Mr. Skouras reported company profit for this year's first quarter at $2,048,030 after provision of $1,990,000 for taxes. The result compares with profit of $1,023,965 in the first quarter of the previous year and is equal to 74 cents per share, compared with 37 cents a year ago.

The company president declared that worldwide film rentals of $105,662,000 last year were the highest in the company's history and compared with $93,167,000 in the preceding year, or a hike of 13.4 per cent.

Mr. Skouras told stockholders that 4,600 theatres in the U. S. and Canada are equipped for CinemaScope now, and that the company estimates 7,500 will be by September 1, and that by the end of the year 10,000 "will be able to play CinemaScope productions." He said 1,500 abroad are equipped "or to be equipped" for CinemaScope now and that an estimated 4,000 will be so equipped by the end of the year.

All directors were reelected at the meeting. They are L. Sherman Adams, Colby M. Chester, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, William C. Michel, B. Earl Puckett, Spyros P. Skouras and Gen. James A. Van Fleet.

Vote Extra Dividend

Mr. Skouras announced the regular 25-cent quarterly dividend and an extra dividend of 10 cents on June 26, to holders of record on June 11, duplicating the action taken in March.

Questioned about the volume of production, Mr. Skouras pointed out that with the company's $26,000,000 cash investment in CinemaScope last year and the necessity of reducing inventory to put the company in a flexible position, a reduction of the production budget from $45,000,000 to $30,000,000 was necessary.

In reply to another question he said that exhibition has spent more than $50,000,000 for CinemaScope equipment to date and that an additional $25,000,000 will be spent.

Mr. Skouras also lauded the record of executives Al Lichtman and Charles Einfeld.

Tanganyika

Land of the hunter
...and the hunted,
ruled by a madman's
dynasty of terror!

Tanganyika

Savage heart of
Africa, challenged
by a white hunter's
lust for vengeance!

Tanganyika

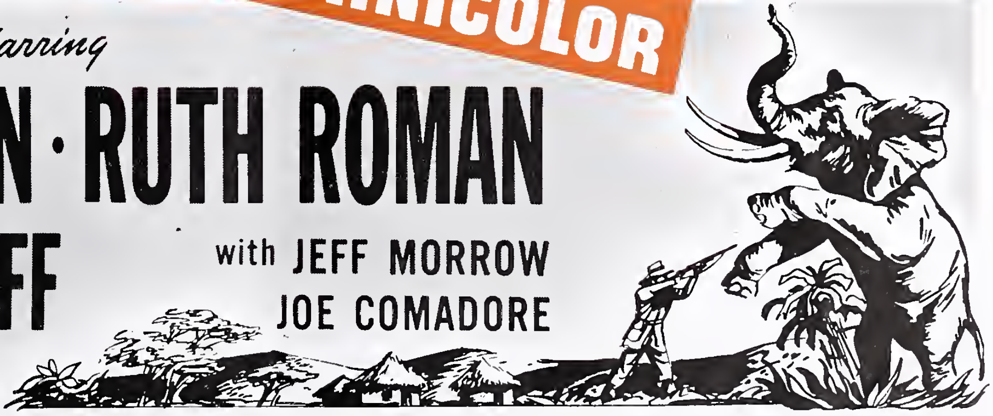
Forbidden empire,
where love was the
prize in the most
dangerous game
of all!

COLOR BY **TECHNICOLOR**

Starring

VAN HEFLIN · RUTH ROMAN
HOWARD DUFF

with **JEFF MORROW**
JOE COMADORE



DIRECTED BY ANDRE DE TOTH · SCREENPLAY BY WILLIAM SACKHEIM AND RICHARD ALAN SIMMONS · PRODUCED BY ALBERT J. COHEN · A Universal-International Picture

Universal International *"...Pictures with that Universal appeal"*

FOX OFFERS 2-D PRINTS OF CINEMASCOPE FILMS

Modification Surprise to Many; Exhibitors Had Not Asked Full Change

Twentieth Century-Fox CinemaScope policy, the subject of an all-day forum of exhibitors at the home office two weeks ago, has been modified to an even greater extent than was previously indicated. The company this week announced that it had agreed to furnish 2-D prints of its CinemaScope product and has already ordered the equipment necessary to reduce optically the anamorphic pictures to standard size.

This came as a surprise to many industry observers who had attended the 20th-Fox forum. It seemed to be understood at that time that 20th-Fox had agreed only to furnish CinemaScope prints with three types of sound track — four-track magnetic sound, single-track magnetic and single-track optical. Indeed, there seemed to be little or no effort on the part of exhibitors at that time to get the company to release its anamorphic product in standard versions.

The revelation that the company had been "convinced" that it was depriving a number of theatres of product by insisting on anamorphic prints, came as the result of an interchange of telegrams between the 20th-Fox director of distribution, Al Lichtman, and top officials of Allied States Association, who were attending the annual convention last week of North Central Allied in Minneapolis.

In answer to criticism out of Minneapolis, Mr. Lichtman issued the following statement:

"At the exhibitor meeting last Thursday, we informed the trade that we could provide our CinemaScope product in four different versions: (1) with four-track high-fidelity magnetic directional stereophonic sound; (2) with single-track high-fidelity magnetic sound; (3) with single-track optical sound; and proper screens and anamorphic lenses or (4) in two-dimensional versions with single track optical sound, if this was the will of the majority of exhibitors.

Decided to Utilize Three Sound Systems on Films

"Very early in the meeting, it was the expression of the gathering that there was most to gain through retaining the CinemaScope process varied only by the different sound systems accompanying it.

"Following complete expression and discussion from the floor we decided to make CinemaScope productions available with the three sound systems, so that a great many more theatres may share in the wonders of this new process.

FOX ANNOUNCES 26 TO BE CINEMASCOPE

HOLLYWOOD: Twentieth Century-Fox announced here this week that it will step up production to 26 CinemaScope features for the year beginning September 1, compared with 16 in CinemaScope for the current year. Of the new 26-picture total, at least 20 will be "studio-made," according to Darryl F. Zanuck, studio chief, with the remainder coming from independent producers.

"During the course of the meeting, however, it was stressed that there are theatres, a great many of them drive-ins, which cannot install CinemaScope profitably, and would find it a great hardship to convert.

"We pointed out that it is possible to make 2-D prints of CinemaScope pictures. These prints will not be available starting July 1, which is the date we previously announced for the first CinemaScope prints in the optional sound systems, but will be ready at a later date this year.

"It is our feeling that the vast majority of exhibitors are anxious to see CinemaScope continue in its most successful form, that is with full stereophonic sound. They have provided us with much encouragement along these lines, and their response to our meeting has resulted in hundreds of orders for CinemaScope installation, the majority of them with magnetic sound.

Cites Obligation Felt for All Nation's Exhibitors

"We do feel an obligation to every exhibitor and where there is a major difficulty in converting to CinemaScope, we are prepared to service our product in 2-D. We must repeat that to show CinemaScope in 2-D would be retrogression and add nothing to the artistic or economic advancement of the industry. But if it is the will of any exhibitor to prefer showing our pictures in 2-D, as soon as these prints can be made, we will make them available. Our laboratories have ordered machinery to optically reduce CinemaScope prints to 2-D, and they are also working night and day to make the recordings with the different sound tracks as described."

Thus, in one fell swoop, 20th-Fox seems to have relaxed its CinemaScope policy even further than MGM, which, in the week previous to the 20th-Fox forum, had announced that it would make its CinemaScope product available with either Perspecta or four-track sound. MGM has not made any commitment so far to release standard versions of the pictures. Neither has Warners, although it has been reported that a standard version of "The Command" was shot at the same time as the CinemaScope version and could be released at any time.

The immediate result of the release of the 2-D prints of CinemaScope product, of course, will be to ease the product shortage felt most acutely by the smaller houses which have experienced a financial pinch relative to the installation of new equipment. There also are indications, however, that there will be no stampede to disregard either CinemaScope in its anamorphic form or megnetic stereophonic sound.

Claims No Slackening in CinemaScope Inquiries

The 20th-Fox office reports that there has been absolutely no letup in inquiries concerning CinemaScope equipment. Especially heavy activity has been reported by the company managers in Canada, Jacksonville, Omaha, Los Angeles, Seattle, Pittsburgh, Georgia, North Carolina, Denver and Buffalo. A good number of these inquiries, it was indicated, come from drive-ins and small houses for whom the previous sound policy provided the major re-equipment barrier.

"The industry forum," reported 20th-Fox, "has created vast trade interest. Many exhibitors are proceeding to equip their theatres with full four-track magnetic stereophonic sound; while scores of others are making arrangements to show CinemaScope in one-track magnetic sound."

Along this line, it was announced in New York this week by Max Fellerman, vice-president of Lopert Films, that arrangements have been completed to equip two first run Broadway houses, the Astor and the Victoria, with CinemaScope screens and full stereophonic sound systems, with installations scheduled to be completed and ready for use by July 1.

MGM's First in Perspecta Due at End of June

MGM also announced this week that it will have the first Perspecta sound prints of "Knights of the Round Table," its first CinemaScope production, available late in June. The first single-track magnetic and single-track optical prints from 20th-Fox are due about July 1 according to Mr. Litchman's statement.

The week also heard the announcement of another low cost, four-channel stereophonic sound system by Motiograph. Fred C. Matthews, vice-president of the equipment firm, said that the new Motiograph system, designed for theatres of 1,000 seats or less, costs $4,058, which includes installation costs and all necessary equipment for stereophonic reproduction.

Which little girl will make it?

All else being equal, she'll be the one on the film which was more carefully selected and processed.

Unless film and handling are technically compatible, skin tones fade and features become wan and haggard—dull and lack-luster. Important this beauty care in the days of black and white . . . vital now *with* color.

To co-operate with the industry in helping solve questions of film selection, processing, and projection, Kodak maintains the Eastman Technical Service for Motion Picture Film. Branches at strategic centers. Inquiries invited.

Address: Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

VistaVision Heads Around the World

***PARAMOUNT SEIZED** an opportunity last week, in showing its VistaVision during the Georgia and Alabama theatre owners' convention at Atlanta. In the picture above, A. W. Schwalberg, Paramount sales chief, is seen at the Loew's Grand Theatre, with friends R. B. Wilby, left, United Paramount-Wilby Theatres operating head; and Mack Jackson, right, exhibitor from Alexander City, Ala.*

Barney Balaban, president of Paramount Pictures, personally presented VistaVision at its first international demonstration Thursday at the Imperial theatre in Toronto, kicking off a series of demonstrations which are being set up by the company in Europe, the Far East and Latin America.

Accompanying Mr. Balaban to Toronto was Dr. Charles Daily, Paramount studios research engineer who worked closely with research chief Loren Ryder in developing and perfecting VistaVision. The Toronto showing, like those in New York, Washington and Hollywood, featured a VistaVision reel as well as scenes from forthcoming VistaVision productions, including "White Christmas," "Three Ring Circus" and "Strategic Air Command."

Earlier this week Louis Mesenkop, of the Paramount technical staff, left Los Angeles for Tokio on the first leg of a VistaVision theatre survey tour that will include, besides the Japanese capital, Manila, Singapore, Bombay, Sydney and Melbourne.

Frank LaGrande, Paramount home office representative, was scheduled to leave New York by plane Wednesday on a Latin American theatre survey with a view to setting up future demonstrations of Paramount's new production and screen presentation process. He will visit Mexico City, Havana, Lima, Rio de Janeiro and Caracas, returning in about two weeks to report on his findings.

Mr. Ryder, head of the Paramount technical research department, was scheduled to return to New York this week by plane from England following a VistaVision theatre survey tour that included London, Paris, Frankfort and Rome. In each city he was to select a theatre for holding a demonstration of VistaVision for European exhibitors and other film industry representatives, newspaper writers and radio commentators.

Asks Standardization Of Frame Dimensions

Standardization of film frame dimensions on anamorphic prints has been urged by R. O. Jeffres, technical vice-president of the Drive-In Theatre Owners Association, Charlotte, N. C., in letters to Spyros Skouras, president of 20th Century-Fox Film Corporation; Loren L. Ryder, head of engineering and sound recording of Paramount; Frank E. Cahill, head of technical research of Warner Bros.; and Douglas Shearer, head of the engineering and sound department of MGM.

Mr. Jeffress points out that he is chiefly concerned about differences in specifications of anamorphic prints having single optical sound tracks. Resolution of these differences to provide a uniform print should be undertaken, he asserts, to make it unnecessary for exhibitors to purchase projection lenses of various focal lengths.

For the same purpose Mr. Jeffress urges Paramount to change the compression-expansion rate for VistaVision prints from 1.5-to-1 to the 2-to-1 rate of CinemaScope.

With respect to the present CinemaScope multiple track prints, Mr. Jeffress suggests standardization of the present specifications developed by Earl Sponable and the technical staff of 20th Century-Fox.

Graetz Here with Film

Paul Graetz has arrived in New York from Paris and has brought with him a print of his latest production, "Monsieur Ripois."

Goldenson Sees Pickup In Quarter

A pickup in theatre business is expected in the third quarter, with the anticipated release of a number of excellent pictures, Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., declared Tuesday at the annual stockholders' meeting in New York.

The theatre admission tax reduction should also prove beneficial, he said. The second quarter is running behind last year not only because of the scarcity of pictures but also because of the continuation of the conditions which affected earnings adversely in the first quarter; namely, high film rentals, increased depreciation charges resulting from the installation of new wide screen and sound equipment, and the effects of television for the first time in smaller towns, especially in the south and midwest, he said. Mr. Goldenson did not expect that these effects of television would be as prolonged as was the case in other areas several years ago.

Mr. Goldenson said that the ABC division is looking forward to an improvement in the coming fall season with many outstanding new programs including a Walt Disney series and exclusive coverage of the NCAA college football games, as well as a continuation of many of the popular TV shows now on the network.

Mr. Goldenson stated that the company has an interest with the Walt Disney organization in the development of an unusual amusement center called "Disneyland" to be located in Southern California.

The company continues to be in a strong financial position, Mr. Goldenson said, with its cash position further strengthened by recent re-financing of some of its debt.

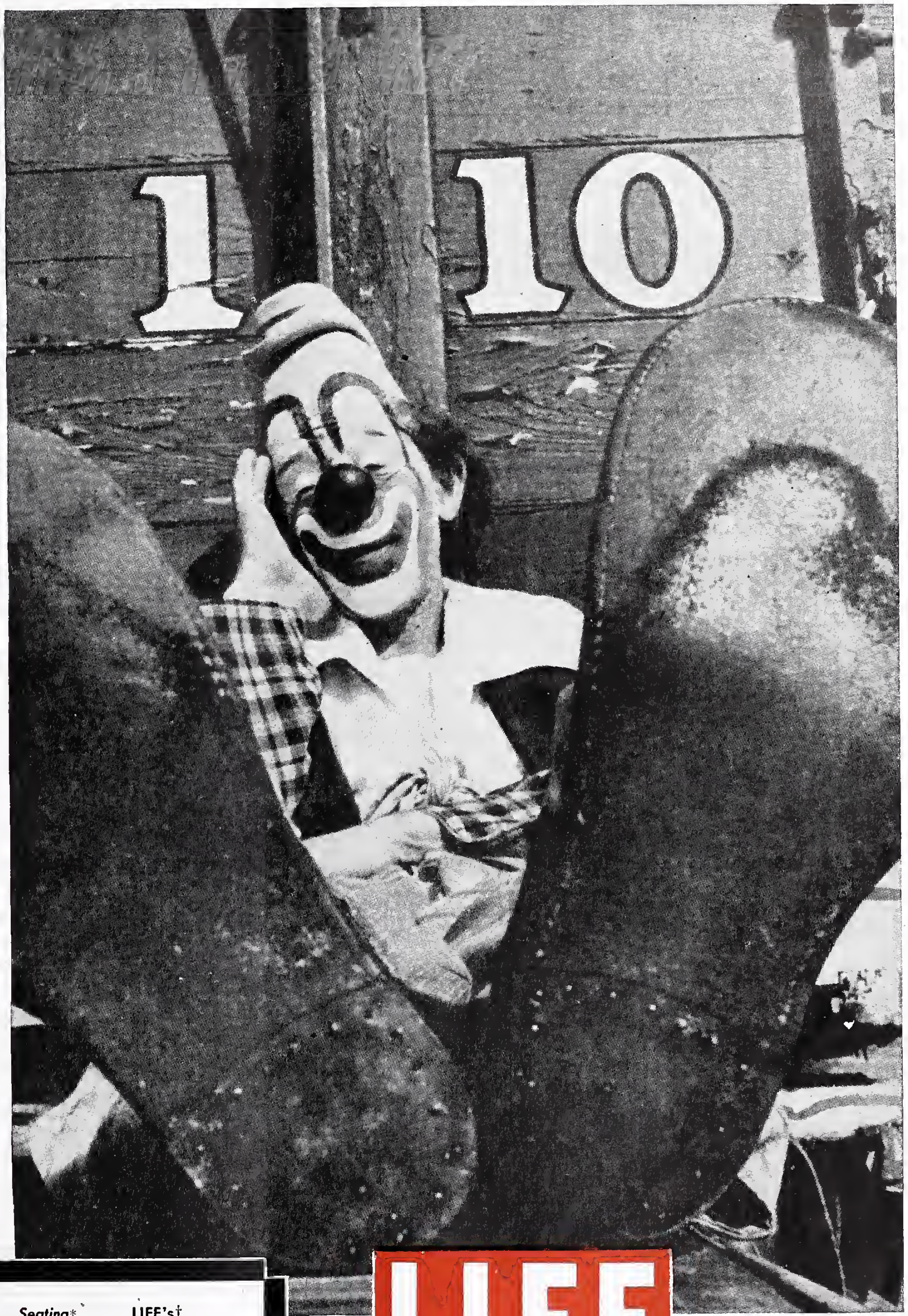
The present board of directors was reelected for the coming year. They are: Earl E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Leonard H. Goldenson, Walter W. Gross, Robert H. Hinckley, Robert L. Huffines, Jr., William T. Kilborn, Robert E. Kintner, Walter P. Marshall, Edward J. Noble, Robert H. O'Brien, Herbert Schwartz, Robert B. Wilby, Owen D. Young.

Film Activity Will Resume At Old Biograph Studios

Biograph Film Studios, Inc., a new corporation headed by Suzanne Sedlock, Thomas Ward and Roger Donoghue, has just signed a long term lease with Biograph Realty Corporation on the old Biograph studios located in the Bronx, New York. The studios, which figured prominently in the early days of the film industry, closed in 1929. The new corporation will use the property for production of motion picture and TV films.

Great pictures built LIFE's great audience

LIFE's great audience can build your pictures



Market Area	No.* Theatres	Seating* Capacities	LIFE's† Audience
Wash., D.C.	75	63,855	302,630
Grand Rapids, Mich.	23	15,447	73,340
Portland, Ore.	63	44,039	121,140
Little Rock, Ark.	17	11,502	22,450

*Source: *1954 Film Daily Year Book.* †Source: *LIFE Accumulative Audience in 696 Local Markets* (1950), by Alfred Politz Research, Inc.

LIFE

9 Rockefeller Plaza, New York 20, N. Y.

First in circulation
First in audience
First with advertisers

Broidy Asks TOA Board Discussion

HOLLYWOOD: Steve Broidy, president of Allied Artists Productions, has issued an open invitation to the board of the Theatre Owners of America, when it convenes here June 17-19 to "sit down with us and discuss ways and means of breaking down the barriers that seem to exist between production and exhibition, of which president Walter Reade, Jr., recently spoke."

"The meeting of the TOA board here can turn out to be a very profitable one for all concerned," said Mr. Broidy. "The timing is just right. The present conditions call for action. The issues involved are serious and important. What's more, the industry in nearly all its phases of operation, should be the gainer if the proper approach is made to resolve the problems that the theatre owners say are confronting members of exhibition right now.

"We at Allied want to make our own kind of contribution to the hoped-for success of the exhibitor meeting here. We think it can prove to be of definite value to the board. We would like to sit down with the TOA people and talk over this whole matter of film shortage."

The Allied Artists president feels that it is necessary for the studios to make some immediate sacrifices to see that the board meeting here and the issues to be dealt with and resolved play themselves out to the satisfaction of the embattled industry. "When Mr. Reade and his 40-man board leave Hollywood June 19, at the end of the session they will have agreed that they got every kind of help possible from the studios," Mr. Broidy explained.

"If we in production, and the men running the theatres can face each other by sitting down and one telling the other what he wants, expressing his thoughts in terms that won't confuse the other, production and distribution can get some place. If so-called shortages exist elsewhere, we don't know of it here at Allied Artists," said Mr. Broidy. As he measured the output of his studio this year, thus far, he felt that no shortage of product exists. He explained that AA is keeping up a release schedule that should meet exhibitor needs.

Mr. Broidy explained that his blueprint of production also called for more big pictures this year.

Hold Americanism Dinner

HOLLYWOOD: The 12th annual Americanism Dinner co-sponsored by Charles P. Skouras was held here last Friday evening, May 14, at the Ambassador Hotel with 200 reserve officers and training corps cadets from 20 high schools in the area as guests of honor. The event was attended by 400 military, naval, civic, business and film leaders.

Three RKO Houses Set To Show Title Bout

Three theatres of the RKO Theatres circuit will have the closed circuit telecast of the heavyweight title bout on June 17 between Rocky Marciano and Ezzard Charles from the Yankee Stadium, William W. Howard, vice-president of the circuit, has announced. Arrangements have been completed with Theatre Network Television for the presentation. RKO houses which have the fight are the Albee in Cincinnati, and Keith's in Dayton with $3, including tax, to be charged for all seats which will be reserved. The Palace in Cleveland will charge $3.50, including tax, for a seat.

Leaders at Perspecta In London

LONDON: The audience last week at Metro's Empire theatre Perspecta demonstration was as impressive as the show itself. More than a thousand filmmen, including renters, technicians, producers and exhibitors from all parts of the country, reinforced by a considerable phalanx of Continental executives, attended.

They came filled with expectancy and certainly were not disappointed in the event. The show, they said, had been put across with showmanship plus.

Arthur Loew subsequently received the press and had a number of things to say in regard to Metro's sound-track intentions. He protested, for example, that Perspecta was no showman's gimmick or magic nostrum for show business ills. "We don't regard Perspecta as having novelty value," he said. "Exhibitors have been led to expect miracles from new sound techniques. We believe that all these developments, of which Perspecta is one, are natural progressive steps in improving picture presentation."

Perspecta demonstrations will be held, Mr. Loew said, in key centers, in association with Paramount and Warners. Negotiations are in progress with G. B-Kalee, British Thomson Houston, RCA and Westrex for the manufacture of the integrator gear here.

Durwood Wins $1,000,000 In 8-Year-Old Suit

KANSAS CITY: Circuit operator Edward Durwood has been awarded almost $1,000,000 in an eight-year-old legal battle with his brothers. Mr. Durwood was awarded at cost three theatres and their profits which were acquired by his brothers, Irwin and H. W. Dubinsky, while they were in Mr. Durwood's employ from 1946 to 1949. The judgment upheld a previous ruling that Durwood was the intended victim of a "conspiracy to defraud." Under a contract, the two brothers were prohibited from engaging in any other theatre business while in Durwood's employ.

"Where To Buy It"

BALLANTYNE DEALERS

ARKANSAS
LITTLE ROCK: **Arkansas Theatre Supply Co.**

CALIFORNIA
LOS ANGELES: **B. F. Shearer Co.**
SAN FRANCISCO: **B. F. Shearer Co.**

FLORIDA
TAMPA: **United Theatre Supply Co.**
MIAMI: **United Theatre Supply Co.**

GEORGIA
ALBANY: **Dixie Theatre Service & Supply**

ILLINOIS
CHICAGO: **Ed. Mikkelsen**

IOWA
DES MOINES: **Theatre Engineering & Installation Service**

KENTUCKY
LOUISVILLE: **Hadden Theatre Supply Co.**

LOUISIANA
NEW ORLEANS: **Johnson Theatre Service**

MASSACHUSETTS
BOSTON: **Independent Theatre Supply**

MICHIGAN
DETROIT: **M. N. Duffy Co.**

MINNESOTA
MINNEAPOLIS: **Aved Theatre Service**

MISSOURI
KANSAS CITY: **Missouri Theatre Supply Co.**

NEW YORK
ALBANY: **Albany Theatre Supply Co.**
BUFFALO: **Perkins Electric Co., Ltd.**
NEW YORK CITY: **Norpat, Inc.**

NORTH CAROLINA
CHARLOTTE: **Charlotte Theatre Supply**

OHIO
CLEVELAND: **Ohio Theatre Equipment**
COLUMBUS: **American Theatre Equipment**
TOLEDO: **Theatre Equipment Co.**

OKLAHOMA
OKLAHOMA CITY: **Oklahoma Theatre Supply**

OREGON
PORTLAND: **B. F. Shearer Co.**

PENNSYLVANIA
PHILADELPHIA: **Superior Theatre Equipment**

SOUTH DAKOTA
SIOUX FALLS: **American Theatre Supply**

TENNESSEE
MEMPHIS: **Theatre & Exhibitor Supply**

TEXAS
DALLAS: **Hardin Theatre Supply Co.**

UTAH
SALT LAKE CITY: **Service Theatre Supply Co.**

WASHINGTON
SEATTLE: **B. F. Shearer Co.**

WASHINGTON, D. C.
R & S Theatre Supply Co.

WEST VIRGINIA
ELKINS: **Veterans Electrical Service**

WISCONSIN
MILWAUKEE: **Theatre Equipment & Supply Co.**

CANADA
MONTREAL: **Perkins Electric, Ltd.**
TORONTO: **Perkins Electric, Ltd.**
VANCOUVER, B. C.: **Theatre Equipment & Supply**
WINNIPEG: **J. M. Rice**

EXCLUSIVE EXPORT
NEW YORK CITY: **Streuber & La Chicotte**

IMMEDIATE DELIVERY

NEW Ballantyne Single Track Magnetic Sound Package *for* CinemaScope Productions

Approved by 20th-Century Fox May 6, 1954

2 Ballantyne Magnetic Reproducers SX400	**984.00** *per pair*
1 Ballantyne Pre-Amplifier SX452	**275.00**
1 Wide Screen	**1.25** *sq. ft.*
2 Anamorphic Lenses	*(Current Prices)*

Drive-In Theatres! can take advantage of big CinemaScope money making attractions during the current season by ordering Ballantyne Magnetic Reproducers and preamplifiers plus anamorphic lenses.

For the best reproduction of either magnetic or optical sound, Ballantyne Dub'l-Cone Speakers are unsurpassed and here's why!

SUPERB SOUND

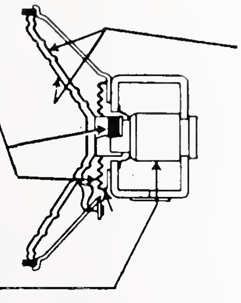
Ask your Ballantyne representative to demonstrate the Dub-'l-Cones. Nowhere will you find more faithful, undistorted sound reproduction at all volume levels.

WEATHERPROOF

Every point in the speaker has been protected against moisture and corrosion. Diaphram is treated to protect against dampness. The voice coil is noncorrosive aluminum — will not buckle, warp or swell.

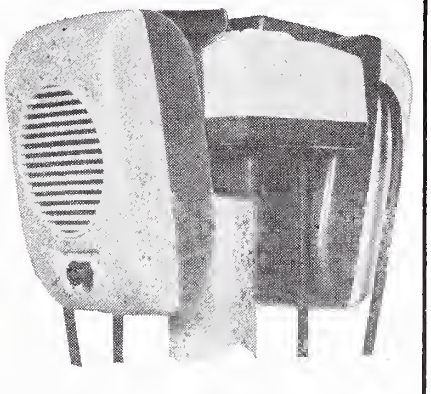
DEPENDABLE

A heavy 1.30 oz. Alnico V magnet gives THREE to FIVE TIMES the power of earlier magnetic materials.



UNIQUE DUB'L-CONE

Two cones, one super imposed over the other with a 3/16" airgap between for tonal resonance. The exterior cone protects while the interior cone projects the sound. Both are completely weatherproof. If ever damaged, you can replace it on the spot in a matter of minutes.



U. S. Pat. 2670807

The Ballantyne Company

1712 JACKSON STREET OMAHA, NEBRASKA

CLAIM DECREE NOT EVIDENCE

Majors, in Denver Appeal, Say Paramount Verdict Should Have No Force

by J. A. OTTEN

WASHINGTON: Cinema Amusements, Inc., owner of the Broadway theatre in Denver, told the Supreme Court this week that lower courts were absolutely right in upholding its anti-trust suit against major distributors.

Loew's, 20th Century-Fox and RKO have appealed to the high court a decision of the Tenth Circuit Court of Appeals upholding a $300,000 damage award against them and in favor of Cinema Amusements. Cinema charged a conspiracy to deprive it of first run films.

In appealing the case, Loew's and 20th-Fox centered their argument on a contention that the consent decrees in the Paramount case should not be admissible as evidence against the distributors in private anti-trust suits, such as this one. They claimed that the Paramount Decrees involved a general conspiracy, had nothing to do with a specific conspiracy in Denver and should not have been admitted as evidence in this case.

Cinema's reply brief, filed by former Government Anti-Trust chief Thurman Arnold, said the Paramount Decree was admitted in the Denver case only after the plaintiff "had first established by a mass of competent and credible additional evidence that the petitioners (Loew's, 20th-Fox and RKO) pursued in Denver the identical practices which had been found in the Paramount case to be the result of collusion among the petitioners and the other major distributors."

Mr. Arnold said the evidence introduced by Cinema Amusements was sufficient to sustain a verdict against the distributors even without reference to the Paramount decree. He declared the jury believed this evidence, the trial court believed it sufficient and the appeals court agreed.

Cites Crest Case

The brief filed here this week warned the court to differentiate the Denver case from the recently decided Crest case in Baltimore, where the justices sided with the distributors and ruled that the relevancy of the Paramount case was slight. The Broadway was a first caliber downtown house, whereas the Crest was six miles from the downtown area, Mr. Arnold said. Moreover, he pointed out, the Crest case involved a period long after the decision in the Paramount case, whereas the Denver case covered at least a year and a half of the period when the Paramount case was still pending.

"In this case," Mr. Arnold declared, "Respondent's additional evidence so abundantly proved pursuit of the identical practices in the local competitive area of Denver, during a period coiniciding with the nationwide conspiracy, that it would have been reversible error to exclude the Paramount decree."

MGM Offers 45 Shorts

MGM will have 45 single-reel short subjects, in addition to 104 issues of News of the Day, for release during the 12-month period starting September 1, 1954, according to William B. Zoellner, in charge of sales for short subjects and newsreels.

The list will be headed by 16 cartoons in color by Technicolor, produced by Fred C. Quimby, four of which also will be made available in CinemaScope. Additionally there will be five Technicolor Musical Gems in CinemaScope. These will include the following titles: "Merry Wives of Windsor," "Poet and Peasant," "The Jubilee Overture" and "The Thieving Magpie." The fifth subject is now in production. In most instances, exhibitors have been showing these musicals as overtures to such features as "Knights of the Round Table," "Rose Marie" and "The Student Prince."

There also will be eight Gold Medal Reprint Cartoons and six FitzPatrick TravelTalks in color by Technicolor, and 10 Pete Smith Specialties. The Travel Talks have been chosen from the list of outstanding subjects made over the years.

Reserve Decision in Jackson Park Case

CHICAGO: Hearings on the Jackson Park decree were heard here May 14 in U.S. District Court by Federal Judge Michael L. Igoe, who took the matter under advisement. Meanwhile, the Court extended the six-month moratorium of some booking phases of the decree, including the two-week limitation on first runs in B. & K. theatres, to September 13.

The motions taken under advisement were B. & K.'s for modification of the decree; the Jackson Park's counterclaim for additional damages since the decree was imposed; and B. & K.'s for dismissal of the counterclaim. Also taken under advisement were petitions for dismissal from the decree and proceedings by companies no longer operating in Illinois since divorcement has become effective, such as National Theatres.

Atlas May Buy Hughes RKO Stock

Atlas Corporation, in addition to the estimated million or more shares of RKO Pictures Corp. stock it has acquired in recent months, stands ready to purchase Howard Hughes' 1,262,120 shares and to reactivate the company for business other than motion pictures, a statement issued last Friday by Floyd B. Odlum, president of Atlas, disclosed.

Discussed With Hughes

Mr. Odlum said he had discussed the proposals with Mr. Hughes and that no decision has been reached, although Mr. Hughes "has indicated that he has no objection whatsoever to the continuance of RKO Pictures Corp. in business provided he is not burdened with the responsibility for its management and given the same right as he has arranged for others to receive $6 per share for all of his stock holdings or such, if any, as he does not wish to hold."

Following is the complete text of the Odlum statement:

"RKO Pictures Corp. is no longer in the motion picture business, having sold all its assets to Howard Hughes for cash equal to $6 per share of outstanding stock. Each stockholder, other than Mr. Hughes, currently has the right to turn in his stock to the corporation and receive $6 per share therefor.

"Atlas Corp. has been a substantial stockholder of RKO Pictures Corp. since its formation and in recent weeks has substantially increased its holdings. Atlas Corp. would prefer that RKO Pictures Corp. not be dissolved but rather that it be maintained as a going concern, using its cash to operate for a profit.

"Atlas Corp. has made such a suggestion to Howard Hughes who has indicated that he has no objection whatever to the continuance of RKO Pictures Corp. in business provided he is not burdened with the responsibility for its management and is given the same right as he has arranged for others to receive $6 per share for all of his stockholdings or such, if any, as he does not wish to hold.

Nothing Definite Set

"Mr. Hughes and Mr. Odlum have been in conversations about the two points last above mentioned although nothing has been made definite as yet with respect to such points.

"This statement is being made so that any stockholder of RKO Pictures Corp. who wishes to do so can refrain from turning in his stock for cash until he has further information as to whether RKO Pictures Corp., following its complete divorce from the motion picture business, is going to be maintained for other types of business or is going to be dissolved."

Paramount Sets Four For Summer

A. W. Schwalberg, president of Paramount Film Distributing Co., announced the release of four productions for July and August. "The showmen of the nation know their business, and when they say they need big pictures with big stars and top-grade production values to keep their theatres thriving and prospering during the summer months, Paramount is ready to cooperate," Mr. Schwalberg said.

The July-August schedule follows: The 1954 re-release of Cecil B. DeMille's Academy Award winning "The Greatest Show on Earth," in color by Technicolor starring Betty Hutton, Charlton Heston, James Stewart and Dorothy Lamour; Dena Productions' "Knock on Wood," Technicolor, with Danny Kaye and Mai Zetterling; "Living It Up," Technicolor, Dean Martin, Jerry Lewis, Janet Leigh; "About Mrs. Leslie," Shirley Booth and Robert Ryan.

"As rich with top-flight product as Paramount's summer release schedule is," Mr. Schwalberg said, "exhibitors may rest assured that there will be no lessening whatever in the grade of product which will be made available by Paramount in the months to follow. Our coast studios have been and continue to be hard at work to supply the theatres with an uninterrupted flow of truly great motion pictures.

"A glance at the list of big pictures to follow," Mr. Schwalberg said, "reveals such titles as Alfred Hitchcock's 'Rear Window,' starring James Stewart and Grace Kelly; the Technicolor spectacle, 'Ulysses,' made in Italy and the Mediterranean and starring Kirk Douglas and Silvana Mangano; 'Sabrina,' the first picture to couple in star roles the two top Academy Award winners of a preceding year—Audrey Hepburn and William Holden—and with Humphrey Bogart also starring; 'White Christmas,' in VistaVision, Technicolor, starring Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen; George Pal's science-fiction epic, 'Conquest of Space;' 'The Country Girl, starring Bing Crosby, William Holden and Grace Kelly; war dramas such as 'The Bridges at Toko-Ri' and 'Strategic Air Command,' in VistaVision, Technicolor, and many others."

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 15 were:

Albany: From Here to Eternity (Col.) (drive-ins).

Atlanta: French Line (RKO) 3rd week, River of No Return (20th-Fox).

Baltimore: Executive Suite (MGM) 2nd week, Rose Marie (MGM), Julius Caesar (MGM).

Boston: Indiscretion of an American Wife (Col.), Rails Into Laramie (U-I), The Miami Story (Col.) 2nd week, Genevieve (U-I) 4th week, La Ronde (Hakim) 2nd week.

Buffalo: Executive Suite (MGM) holdover, Ma and Pa Kettle at Home (U-I), Carnival Story (RKO) holdover, River of No Return (20th-Fox) holdover.

Chicago: Pinocchio (Disney-RKO, reissue) 6th week, Heidi (UA) 5th week

Cincinnati: River of No Return (20th-Fox), The Moon Is Blue (UA) 2nd week.

Cleveland: Best Years of Our Lives (RKO, reissue), Gilbert and Sullivan (UA).

Denver: River of No Return (20th-Fox), Executive Suite (MGM).

Detroit: Executive Suite (MGM), River of No Return (20th-Fox), Carnival Story (RKO), New Faces (20th-Fox).

Hartford: Prisoner of War (MGM), River of No Return (20th-Fox), Jubilee Trail (Rep.).

Indianapolis: Carnival Story (RKO), Rhapsody (MGM).

Kansas City: Night People (20th-Fox), Casanova's Big Night (Para.), French Line (RKO) 3rd week.

Memphis: Elephant Walk (Para.).

Miami: Executive Suite (MGM) 4th week.

Milwaukee: Ride Clear of Diablo (U-I), French Line (RKO) 4th week, It Should Happen to You (Col.).

Minneapolis: Executive Suite (MGM) holdover, Julius Ceasar (MGM) holdover, Night People (20th-Fox).

New Orleans: Executive Suite (MGM) 2nd week, River of No Return (20th-Fox) holdover, She Couldn't Say No (RKO) 2nd week, Martin Luther (de Rochemont) 3rd week.

Oklahoma City: French Line (RKO) 2nd week, Prince Valiant (20th-Fox) 3rd week.

Philadelphia: Rose Marie (MGM), River of No Return (20th-Fox).

Pittsburgh: Executive Suite (MGM).

Portland: River of No Return (20th-Fox), Executive Suite (MGM) 2nd week.

Providence: Elephant Walk (Para.) 2nd week, Beachhead (UA).

Toronto: Executive Suite (MGM), Prince Valiant (20th-Fox) 2nd week, The Living Desert (Disney) 8th week.

Vancouver: Elephant Walk (Para.).

Washington: River of No Return (20th-Fox), Executive Suite (MGM) 2nd week, Elephant Walk (Para.), Knock on Wood (Para.) 4th week.

Paramount Canadian Sales Force Meets

TORONTO: Paramount's Canadian division held its annual sales convention here starting Thursday, for four days. Meeting at the Royal York Hotel, the meeting was presided over by Gordon Lightstone, general manager for Canada. VistaVision was shown the assembled sales force. At the luncheon Thursday, Adolph Zukor, Paramount board chairman, was the chief speaker. A. W. Schwalberg, president of Paramount Film Distributing Co., and Oscar Morgan, sales manager for shorts and Paramount Newsreel, addressed the delegates. New product also was shown.

Alberta Exhibitors Ask End of Ticket Tax

TORONTO: The Province of Alberta has been asked by the Alberta Theatres Association to eliminate the amusement tax. This follows decision at the recent meeting of officers and directors in Calgary.

President of the association, A. W. Shackleford, who is Mayor of Lethbridge, said that failing the complete removal of the tax, it should be eliminated on all tickets up to 50 cents. The second course might be even better than complete removal, he suggested, since it would eliminate the possibility of municipal application. Doug Miller of Taber, one of the two vice-presidents, took the position that if the amusement tax is continued, the Provincial theatre license should be dropped, it being unfair to impose both.

It was agreed, at the suggestion of Matt Park, a director, that the age limit for apprentices in projection be lowered from 18 to 16, since there is considerable difficulty in hiring as many as needed. Drive-ins will be invited to join the association, organized in 1943, with a fee of five cents per car. Next annual general meeting will be held in Edmonton September 20.

Set 7 Goldwyn Films Reissue Through State Rights

A group of seven Samuel Goldwyn productions has been made available for release through state rights distributors in 32 exchange cities, James A. Mulvey, president of Samuel Goldwyn Productions, Inc., announced in New York this week. The first two pictures, "The Westerner" and "Dead End," will be released under the plan this month. Other features, to be released at 30-day intervals, include "Barbary Coast." "Come and Get It," "Adventures of Marco Polo," "Nana" and "The Cowboy and the Lady." New promotional campaigns are being prepared for each of the films which are offered for re-release.

How Providence Licks Its Theatre Hoodlums

by G. FRED AIKEN

PROVIDENCE: When William J. Trambukis returned to Providence, three and a half months ago, to take over the management of Loew's State theatre, he was confronted with a problem that has been plaguing theatre owners and operators throughout the country. Vandalism and hoodlumism had been driving family and genteel patronage away from the theatre in numbers sufficient to affect grosses drastically.

Mr. Trambukis, who got his start in the theatre business in Providence, having risen from part-time usher to chief-of-service; then assistant manager in almost record-breaking time, was not wholly unfamiliar with existing conditions locally. Despite his sojourn in other cities as manager of Loew's houses, he had always kept watch on the Providence scene.

Sunday Was Dreaded

Sunday, a day that was usually looked forward to, in the past, by exhibitors, was dreaded by members of the new manager's staff; for this was the day that the juvenile delinquents, hoodlums and vandals descended on local theatres like locusts. However, it was also the most important day for many family groups, as working conditions in this textile and machinery manufacturing center had virtually set aside the Sabbath as the only possible day when all the family could get together at the same time.

In his first step in the campaign to stamp out vandalism, Mr. Trambukis shook up his entire staff. After carefully screening all employees, especially ushers, he dispensed with those who had indications of arrogance. Having been an usher years ago, he knew that many times an over-zealous or pugnacious usher could make an otherwise minor situation develop into a major scuffle.

Balcony Kept Closed

Following this, Mr. Trambukis selected from some 50 applicants, after careful investigation, 35 trainees, and they were given schooling over a two-week period. School sessions were held in the mornings, prior to opening, and at night after the end of the evening performance. The manager pulled no punches. Every trainee was given an honest and straight-forward picture of what was expected; and only those who passed the final tests with exceptional ratings could expect to be retained. After "graduation exercises," a staff of 18 met the acid test; and selecting a 35-year-old chief-of-service, Mr. Trambukis launched his plans.

On Sundays, the balcony was kept closed, and only bona-fide pleasure-seeking couples and families were allowed in the mezzanine and loge sections. By doing this, Mr. Trambukis and his staff kept all known and suspicious characters under strict surveillance in the orchestra section. Additionally, to supplement his staff, Mr. Trambukis employed the services of a burly, former member of the Providence Police department. This uniformed member was stationed in the inner lobby, always available and on hand should trouble start; and his presence lent confidence to other staff members.

THE PROBLEM was vandalism, and it was solved by the Loew's State, Providence, after a campaign of three and one-half months. Above, Fred Aiken, HERALD Providence correspondent, left, gets the story from Robert Petersen, the theatre's chief-of-staff, and William J. Trambukis, its manager.

Then Mr. Trambukis, aided by two of his assistants, alternately took up positions where the girl in the box office could see them. When known or suspicious troublemakers sought to purchase tickets, a signal from the management was sufficient cue for the ticket-seller to politely but emphatically deny the request. A few remonstrated, but eventually they "caught on" to the idea that they were not wanted. Many of these "characters" took the hint, and gradually their numbers diminished.

Securing 100 per cent cooperation from his immediate staff, Mr. Trambukis discontinued all "Sundays off," giving executive members their choice of other days. Thus, a full staff was on hand every Sunday. That his careful plan worked successfully is indicated in the fact that not a single arrest has been made in the three and a half months the campaign has been under way.

Incidentally, where the troubles in the past had caused a rash of resignations by ushers, many quitting after the first week, saying "they had had enough"; the present staff still includes many of the original 'trainees' who sought employment when Mr. Trambukis first took over.

Furthermore, the $300 to $400 lost every Sunday, either by disgusted patrons, or by denying admission to troublesome characters, has been all won back, and more, too.

As a matter of fact, Bill Trambukis reports that, to date, he has received between 350 and 400 letters; hundreds of telephone calls, and many personal messages complimenting Loew's State, the management, and the staff on the extremely pleasant and favorable conditions that have resulted from this intensive campaign. In addition, Trambukis states that many patrons, recognizing him, in the lobby, and in restaurants, take the time and trouble to congratulate him because of his success in making Loew's State atmosphere so quiet, respectable and free from former annoying situations.

Local TV and Radio commentators have added their praise, in special programs and broadcasts.

Despite the fact that Loew's has won back many of its former patrons, and that the rowdyism is a thing of the past, the management has not, and will not, relax its vigilance.

Fines Cut Vandalism In Fall River

After a local court fined each of ten youths $40 for larceny involving loudspeakers, vandalism at open air theatres in the Fall River area decreased drastically. Losses till then had been alarming managers seriously. The youths are part of a "hot rod" set for which the damages were a sort of sport connected with an element of social prestige.

Pittsburgh Club Plans Hospital Fund Drive

PITTSBURGH: Tent No. 1 of the Variety Club here has named Reggie Wilson, vice-president of the Commonwealth Trust Co., to head the forthcoming drive to raise $750,000 for the construction of an addition to the Roselia Foundling and Maternity Hospital, which the local club helps support. The Catherine Variety Fund, a non-profit corporation, organized last year to handle the project, disclosed that it will sponsor a telethon on April 24 to give the drive its final spur. George W. Eby, president, named several top civic leaders to the Variety Club committee to stage the drive, including Judge Samuel A. Weiss, Leon Falk, Jr., John Harris, Carl Dozer, Norman Mervis and Harry Kodinsky.

Earnings of Heller & Co. Increase in Quarter

CHICAGO: Walter E. Heller & Company, and subsidiaries, installment bankers active in motion picture financing, earned $480,281 after provision for income taxes in the three months ended March 31, 1954. This compares with $405,668 in the like period last year. Earnings were equal to 70 cents a share on 568,718 shares of common, compared with 80 cents a share on 433,544 shares of common last year. The figures were announced by Walter E. Heller, president of the company.

Lower Rental Sought By Exhibitors

A move to demand lower rentals and percentage terms on pictures for which there is a scarcity of prints at the time of availability is being quietly mobilized by exhibitor groups. This action is reported to have been discussed at recent exhibitor association meetings and although the plan will be pushed initially by individual exhibitors, the campaign may branch out into a national issue.

The print shortage, it is charged by exhibitors, is as acute as the product shortage and if a theatre is ready to play a picture on availability and there is no print with which the exchange can serve it, then the terms should drop to a lower figure based on the later date on which the print is obtainable. If a picture is worth more on national release, it is argued, then the rentals should be less if the engagement has to be pushed back because of the unavailability of the print.

These points were brought out at closed meetings of exhibitor groups and definite drastic action was blueprinted to either force distributors to make more prints available or reduce the rental terms on delayed product due to print shortages.

Stars Help Promote "High and the Mighty"

Jan Sterling, one of the eight top stars in the Warner release, "The High and the Mighty"; Doe Avedon, and Karen Sharpe, two who make their debuts in it—these this week were added to the list of players boosting the Wayne-Fellows CinemaScope production, by appearing on radio and TV, and submitting to newspaper interviews. Miss Sterling is to appear on the Art Linkletter Houseparty May 31. Miss Avedon was to be on the starlet spot in the Lux Video Theatre Thursday. Miss Sharpe appeared there Monday. Miss Sterling, Laraine Day, and Claire Trevor have been in San Francisco, where the picture is to open May 27, at the Paramount theatre, coincident with its opening at the Egyptian theatre, Hollywood.

New COMPO Ad Features Men Behind the Camera

Captioned "Back of the Bijou," the 12th in the series of COMPO ads now appearing in "Editor & Publisher" describes the immense pool of talent—artists, technicians, executives and others—that is behind the local theatre. The ad states that a typical motion picture requires the arts and crafts of some 300 specialists representing 35 unions and guilds. "For every performer imaged on the film," it says, "15 non-actors work behind the camera." It adds that the "local movie house is the nerve center of this vast and continuing accomplishment that is called 'production.'"

Variety Club Announces International Agents

International representatives were named recently for Variety Clubs International, by International Chief Barker George Hoover. The men are: Ralph Pries, New Haven, NewYork, Philadelphia; Jake Flax, Baltimore, Washington; Ruben W. Bolstad, Boston, Albany, Buffalo, and Toronto; Marc Wolf, Pittsburgh, Cleveland, and Detroit; Roy Wells, Cincinnati, Indianapolis, Dayton; John J. Jones, Chicago, Grand Rapids, Milwaukee; J. Robert Hoff, St. Louis, Des Moines, Omaha, Minneapolis; C. A. Dolsen, Memphis, Houston, Dallas, Oklahoma City; John Fulton, Charlotte, Atlanta, Jacksonville, Miami; Rotus Harvey, Denver, Las Vegas, Salt Lake City; Al Grubstake, San Francisco, Los Angeles; C. J. Latta, Europe; Luis Montes, Mexico City.

Malaya Theatre Has CinemaScope Unit

Loke Theatres, Ltd., has reopened its Cathay Cinema, Penang, Straits Settlements, after eight months of renovation for CinemaScope. The reopening featured "The Robe," and it was attended by 300 specially invited guests. Steel and concrete have replaced the wood in the balcony floor. There is a new theatre front. The proscenium opening of 30 feet with a 24 foot screen has been widened for a CinemaScope screen of 48 feet. Seating has been changed to GB Consul, and increased from 900 to 1,000. The lobby was enlarged and now has a candy shop. Above it now is a milk bar and a liquor bar. Above the bar is a new projection booth with GB-20 projectors and GB-21 sound equipment. Above all this is a roof garden. There also is a 30 foot neon sign.

Survey Shows 638 Ohio Houses; Compared with 1,034 in 1948

A survey by Independent Theatre Owners of Ohio has revealed that there are 638 indoor theatres operating in the state, compared with 1,034 in existence in 1948. Of the houses now operating, 50 are closed more than one day in each week. In the drive-in category, there are 175 operating; in 1948 there were 113. Three of the outdoor theatres are equipped with heaters for year-round operation.

TV Set Production Off in Three Months

WASHINGTON: Television set production during the first three months of 1954 was sharply below the like 1953 period but slightly ahead of 1952, the Radio-Electronics-Television Manufacturers Association has reported. It said 1,447,110 TV sets were produced during the first 13 weeks of this year, compared with 2,259,943 in the like period last year and 1,324,831 sets in the like 1952 period. Production in March of this year was put at 599,606 sets, compared to 810,112 sets produced last March and 510,561 sets in March, 1952.

CEA-KRS in New Row on Break Total

LONDON: Yet another impediment has been thrown in the way of settlement of the long drawn-out break-figure dispute between renters and exhibitors here. Following months-long wrangling between the two associations concerned—the Kinematograph Renters Society and the Cinematograph Exhibitors Association—it was agreed that the matter be considered by a joint committee of the two bodies under the presidency of an independent chairman.

Monkey Wrench Thrown

Mr. Cyril Salmon, Q. C., a lawyer with considerable reputation as a pleader at the bar, was eventually selected for the post, at which point another monkey wrench was thrown in the works by the exhibitors. CEA's executive announced that it had "retained Sir Hartley Shawcross, Q. C., for presentation of our case."

In a letter to CEA's Walter Fuller, the KRS secretary, Frank Hill, says: "I was instructed to point out that the engaging of counsel by either side to appear at Joint Conciliation Committee meetings is not in accordance with the terms of reference and conditions by which the Committee came into being on November 24, 1943, and, further, is not in accordance in our view with the spirit of the discussions and decisions arrived at the Four Trade Associations' meeting held on April 21 last.

"The KRS Council is unanimously opposed to counsel appearing for one side or the other in order to present a case at which conciliatory discussions are to take place before the independent chairman who is to tender advice upon the dispute in question."

CEA Reacts Quickly

CEA quickly reacted to the letter. It wrote to Mr. Hill in the following terms:

"Comment from your Council now comes too late and cannot be considered. You know that Sir Hartley Shawcross has advised us and will recollect that counsel to plead our respective causes was envisaged at the last meeting of the Joint Committee of the CEA and KRS when you suggested each party paid its own costs, the fee of the independent chairman to be shared."

The whole industry here hopes that both disputants will drop their preliminary legalistic sparring and get down to a settlement of the sore-thumb break-figure dispute which has irked the business for far too long in the general view.

UA Gets "Hobson's Choice"

"Hobson's Choice," which David Lean made and which stars Charles Laughton and John Mills, has been acquired for release by United Artists. It is a London Films picture.

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

BY LAST weekend Hal R. Makelim, touring the country on a circuit of Allied States Association meetings, had amassed signed contracts amounting to $1,000,000 for flat-rental bookings of his planned productions. That figure represented the yield of four meetings. He has 17 more on his itinerary. If the next 17 live up to that beginning, or maybe even beyond as momentum builds up, this town's bankers will be spreading welcome mats all over the place on his return, in tribute to the man who (it may turn out) made production-investment safe again.

Production Investment Long a Favorite Kind

For production-investment was long a favorite kind, accommodating large amounts of money and assuring fast recovery, and its place has not yet been completely filled by television-film production-investment.

If the Makelim method of procedure proves as practicable as it now appears, the risk that recently entered into the bank-loaning of independent production shall have been dispelled. That the Makelim method will be adopted by others is already clear.

But money is not the only thing exhibitors are giving Producer Makelim as he makes his rounds. They are giving him advice, too, and suggestions and tips and titles and castings and the names of the stars he ought to use in his pictures and of those he ought not to. This was not wholly unexpected, naturally, but it was not precisely sought, either, and while it is certainly true that a producer can't get too much money for his purposes, it is likewise inescapable that he can get too many suggestions, tips, titles, castings, pointers and recommendations to utilize in a mere dozen pictures, which is the extent of the present Makelim planning. Not that he won't try, of course, and not that by listening to all of them in all the places he goes he won't come home with a fresh and pinpointed mental picture of the nation and its entertainment demands.

Suggestions Offered Have Wide Range

The suggestions offered Mr. Makelim range over a wide area, but they stack up pretty deeply on a few points. One of these is the need for color. Another is for movement. Importance of titles is a third, although exhibitors display no more unanimity about exactly what makes a good title and what makes a bad one than do producers, distributors, writers or pollsters.

There's no unanimity among exhibitors concerning screen shapes, either, save on the point that shape is no substitute for content, exploitability and customer satisfaction. Mr. Makelim is keeping track of the advice as closely as the contracts signed.

THIS WEEK Monday Universal-International announced the placement of emphasis in their talent-building program, on the development of leading men, naming seven actors whose future, along with its own, the company is undertaking to insure by proper procedures of casting, publicity and promotion. The actors are Keith Andes, John Agar, Lex Barker, Jeff Morrow, George Nader, Bart Roberts and Race Gentry. The announcement says the studio is "carefully grooming them to take their places along with Jeff Chandler, Tony Curtis, Rock Hudson and Audie Murphy", contract stars whom the studio describes as "graduates of U-I's talent building program."

The announcement brings into clear definition a studio-administered solution of the leading-man problem which, otherwise, might have been lost sight of in the over-all consideration by the trade of the tremendous product successes registered by the company in recent seasons. For the leading-man problem is, for reasons nobody ever agrees on with anybody else, the thorniest in the whole field of talent.

Last year's Top Ten Stars of Tomorrow, as determined by exhibitors voting in The HERALD's annual poll of that title, yielded six feminine winners to four males—Tony Curtis, Robert Wagner, Scott Brady and Jack Palance. Whereas the Top Ten Money-Making Stars of the same year, as established by The HERALD's 22-year-old poll of that name, turned up eight men and only two girls.

The results of the two pollings, combined, reflect dramatically the now quite well known fact that male stars, although harder to build than their opposites, last longer and, collectively, sell the most tickets. This is a grievously ungallant truism that many a studio has sought, by various means, to utilize advantageously through setting up training schools, and so on, without notable success. The U-I method seems to work well.

◆

Five pictures were started during the week, and five others finished, keeping the over-all production level intact.

RKO started shooting "The Conqueror," Technicolor, with John Wayne, Susan Hayward, Pedro Armendariz, Thomas Gomez, John Hoyt, William Conrad, Agnes Moorehead, Jeanne Carson, Leslie Bradley and Lee Van Cleef in the cast. Dick Powell is producer-director.

MGM launched "Jupiter's Darling," in CinemaScope and Eastman color, with Esther Williams, Marge and Gower Champion, Howard Keel, George Sanders, James Whitmore and Richard Haydn in principal roles. George Wells is producing and George Sidney directing.

Aubrey Schenck and Howard W. Koch began shooting "Shield for Murder" for United Artists distribution, with Edmond O'Brien, Marla English, John Agar, Emile Meyer, Herbert Butterfield, Robert Bray and Claude Akins. Messrs. O'Brien and Koch are directing.

Allied Artists producer Ben Schwalb started "Jungle Gents," a Bowery Boys' number with Leo Gorcey, Huntz Hall, Laurette Luez, Patrick O'Moore, Woody Strode and others, under Edward Brends' direction.

"Crashout" is a Palo Alto production, with John Ireland and Dorothy Malone in leading roles. Roger Corman is producing, with Jack Milner as associate, and Ed Sampson and Ireland are directing. No distribution channel has been announced.

THIS WEEK IN PRODUCTION:

STARTED (5)

A.A.
Jungle Gents

INDEPENDENT
Crashout
(Palo Alto Prod.)

MGM
Jupiter's Daughter
(CinemaScope; Eastman color)

RKO
Conqueror
(Technicolor)

U.A.
Shield for Murder
(Schenck-Koch)

COMPLETED (5)

A.A.
Adventures of Hajji Baba (CinemaScope; Technicolor)

LIPPERT
Race for Life (Hammer)

MGM
Rogue Cop

RKO
Where the Wind Dies
(Bogeaus; SuperScope; Technicolor)

WARNER
Battle Cry
(CinemaScope; WarnerColor)

SHOOTING (23)

COLUMBIA
Phffft
Violent Men (Technicolor)
Rough Company
(CinemaScope; Technicolor)
Long Gray Line
(CinemaScope; Technicolor)
Joseph and His Brethren
(CinemaScope; Technicolor)
Three for the Show
(CinemaScope; Technicolor)

INDEPENDENT
Return of Columbua
(Paal-Real)
Long John Silver
(Kaufman; CinemaScope; Technicolor)

MGM
Glass Slipper (Eastman color)
Deep in My Heart
(Technicolor)
Green Fire (Technicolor)
Last Time I Saw Paris
(Technicolor)
Athena (Technicolor)

PARAMOUNT
Strategic Air Command
(VistaVision; Technicolor)

RKO
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Woman's World
(CinemaScope; Technicolor)

U.A.
Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

U-I
Destry (Technicolor)
Shadow Valley (Technicolor)
So This Is Paris (Technicolor)

WARNER
Dragnet (WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharoahs
(CinemaScope; WarnerColor)

Castle Urges No Overseas U.S. Program

WASHINGTON: Eugene W. Castle, former documentary producer, last Friday urged a Senate Appropriations subcommittee not to vote any funds for the Government's overseas film program.

He said the $13,186,000 cut by the House of Representatives from the United States Information Agency was not enough. He made recommendations that would cut at least $15,000,000 more from the $89,000,000 the agency had asked. About $3,000,000 could be saved, he argued, by cutting out the film program.

Mr. Castle said that for better or for worse, U. S. entertainment films portray American life as it is and are our best propaganda overseas, being shown to 200,000,000 persons weekly. The U.S.I.A. documentaries are a "complete waste," he declared. In any event, he added, U.S.I.A. has enough documentaries on hand to supply the world for five years.

Senators Bridges (R., N. H.) and Knowland (R., Calif.) listened with apparent sympathy as Mr. Castle declared that the U. S. had more friends abroad when it was spending a fifth as much as at present on information programs.

Mr. Castle charged that the film service's panel of consultants, headed by Cecil B. DeMille, were never actually consulted by U.S.I.A. and in fact practically never functioned.

Equipment Makers Donate 3-D to Rogers Hospital

New 3-D equipment has been installed and soon will be dedicated, at the Will Rogers Memorial Hospital, Saranac Lake, New York. It has been donated by the Ballantyne Company, Williams Screen Company, Wenzel Projectors Company, Goldberg Brothers, Raytone Screen, Projection Optics, Altec Service, and Altec Lansing. It will be dedicated at the June meeting of the board of directors, at the hospital. The latter have invited representatives of these companies to the meeting, which is part of an annual tour of inspection.

National May Ask Divestiture Delay

WASHINGTON: National Theatres will ask the Justice Department for another extension of its divestiture deadline, it was reported this week. The circuit is supposed to complete its divestiture program by June 7. Under the original 20th Century-Fox consent decree, it was to have sold 110 theatres in two years. National has already received two six months extensions of the divestiture deadline, and when the last extension was granted in December, still had about 27 theatres to dispose of.

MANAGER'S CALM AVERTS FIRE PANIC

More than 150 children were saved from panic and disaster Saturday afternoon at the Walden Theatre, Buffalo, when manager and co-owner Edward Whalen, after noticing smoke pouring from projection room ports, told the children in his calmest manner "we are having a little trouble" and asked them to file out. "They were really good—they went out in an orderly manner," he said. Damage was estimated at $3,000.

Paramount 3-Month Net $1,404,000

Paramount Pictures Corporation estimates the earnings of the Corporation and its domestic and Canadian subsidiaries for the first quarter ended April 3, 1954 at $1,404,000 after provision for income taxes. This compares with earnings for the quarter ended April 4, 1953 which were reported at $1,374,000.

The consolidated earnings for the first quarter 1954 represent $.63 per share on the 2,217,044 shares outstanding and in the hands of the public on April 3, 1954 which compares with $.59 per share for the quarter ended April 4, 1953 on 2,339,471 shares then outstanding.

Chromatic Working on New Color TV Tube

Pilot production of an improved version of the Lawrence Color TV tube has begun at Chromatic Television Laboratories' West Coast development laboratory, Richard Hodgson, president, announced Monday. Known as the Chromatron PDF 21-3, the tube will, he claimed, give a true rectangular picture 11 by 14½ inches. Its rectangular shape allows a cabinet size 20 per cent smaller than demanded by round tubes, he continued. The tube is 25 inches long, is a "single-gun" type, and can be mass produced at less than $100, he said.

Market New Variable Anamorphic Lens

Adjustable anamorphic lenses of the prismatic type have been developed by the Projection Optics Company, Rochester, N. Y., and are expected to be available within a week or so through the Raytone Screen Corporation, Brooklyn, N. Y., distributors of the manufacturers' "Hilux" line of projection lenses. The anamorphic lenses are adjustable to various rates of expansion, as used for CinemaScope and comparable processes, up to 3-to-1, and down to 1-to-1 for projection of standard prints.

Technicolor Plans Plant In France

Technicolor Motion Picture Corp., and French motion picture interests have completed negotiations for the establishment of the Societe Technicolor with a capital of about one billion francs to operate a Technicolor plant in Paris, it was announced by Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., at the annual stockholders meeting in New York Monday.

Dr. Kalmus reported the consolidated net profit of Technicolor for the first three months of this year to be $363,493, or 19 cents per share on the outstanding stock. Dr. Kalmus said that this increase of five cents per share over the last quarter of 1953 probably will continue upward with the increased number of features he expects to be processed by Technicolor.

Concerning the foreign situation, Dr. Kalmus added that Technicolor, Ltd., the British affiliate, had shown a net profit for the first quarter of 1954 of $299,149. He compared this favorably with the initial quarter in 1953 of $231,837 despite a two-week shutdown due to a strike earlier in the year.

Election of William G. Rabe and James Bruce to the board of directors was announced also. The former is a director of the Manufacturers Trust Co., and the latter, former U. S. Minister to the Argentine, is director of several other firms.

Loew's International Will Build in South Africa

Loew's International is expanding in South African exhibition, according to Arthur M. Loew, president. He said in New York last week his company plans to build three houses in the Capetown area, and more elsewhere in South Africa and also in Rhodesia. Where building is not alone by MGM, it will be with the cooperation of franchised independent exhibitors of community standing. The firm now operates the 3,000 seat Metro, Johannesburg, and the 2,000 seat Metro at Durban.

Buffalo Dispute Rages On "The French Line"

RKO's "The French Line" last week was the subject of sharp debate in the Buffalo Common Council. A resolution offered to the body by Councilman Joseph J. Cooley, who would have the picture reviewed by the State Board of Regents, failed to pass. The vote was seven to seven. Council President Elmer F. Lux, a circuit owner, refrained from voting. The resolution would have called the picture, in part "obscene, indecent" and tending to "corrupt morals." Councilmen who objected to its language and intent noted that it prejudged "something we are asking the Regents to review."

MEXICO EXPORT UNIT FORMED

by LUIS BECERRA CELIS
in Mexico City

Cinex, the company formed by the Mexican Government to control foreign distribution of Mexican pictures—and which takes over Exportex, originally founded for the purpose, has been legally constituted and is now an operating concern. Eduardo Garduno, director general of the trade's own bank, the semi-official Banco Nacional Cinematografico, is the Cinex president. Included in the membership are 47 top producers.

The new firm has a capital of $580,000, according to Alfonso Cortina, chairman of the National Cinematographic Board, under whose direction the company was established. Any producer will be accepted as a Cinex partner on payment of a contribution of $5,814. Those who desire to join but lack the ready cash will be lent the amount by the trade's own bank. The latter has provided $150,000 of the total capital.

Permit Is Requested

A permit to establish Cinex was asked of the Ministry of National Economy by Cesar Santos Galindo, president of the Producers Association. The by-laws call for a board membership of a minimum of seven and a maximum of 11.

Mr. Galindo recently was reelected president of the Producers Association, but under the Association's new officers' rules, his term of office will be for six months instead of a year, as previously was the case. His associate members on the executive committee—Santiago Reachi and Adolfo Lagos, automatically become candidates to succeed Mr. Galindo. Juan Bruguera is the Association's new treasurer.

▽

"All we can do now is to play very strong pictures and for as long as possible," according to a local exhibitor anent the Government's policy to sustain the stand against any permission for increase in admission prices, in view of the general upswing in living costs following devaluation of the peso to eight cents from 11 cents. The Ministry of National Economy warned that exhibitors who raise admission prices will be heavily fined.

Exhibitors regard this as the final defeat in their campaign to raise prices that has been waging since December,, 1952, when those rates were put at ceilings at levels 20 to 35 per cent below the former charges. However, some big circuit heads say that now is not the time to raise prices, that exhibitors must cooperate with the Government in its efforts to straighten out Mexico's economy. These men say too that the cost of living will not go higher than 10 to 15 per cent over rates that prevailed when the peso was worth 11.6 cents.

The defeat is a disappointment to distributors of U. S. and other foreign films. They had hoped that allowance of higher prices for exhibitors would retrieve some of the 45 per cent loss from the totals they will be sending to their home offices. They had expected that their percentages would yield more from the higher admission prices by theatres.

▽

The technical and annual workers sections of the Picture Production Workers Union (STPC) estimated that about 80 films will be produced in Mexico this year, basing the estimate on the 30 films which had been made as of April 10 and the expectation that 50 more will have been produced by December 31. The union indicates too that 80 films will be "just about right" to furnish the needs of the domestic and foreign market. Four American pictures already have been made here this year and two more are being completed. It is expected that a total of 10 American films will have been made in Mexico before the year's end.

FRANCE

by HENRI KAHN
in Paris

Representatives of eight European countries met in Paris recently to set up plans for the first extended Western Europe TV hookup. The eight countries are France. Germany, Great Britain, Holland, Italy, Switzerland, Denmark and Belgium. The international hookup will last one month beginning June 7.

M. Emile Hugues, the French Minister of Information, pointed out at the conference that if TV can become European and thereby drop its national identification, the cost problems would be largely solved. Each nation could put on programs for the whole continent.

The program schedule for the month-long test is being kept secret at present. It is known, however, that there will be 19 programs in all, afternoon and evening, and that eight of the programs will be national. That is to say, each of the eight countries will put on one program designed primarily for its own citizens. The language problem will be overcome with a commentator, at home, who will comment, when necessary in the receiving nation's tongue. It is planned that the programs will be primarily visual, however, so that as little language as possible will be necessary.

See Threat to Cinema

If the programs are a success and the programs do capture the imagination of the public, the cinema will have to face up to another threat.

The press recently was invited to witness a demonstration here of another anamorphic film process, Cinepanoramic, based on a lens developed in the last century by Professor Abe of Iena University. Technically the system is similar to CinemaScope. Financially, however, there is a difference. Exhibitors can buy two Cinepanoramic lenses for 433,000 francs, compared with 500,000 for two CinemaScope lenses. Cinepanoramic camera lenses can be rented for 2,000,000 francs per picture.

Visually, the Cinepanoramic demonstration was a marked success. However, no sound was used in the showings. At the moment, there are 20 projection lenses and 10 camera lenses in existence in this new motion picture process.

▽

The School of Advanced Cinematographic Studies recently celebrated its 10th anniversary. The school was set up to provide the French cinema with trained technicians for all sections of the industry. Monsieur Louvel, chief of the Ministry of Commerce, which is directly responsible for the industry in France, in a speech to mark the anniversary said that in 10 years the school had turned out 350 highly trained men, many of whom were now working in the far corners of the world. Besides the French students, the school now has students from more than 40 different countries.

▽

The National Assembly's Press and Cinema Committee soon will get a report on the censorship question in France. Following the local ban of certain films, the Government has taken the position that the whole censorship problem must be reconsidered. Some quarters expect that the Committee is likely to recommend a manner of categorizing films, as is done in Great Britain, and/or the scrapping of the present censorship board and the establishment of a new one, excluding members of the film industry who, it is felt, are subjected to a great deal of pressure.

The industry itself is urging the abolition of censorship altogether and will violently oppose a board on which it is not represented.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Paramount this year celebrates its 40th anniversary in Australia. It was the first major company to have direct representation here and it was the first major overseas company to have its own exchange here. In 1914, "Prisoner of Zenda" opened at Spencer's Lyceum and "Caprice" opened at the Crystal Palace.

Paramount also proudly claims that many top men in the industry began their careers with the old firm, among them being three managing directors: Herc C. McIntyre, Universal; Bernard N. Freeman, MGM, and Doug Lotherington, RKO.

▽

The first theatre to be built in Australia exclusively as an art house is the claim for Perth's Liberty, a well-appointed 450-seater, which opened recently. One of the directors is Errol S. Heath of Independent Film Distributors, importer of continental films which will be the staple diet of the Liberty.

The National Spotlight

ALBANY

20th Century-Fox's decision to make stereophonic sound optional for CinemaScope prompted certain exchange district drive-in operators to study installation costs and to prepare inquiries about distributor terms. Harry Lamont revealed he had instituted a survey for one of his six out-doors; and there were reports others had done likewise. . . . Visitors included: Richard Harper, Metro sales executive; Jack Mundstuk, MGM branch manager in Buffalo; Sam Davis, returned from a winter in Florida to prepare for reopening of Fleischmanns theatre, Memorial Day; Phil Baroudi, North Creek and Indian Lake; Clarence Dopp, Frankfort, Northville and Poland; Mr. and Mrs. John W. Gardner, Westmere. . . . Strand Theatre Building, Johnstown, fell to wreckers, preparing for erection of a store. Mr. and Mrs. Leland Warner were recent lessees. . . . Faithful cooperation in Variety Club Camp Thatcher project won honorary membership awards for Times-Union publisher Gene Robb, city editor Con Heffernan, circulation manager Mark D. Bohen.

ATLANTA

Cliff Parker, general sales manager of Alexander Films, has returned to the home office after attending the convention here. . . . George H. Mayer, supervisor for National Carbon Co., was in visiting. . . . W. B Jones, Belvins Popcorn Co., Nashville, was in. . . . The Fox Theatre Co., Chattanooga, has taken over the Skyway drive-in, Oxford, Ala. . . . George Cochran, former booker with Columbia Pictures, is now with Allied Artists Southern Exchanges booking department. . . . H. Laird, branch manager for Republic Pictures, Tampa, was in visiting. . . . Mrs. C. O. Jeffery, wife of C. O. Jeffery of Alexander Films, came up from Florida to pay her first visit in ten years. . . . Lou Finske, Florida State Theatres, was an Atlanta visitor. . . . Henry Fayard, of the Meyer theatre, Biloxi, Miss., has installed a new screen and CinemaScope equipment. . . . The new Riverside drive-in theatre, Brunsville, N. C., has been opened by Frank, John and Jess Cooper. . . . M. C. Moore, Lake Shore theatre, Jacksonville, Fla., was in booking for his theatre. . . . E. C. Sanderson and R. D. McGowan are the new owners of the Gatesville theatre, Gatesville, N. C.

BALTIMORE

Mrs. Moe Rendleman, wife of Berlo Vending official, was a patient at Sinai Hospital. . . . Frank Walker, head of MGM Records, was in town. . . . Mrs. Helen Leonard, secretary to the Allied MPTOM, is back on the job. . . . Al Pratt, Stanley Warner sound department, in town visiting the Stanley. . . . I. M. Rappaport, Town & Hippodrome theatre, made a quick New York trip. . . . Mark Silver. AA salesman, still in Sinai as the result of a heart attack. . . . Dernie Seaman, formerly manager of the Hippodrome theatre, is now the general manager of Bayshore Park. . . . Fred J. Schanberger, Jr., Keith's theatre, underwent more surgery at Bon Secours Hospital. . . . Morris Mechanic, New and Centre theatres, hosting a group of friends at the Glenn Norris testimonial dinner which will be held in Washington.

BOSTON

George Roberts was re-elected president of Sentry Lodge B'Nai B'rith at annual dinner dance and installation of officers May 16 at Hotel Bradford Roof. Henri Schwartzberg, ATC film buyer and Benn Rosenwald, MGM manager, received special awards for their services during the year. Highlight of the evening was the "surprise" presentation of a special "Oscar" to Samuel Pinanski as "Sentry's Man of Distinction for '54." . . . Frank Boscketti, owner-operator of Star theatre, Lawrence, is in New England Baptist Hospital for observation. . . . Sonia Zarsky, secretary at Interstate Theatres Corp., married Charles Waxman of Danvers May 20 in Brookline. . . . Howard Duffy, 54, concessionaire of Old Orchard, Maine, and a former exhibitor there, died May 11. . . . The Quonset, R. I. drive-in, situated opposite the Quonset Naval Base, will open its gates May 26. Owned by Joseph Stanzler who operates the Boro drive-in, North Attleboro, Mass., the new theatre is equipped with a large CinemaScope screen.

BUFFALO

Gil Golden, advertising manager, Warner Bros., was in town last week for a two-day conference with Arthur Krolick, Charles B. Taylor, Leon Serin and Edward Miller at the UPT executive offices, lining up campaigns on coming pictures, with special emphasis on "Dial M For Murder," an early attraction at the Center. While in town, Gil who was accompanied to Buffalo by Mrs. Golden, visited Niagara Falls. . . . When "Beachhead" played Shea's Bellevue at Niagara Falls, manager Lou Jaffe put on a big advance exploitation campaign, including a parade of Marines to the theatre on opening night. . . . Buffalo area drive-ins collected a goodly sum for the Children's Hospital Building Fund last Wednesday night when all receipts were turned over to the fund by the Aero, Broadway, Buffalo, Delaware, Lakeshore, Niagara, Lakeshore, Park, Sheridan and Star. . . . The Center will telecast the Rocky Marciano-Ezzard Charles bout June 17 direct from the Yankee Stadium. . . . The new North Park drive-in, first out-doorer to be built within the Rochester city limits, will be ready for its grand opening in a few weeks. Sam Salone will be the manager and Anthony Sulkowski, assistant. It will have a CinemaScope screen.

WHEN AND WHERE

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

CHICAGO

Herbert Biberman, producer of "Salt Of The Earth," controversial film, was in town to lead the battle to get a first run for the picture, which originally was booked into the Hyde Park and then cancelled. It's set for Cinema Annex May 28. . . . The Starlite drive-in is making a bid for more business with quadruple features. . . . The Internal Revenue Department is cracking down on delinquent tax payers here. One neighborhood theatre was closed down until back taxes for 1952 and 1953 were paid up. . . . Opening date of MGM's "Prisoner Of War," booked by the Loop theatre, has been pushed back because of the phenomenal run of "Pinocchio," now in its sixth week. . . . John Jones of Jones, Linick, and Schefer, has returned from an extended vacation. . . . Harry Walders move from I.F.E. to the local Columbia exchange, replacing the late Oscar Bloom. . . The De Luxe, formerly operated by Charlie Golan, has been reopened by Duke Shumow, after being closed two months for refurbishing.

CINCINNATI

United Artists' "The Moon Is Blue," previously appearing here as a stage play, banned by the Ohio censors in film form and subsequently released following the U. S. Supreme Court decision on censorship, is currently in its third consecutive week at the S. & S. Keith's theatre, where the grosses, while not sensational, are satisfactory. . . . The Cincinnati Variety Club, Tent No. 3, will hold a Decoration Day dance in the club quarters May 29. Jules Sien, Robert McNabb, Max Marcus, Robert Jacobs and Art Van Gelder comprise the entertainment committee. . . . W. B. and Elizabeth Eckrod have acquired the Cozy theatre, at Cedarville, Ohio, formerly operated by A. D. Curfman. . . . A source of stiff theatre competition soon will be faced by local and area exhibitors in the form of the annual Summer opera at the Zoological Gardens, with prominent guest stars appearing at each performance. In previous years the project has drawn capacity audiences from throughout the territory to the local opera presentation.

(Continued on following page)

COLUMBUS

Other cities the size of Columbus have proved "the hard way" that they cannot support two art houses, said Charles Sugarman of the World in answer to requests by Bexley and other East Side residents for a World-type art house in that area. Sugarman said a downtown location is best for an art theatre. The World is located on the North Side. . . . Mr. and Mrs. Jay McGee, co-managers of the Gayety, are vacationing following seasonal closing of the theatre. . . . A group of business men have approached Mayor Maynard Sensenbrenner for help in selection of a site for a 6000-capacity sports and spectacle-show arena. Ben Cowall, local promoter, has asked the city about availability of a city playground at Olentangy River Road and Goodale Street. . . . New members of the Independent Theatre Owners of Ohio in this area include: Carlos Crum, Skyview drive-in, Lancaster; Paul Russell, New Lex, New Lexington, and C. E. Huprich, Skyway drive-in, Zanesville.

DENVER

Mrs. Alma D. Simpson, with Metro 26 years, contract clerk, is retiring and moving to California. . . . Nate Eastman has opened 300-car drive-in, the Panhandle, at Kimball, Neb. . . . Jean Gerbase, secretary at Western Service & Supply, will vacation in California and Nevada, hoping to recoup her vacation money at the latter spot. . . . Robert Patrick, Preferred Pictures exchange owner, is father to a second daughter, 7-lb. Mariam Jo. . . . Ed Ballard, assistant to E. J. Baumbartner, Lippert Pictures, was in for a couple of days conferring with Tom Bailey, franchise owner. . . . Alex Kling will open his new drive-in four miles east of Belle Fourche, S. D., next month. . . . Ralph Roe, city manager for Fox Inter-Mountain Theatres, Nampa, Idaho, has been promoted to a similar post at Pocatello, Idaho, succeeding Robert Sweeten, who was made manager of the new Centre, Denver. The Nampa job went to Robert Vanderpool, assistant city manager at Pocatello.

DES MOINES

Bill Toney, who has been purchasing agent for the Tri-States Theatre Corp. for many years, has resigned to take a position with the Wilkins Theatre Supply Co. of Atlanta, Ga. The Wilkins firm is an affiliate of ABC-Paramount which owns Tri-States. . . . Howard Ross, branch manager for United Artists, has left his post, also. He is joining Edward L. Alperson, an independent producer, of Beverly Hills, Cal. The company is establishing foreign distribution of its films and Ross will represent it abroad. He sails June 1. Sol Frances, Omaha branch manager, will supervise the exchange here pending the naming of a new manager. . . . Mrs. A. H. Blank gave a tea for nurses of Raymond Blank Memorial Hospital for Children at the Blank home the other day. . . . The Planfield theatre has closed its doors after a career of only five years. The house first opened in April, 1949.

DETROIT

C. E. O'Bryan, Palms theatre manager, has put tickets on sale for the Rocky Marciano-Ezzard Charles fight telecast, June 17. . . . Alice Gorham, UDT press rep, is back from Thunder River where she reported watching husband, Jack, fish. . . . Nortown operator, Michael Badarak, died at 51. . . . Arthur Herzog, Jr., has opened a free lance public relations office to specialize in assignments for distributors. . . . Bob Haskins has left Allied Artists for WWJ-TV. . . . Harold Brown, United Detroit Theatres president, spoke at the Greater Detroit Motion Picture Council annual luncheon. . . . Harold Munz was elected president of Co-Operative Theatres. Delno Ritter is vice-president, and James Peck, secretary-treasurer. . . . Eddie Loye of RKO is home after heart surgery in Osteopathic hospital.

HARTFORD

Groton Open Air Theatre, Inc., Pleasant Valley Rd., Groton, Conn., a new corporation, has filed a certificate of incorporation. . . . Ed O'Neill has resigned as general manager of the Markoff Bros. Theatres, to join Associated Management Corp., which has disclosed plans for construction of a drive-in theatre, to be known as the Bridge drive-in, at Groton. . . . Harry Finger has been named general manager of the Mansfield (Conn.) drive-in theatre. . . . Jack Keppner, son of Morris Keppner of the Burnside Theatre Corp., East Hartford, and Mrs. Keppner, has left Hartford Hospital, following hip surgery. . . . John R. Hesse, son of the late John Hesse, Connecticut district manager for Stanley Warner Theatres, has been named to the editorial board of the Yale University Scientific Magazine at New Haven. . . . Stanley Warner has announced the sale of the Circle theatre, Manchester, Conn., in compliance with the Federal anti-trust suit. The new owners are House and Hale Corp., a real estate firm.

INDIANAPOLIS

Marie Wilson will present the victor's trophy at the end of the 500-mile Speedway race here Decoration Day. . . . Time trials at the Speedway Saturday drew a record crowd of 120,000. First run theatres, already hit by the transit strike, suffered. . . . Ben Marcus, president of National Allied, has sent his reservation for the Allied Theatre Owners of Indiana spring convention at Lake Wawasee June 15-16. . . . Bob Conn, 20th-Fox branch manager, has set up 50 state bookings in a fast break on "The Rocket Man," starting at Keith's here May 19. . . . Russ Brentlinger, RKO branch manager, has "French Line" set for a simultaneous first run at six drive-in and neighborhood theatres, opening June 2. . . . Rex Carr is holding "Genevieve" for a second week at the Ritz. . . . Drive-ins here are plugging their chicken and shrimp dinners almost as hard as their pictures.

JACKSONVILLE

Praise for the possibilities of Paramount's VistaVision came from many Florida exhibitors who attended the recent demonstration of VV in Atlanta. . . . Mrs. E. N. Claughton, co-owner with her husband of the Claughton circuit, is heading arrangements for a mid-June regional meeting in Miami of the Motion Picture Exhibitors of Florida, said Horace Denning, MPEOF president. . . . Milton Singer, of the Rex Specialty Bag Co., called on the Florida trade. . . . Members re-elected Miss Irene Scanlon to the presidency of the city's Motion Picture Council. . . . The San Marco Square Merchants Association has adopted a group advertising program which is directed by Allen Armstrong, manager of the San Marco theatre. . . . Sara Keller, MGM booker, spent her annual leave at the Welaka fishing grounds. . . . George Hoffman, National Screen Service salesman, was here from Orlando, and Walt Woodward, Wil-Kin Theatre Supply, came up from Miami. . . . Exhibitors in town included Jimmy Biddle, Jasper; Rex Norris, Clermont; E. Wulfekuhler, DeLand; and Milton Frackman, Key West.

KANSAS CITY

Harold Lyon, manager of the Paramount at Kansas City, had a visit recently with James Cagney, who was westward bound for the production of "Run for Cover.". . . Frank Kennedy, manager for Commonwealth Theatres at Norton, Kas., is general chairman for the American Legion's district convention there. . . . Several Kansas exhibitors and circuit managers have grown beards, as participants in a centennial observance of trail days. . . . For Saturday, May 15, eight drive-ins had double bills and an extra feature for a midnight show. . . . William Terrill has been transferred from the Goodland to the Lawrence drive-in of Commonwealth Theatres. George Plybon has been transferred to the Goodland managerial position from the staff at the Fulton.

LOS ANGELES

Off to Arizona on company business was Jack Sherriff, Realart Pictures. Also headed in the same direction was Al Blumberg, National Screen, and Ben Taylor, Favorite Films. . . . John Danz, Seattle circuit operator, came in from his northern headquarters for conferences with Watt Appleman, his local representative and manager of the Hastings and La Mirada drive-ins. . . . Al Bruno, Fox West Coast city booker, is recuperating at home after undergoing major surgery. . . . Off to northern California on a vacation was Elmer Freitas, Warner Bros. shipper. . . . Harry L. Nace, Jr., and Vince Murphy of the Harry L. Nace Theatres, flew into town from Phoenix on business. . . . Harold Wensler, operator of the Oaks theatre in Pasadena, was back with his family from a vacation spent in Yuma. . . . Seen on the Row were Charlie Maestri, Lippert Theatres; Joe Markowitz, La Paloma, Encinitas; Ernie Harper, Fontana; and Jim Harper, Corona.

MIAMI

Don Tilzer, assistant general manager and publicity executive with Claughton Theatres, was handing out stogies recently when his wife, Barbara, presented him with a daughter, Fern Janice. . . . The many friends of Harry W. Reiners, will be saddened to hear of his death May 13, after an illness of 10 days. The 62-year-old exploiteer had been in semi-retirement for some time. . . . Norman S. Bean, WTVJ's electronics and TV engineer, was guest speaker recently at a luncheon of the Florida Public Relations Association. . . . Mel Haber, of the Miracle, arranged a mutually beneficial exploitation stunt for the showing of "Three Coins in

(Continued on opposite page)

(*Continued from opposite page*)

the Fountain," when he placed 50 fountains at strategic points, advertising the film, of course—but also asking people to drop donations in the fountain for the benefit of Variety Hospital. . . . Lillian Claughton and her son, Ed, Jr., were in Atlanta recently for the motion picture exhibitors convention there.

MILWAUKEE

Floyd Woodsmall, 42, projectionist at the Princess theatre here, died unexpectedly last week at his home on Nagawicka lake, Nashotah. He formerly had been the projectionist at the Ritz theatre. . . . Billy Pierce, Savoy theatre here, was one of Mr. Woodsmall's pallbearers. . . . The father of Sidney Margoles, Regal theatre here, passed away last week. . . . The Comet theatre, operated by A. J. Honthaner, was broken recently. . . . John Mednikow held another successful meeting, in his office at National Screen Service, on plans for Variety's coming Brave's dinner June 3 and Braves Night June 7 at the Stadium. Mr. Mednikow is program chairman for Tent No. 14.

MINNEAPOLIS

Louella Parsons devoted six paragraphs in a recent syndicated column to the Volk brothers' Terrace theatre in suburban Robbinsdale. . . ."Gone With the Wind" will be re-released in the area some time in July. . . . RKO Pan has reduced its top admission price from 85 to 75 cents. . . . Ivan Fuldauer, MGM Midwest press representative, was in. . . . Harry Weiss, RKO Theatres district manager, returned from a visit to situations in Denver and Kansas City. . . . Nancy Peek, bookers clerk at MGM, resigned. . . . Ben Marcus, Columbia Midwest district manager, was in. . . . Irene Christopherson, inspectress at Warners, is vacationing in Phoenix and Los Angeles. . . . Polalite's new single-strip 3D projection system has been installed in the State, Minneapolis, and the Riviera, St. Paul, according to Jack Bradley, area distributor. . . . Minnesota Amusement Co. has trimmed 10 cents off the top admission price for CinemaScope pictures in eight key situations in the territory. . . . The Lake theatre at Lake Bronson, Minn., which has been closed for about a year, will be operated by the local American Legion post as a community project.

NEW ORLEANS

"Temple Of Mystery," E. W. Brundell's stage show attraction, has just completed a successful trek over Joy Theatres circuit. . . ."Babe" Cohen, Lippert Pictures, accompanied his field representative, Larry Nicaud, on a trip in the territory. . . ."Hank" Werling, Theatre Poster Exchange, Memphis, paid his mother a visit here on Mother's Day. The lure of fishing sneaked in on him so he stayed over an extra day to haul them in over in Madisonville, La. . . . W. B. Butz, formerly with Stevens Pictures here, holding the reins of the Dallas exchange of Stevens Pictures for television, was in town. . . Bernard Woolner is looking extraordinarily happy after a two-day stay in Touro Infirmary for dental surgery. . . . Clara Cote, Paramount Gulf's "Hello Girl," observed her 12th year with the company on May 20. . . . Louis G. "Mike" Gutman, a 25 year employee at Columbia Pictures, was feted by 34 fellow employees on the eve of his 80th birthday, May 17.

OKLAHOMA CITY

The Skyview drive-in theatre had Hawaiian orchids flown in for Mother's Day. Every mother attending on Mother's Day was presented an orchid. . . . The Agnew theatre was held up May 11 and robbed of about $50. . . . A Free Pass was given every mother attending any of Barton's 14 theatres on Mother's Day. This is an annual feature of Barton Theatres. . . . Starlite drive-in theatre, Ardmore, Okla., featured "Bargain Nite" May 12. A carload was admitted for 50 cents.

OMAHA

Walt Bradley, Neligh, Neb., exhibitor, will have charge of the entertainment program at the annual Farmers' Night barbecue sponsored by the Chamber of Commerce. . . Don Shane, former manager of the Orpheum theatre, has been named city manager for Tristates Theatres, including the Omaha, Orpheum and Paramount, the latter now used only for stage attractions. He succeeds William Miskell, who resigned as western district manager to become a partner in a $325,000 drive-in venture. Charles Kopp is manager of the Orpheum and Ted Emerson the Omaha. . . . Mothers present at the 84th and Center Street drive-in on Mother's Day received baby orchid gifts from exhibitor Herman Gould. . . . Everett Olhausen has bought the theatre at Sutherland, Neb., from D. C. Henry. . . . Harry Hummel, owner of the theatre at Scribner, was chosen president of the public school board. . . . Dorothy Kosiut, former cashier for MGM, and Alden Lincoln were married at St. Francis Church.

PHILADELPHIA

Ray O'Connell, Stanley Warner, representative in York, Pa., and his wife and son are in the Lancaster hospital after an automobile accident. . . . Harvey Schwartz leaves Paramount to take over the booking post at Clark Film Distributors for the handling of Walt Disney Buena Vista Productions. . . . Paramount salesman Bob Shissler is now a booker. . . . Independent circuit head Michael Felt and radio station owner William A. Banks named co-chairmen for the "Johnny Night" baseball-charity show which will be staged by the local Variety Club at Shibe Park in June. . . . Ruth Chatterton received the first charity award of the local Variety Club Ladies' Auxiliary at the group's annual donor luncheon held this week at which time a check was presented to Jack Beresin, former International Chief Barker who heads the local Tent's Heart Fund. . . . Harold Seidenberg, managing director of the Fox, back from a meeting of National Theatre executives in Los Angeles. . . . John P. Morgan, Jr., has the chair installation contract at the Viking. . . . Borough Council in Kutztown, Pa., has on its calendar a proposed ordinance establishing a curfew hour for boys and girls which would have a bearing on movie attendances. . . . The lobby of the Colonial, Harrisburg, Pa., has been redecorated under the direction of house manager Jack O'Rear. . . . Stanley Warner circuit added CinemaScope at its Virginia, Atlantic City.

PITTSBURGH

The Pittsburgh Opera signed a contract to sponsor the televised opening of the Metropolitan Opera on a closed circuit on Nov. 8, but the film house or houses to show the Opera have not yet been set. . . . The current trolley strike of 2,700 bus and streetcar operators, now in its second week, is still playing havoc with downtown theatre attendance, but didn't mean any obstacle whatsoever for Liberace, who jammed Syria Mosque for three straight nights. . . . "The Student Prince" opens at the Penn Memorial Week, depending upon the settlement of the trolley strike, while other big pictures are liable to be held up too for the same reason. . . . Ambrose McKeown has been appointed group sales representative for "Cinerama" by Bob Suits, managing director of the local Warner theatre. . . . "Gilbert and Sullivan" went into the Art Cinema. . . . "The Golden Coach" will replace "The Holly and the Ivy" in the Squirrel Hill.

PORTLAND

First run business continues spotty with only so so product being shown. . . . 20th-Fox character actor, Jay Robinson, was set to make personal appearances here May 17-18. Evergreen's Oscar Nyberg, manager of the Oriental theatre has lined up a complete and full program for the guy. . . . Hamrick city manager Marvin Fox is off on a vacation vacation. . . . Liberty theatre manager Harold Lorrimer received more than 1,000 entries for his "Lucky Me" contest. . . . Paramount theatre manager Dick Newton has a swim suit window tie-in at one of Portland's downtown stores and will feature "The Carnival Story" swim suits worn by Ann Baxter. . . . The Playhouse theatre, an old landmark, has been completely torn down and is now a parking lot. . . . Mrs. J. J. Parker has been ill for a few days.

PROVIDENCE

Edward J. Maguire, assistant engineer at Loew's State theatre since 1945, died suddenly, in his 44th year. . . . Besides his widow, Mr. Maguire leaves four children. . . . Oscar Doob, Arthur Canton and Floyd FitzSimmons, MGM executives, were in town, conferring with William Trambukis, Loew's State manager, relative to the forthcoming re-presentation of "Gone With the Wind. . . . Incidentally, Bill Trambukis, Loew's State manager, has been chosen theatre chairman for the Greater Providence 'Red Feather' (Community Chest) Campaign. . . . Five continuous rainy days virtually "washed out" attendance at surrounding open-air houses. . . . Robert Peterson, Leow's State chief-of-service, is passing around cigars, celebrating the birth of his third child, a son. This makes three boys in the Peterson family. . . . Drive-in theatres were the subject of a feature article recently in the "Providence Journal."

(*Continued on following page*)

REFRESHMENT UNITS to Suit!

Finest stainless steel refreshment service equipment, cafeteria style for drive-ins or bar type for indoor houses, in standard modular units that can be arranged to fit your space at a saving.

First·American products, inc.

1717 Wyandotte St., Kansas City 8, Mo.

TORONTO

The newspaper and the radio station got behind the annual benefit show of the Niagara Theatre Managers' Association for Variety Village held at the Palace, St. Catharines to yield about $500. The picture was contributed by RKO. . . . Merchandising of candy, ice cream and soft drinks will be discussed at the regional meeting of the International Popcorn Association to be held May 28 at the King Edward Hotel, Toronto. Coca-Cola is giving a luncheon and Pepsi-Cola a cocktail party. . . . A. E. Cates, national field supervisor for the Pola-Lite Company, has been appointed Canadian division manager in charge of the company's sales activities. . . . James P. McDonough, manager, Tivoli theatre, Hamilton, is first in the Ballyhoo Bonanza contest conducted among managers of the Ontario "B" District. Second spot goes to Bob Harvey, manager, Capitol, North Bay. . . . Paramount Pictures, which is holding its annual Canadian sales meeting here May 20-22, will introduce VistaVision to the Canadian film industry at a special showing on the first day of the meeting.

VANCOUVER

CinemaScope admission prices have been reduced in Vancouver downtown theatres. . . . Lance Webber, manager of the Capitol, Penticton, who has been away on sick leave for the past year, returned to work. . . . Barry Freeman, who was in charge of the Capitol during Webber's absence, was moved to the FPCC Starlite, ozoner at Nanaimo, on Vancouver Island. . . . Rae Waldergrace, formerly with Hoyts circuit at the Arncliff theatre, Sydney, Australia, is a new addition to the floor staff at the Odeon-Vogue, which now his three Australians on the staff. . . . Four drive-in theatres in this area are under new ownership this year. They are: the Ruskin near Haney, the Cascades at Burnaby, the Hill-Crest near Langley Prairie, and the North Star at Aldergrove, B. C. . . . Sam Diamond, Vancouver, who purchased the old Lonsdale, North Vancouver, from Odeon Theatres, is renovating the property for stores.

WASHINGTON

Jack Fruchtman, of St. Mary's Theatres Inc., has moved his offices from New Jersey Avenue to the Warner Building. . . . Nate Shor, Universal-International booker, has resigned to go into business with his father-in-law. . . . The Variety Club of Washington presented a sterilizer to Emergency Hospital to complete a dental clinic donated by the club. . . . The Cambria theatre in Johnston, Pa., has been added to the Fruchtman chain of theatres. . . . The Hilltop drive-in in West Virginia was scheduled to open May 15. . . . RKO Keith's will play "The Caine Mutiny" June 30.

Herzog Opens Detroit Office

Arthur Herzog, Jr., independent publicist, this week opened a new office in the Royal Palm Hotel, Detroit. Mr. Herzog, with long exploitation experience, has handled "Hamlet," "Cyrano," "David and Bathsheba," "The Glenn Miller Story," and "Genevieve" in the Detroit area, and also was executive director of the Detroit Metropolitan Committee's campaign.

Foreign Film Imports Into Canada Gain

TORONTO: The number of foreign pictures brought into the Province of Ontario has trebled in the last three years, according to the annual report of the Ontario Board of Censors, headed by O. J. Silverthorne. The Board reviewed 591 features from all countries. Of these, 495 were approved without treatment or classification. Of the total, 401 were of United States origin; 81 were made in the British Isles and the remainder, with one exception, were produced on the European continent, principally in France, West Germany and Italy.

There were 109 foreign films brought in the last fiscal year, as compared with 59 the previous year, and 34 two years ago. Reason for this interest in foreign films may be gathered from the fact that Canada's large-scale immigration program has brought hundreds of thousands of new residents from Europe.

The board chairman cites a "tendency in advertising to over-emphasize sex even for pictures which dealt sparingly with sex problems. Consequently, it became increasingly difficult to deal with the advertising and certain distributors and exhibitors attempted to take advantage of our position with regard to newspaper advertisements and theatre fronts." But with the proclaiming of the new Theatres Act, "the authority of the Board has been increased considerably and we do not expect further difficulty."

During the fiscal year, 575 theatre licenses were issued, an increase of 11 over the previous year. Seven theatres closed permanently, and six closed voluntarily temporarily. In three locations, theatres of an antiquitated nature were replaced with buildings of modern design and construction.

There were 1,084 projectionists' licenses issued, a slight increase over the year's total. Only two prosecutions were instituted against theatres, one for obstructed exits, and the other for admitting unaccompanied children. Ten projectionists were suspended for various periods.

Dr. Hammarskjold Pays Tribute to U. S. Films

HOLLYWOOD: Dr. Dag Hammarskjold, United Nations Secretary-General speaking before the World Affairs Council last Friday, paid tribute to American films. He declared: "American motion pictures have had much to do with the fact that through a large part of the world, when somebody wants to bang his neighbor on the head, he stops and thinks before doing it. Generally movies oppose intolerance. Without them people of the world would know much less about each other and we would be much further from our goal of living together peaceably."

GREATEST NEWS YET IN THEATRE SOUND!

PERSPECTA
STEREOPHONIC SOUND

Multi-directional sound on a standard optical track

This is it! The simple, permanent sound system that solves all the exhibitor's stereophonic sound problems—and it's fully compatible with conventional sound systems. Projection procedures remain the same, too.

Exhibitors with stereophonic sound can switch to Perspecta Stereophonic Sound by installing only an integrator unit, design-engineered by Fairchild. Theatres equipped for conventional sound need only that single miracle unit plus additional power amplifiers, loudspeakers and a multiple gang fader.

REMEMBER! *MGM, Paramount and Warner Bros. are now filming all productions with this new technique.*

See your theatre supply dealer for full information or write:

FAIRCHILD RECORDING EQUIPMENT
MOTION PICTURE SOUND DIVISION • WHITESTONE 57, NEW YORK

Film Heads Weigh Army Picture

WASHINGTON: The possibility of popular release of a 90-minute color documentary film of the Army was discussed by industry leaders and Army officials here at a meeting in the Pentagon this week.

Some 40 industry leaders attended the meeting. Spokesmen said the Army did not ask the industry for any immediate commitment, and no commitments were volunteered. The film, titled "This Is Your Army," is a feature-length picture, the longest film ever made by the Army. It is now being used for troop orientation purposes. The industry officials reportedly were enthusiastic about the film and will notify the Army shortly on the best way to handle it.

Among those attending the session were: 20th Century-Fox president Spyros Skouras; Edmund Reek, Fox Movietone News producer and producer of "This Is Your Army"; Joseph Vogel, Loew's; Abe Montague, Columbia; William Gehring, 20th-Fox; Harry Mandel, RKO; Al Schwalberg, Paramount; Richard Altschuler, Republic; Ben Kalmenson and Norman Moray, Warners; Morey Goldstein, Allied Artists; Mitchell Wolfson, WOMETCO; Abram F. Myers, Allied States Association; Elmer T. Rhoden, Fox Midwest Theatres; Harry Arthur, St. Louis; Frank Ricketson, Fox Intermountain; Kenneth W. Clark, Motion Picture Association, and Washington representatives for studios and newsreel companies.

Legion Reviews Nine; Puts Two in Class B

Of the nine motion pictures reviewed this week by the national Legion of Decency, two were regarded as morally objectionable for all. These are "Flame and the Flesh," for which the objection is that it has "suggestive situations and dialogue" and tends to condone immoral actions; and "Hell Raiders of the Deep," which has "suggestive costuming." Morally unobjectionable for adults are "Dial M for Murder," "Star of India," and "Johnny Guitar." Unobjectionable for general patronage are "Johnny Dark," "Men of the Fighting Lady," "Out of This World," and "The Student Prince."

Harry M. Warner Cited By Medical Fraternity

HOLLYWOOD: Harry M. Warner, president of Warner Bros., was presented with the Medical Achievement Award of Phi Lambda Kappa, national medical fraternity, at a dinner here May 15 "because of his outstanding contributions to medical science." Dr. Daniel Leventhal, chairman of the awards committee, said: "I know that a list of Mr. Warner's medical and charitable contributions covers more than 10 pages." He disclosed that in addition to funds granted hospitals in Hollywood, New York and other places, Mr. Warner had provided money for research work on a serum expected to be helpful in healing fractures and in treatment of arthritis. Mr. Warner is the first non-medical man to win the honor.

Elect Walt Disney President Of New Disneyland Project

Walt Disney this week in Hollywood was elected president and board chairman of the newly organized Disneyland, Inc. The latter is a $9,000,000 project—"part World's Fair, part playground, part community center"—which is scheduled to open in 1955 in Orange County, California. Named to the board were C. V. Wood, Jr., Sidney Markley, Earl J. Hudson, Robert S. Callender, Paul L. Pease and Loyd Wright. Vice-chairman of the board is Mr. Hudson, vice-president of the American Broadcasting Company. Disneyland vice-presidents are Mr. Markley and Mr. Wood. George D. Klimmer was named secretary and O. V. Melton assistant secretary and assistant treasurer.

People in The News

Matthew Fox, industry executive, and **Yolande Betbeze**, Miss America of 1951, have announced their engagement, with the wedding to take place in July in the home of **N. J. Blumberg** in Los Angeles.

Herbert T. Kalmus, president of Technicolor Motion Picture Corp. of America, and **Mrs. Kalmus**, left New York for Europe Wednesday on the *S.S. Queen Elizabeth.*

Marcel Gentel, RKO Pictures manager for France, has been reelected president of the Franco-American Syndicate, for the fifth consecutive time.

William Moclair temporarily is manager of the Roxy theatre in New York following the withdrawal of **Dick Dickson** as managing director. **Mr. Dickson** reportedly is returning to the Fox West Coast headquarters in Los Angeles. **Mr. Moclair** is senior floor manager of the Roxy.

George Berthelon has been engaged by Jaguar Productions in an executive capacity, it was announced in Hollywood by the Alan Ladd film company. For many years **Mr. Berthelon** was with Paramount as a production manager.

Mervin Houser, eastern publicity and advertising director for RKO Radio for the past year and a half, has returned to Hollywood, where he will be executive assistant to **Perry Lieber**, national director of advertising and publicity of RKO studios.

Russell C. Holslag, vice-president of Precision Film Laboratories, and **Kern Moyse**, president of Peerless Film Processing Corp., have been elected to the board of directors of the Association of Cinema Laboratories.

Dominick J. Capano has been elected vice-president of S. O. S. Cinema Supply Corp. in charge of TV studio and film production sales. In another company promotion **William H. Allen** has been named production manager.

Thomas F. Duane, branch manager for Republic Pictures in Pittsburgh, has been named manager of Paramount Pictures Detroit branch, succeeding **Mike Simon**, resigned.

James O'Neill, public relations man, has been appointed eastern publicity representative for Hecht-Lancaster Productions.

William P. Howard and **Robin R. Lewis** have been appointed east coast salesman and supervisor of quality control, respectively, of Pathe Laboratories.

Arthur L. Mayer has severed his connection with Arthur Mayer-Edward Kingsley, Inc., disposing of his holdings to **Mr. Kingsley**. The company, which specializes in the importation of foreign pictures, will continue as Kingsley International Pictures Corp. Mr. Mayer said he would continue to be engaged in matters related to foreign film production.

Many Query Filmakers

The pre-production licensing plan appears to be in remarkable good favor. The second producer to attempt it, Filmakers Releasing Organization, reports tremendous response. Via trade papers last week, the company invited exhibitors to bid for its projected "Private Hell—36." It announced this week telegraphic replies have come in from such companies as American Broadcasting-Paramount Theatres, Stanley Warner, RKO Theatres, Skouras Theatres. Also, that inquiries were made by Walter Reade, Jr., of Reade Theatres; Fred Schwartz, Century Circuit; Harold Hinzler, Randforce Theatres; and Bernard Brooks, Fabian Theatres.

The idea is somewhat similar to that of producer Hal Makelim, who has Allied support for a program of films. Filmakers announces it will ask support for "Mad at the World" and then for "Crash-Out." Company president Irving H. Levin said it plans to deliver a picture per month.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 119 attractions, 5,406 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	–	3	5	2
Alaska Seas (Para.)	–	–	4	8	6
All the Brothers Were Valiant (MGM)	–	17	56	39	4
Back to God's Country (U-I)	1	24	46	18	6
Bad for Each Other (Col.)	–	–	2	10	6
Beachhead (UA)	–	7	12	9	1
Beat the Devil (UA)	18	–	3	9	11
Beneath the 12-Mile Reef (20th-Fox)	26	14	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	–	1	3	4
Bigamist, The (Filmakers)	–	2	7	–	7
Border River (U-I)	1	11	26	12	3
Botany Bay (Para.)	–	2	42	37	9
Boy from Oklahoma (WB)	20	15	25	20	7
Calamity Jane (WB)	5	72	39	8	1
Captain's Paradise (UA)	7	2	3	2	1
†Casanova's Big Night (Para.)	–	–	3	4	2
Cease Fire! (Para.)	–	5	12	17	7
†Charge of the Lancers (Col.)	–	6	–	–	2
Command, The (WB)	14	15	14	4	1
†Conquest of Mt. Everest (UA)	1	1	–	3	–
Crazylegs—All-American (Rep.)	–	2	7	6	3
Creature from the Black Lagoon (U-I)	1	13	15	2	1
Crime Wave (WB)	–	–	4	3	4
Dangerous Mission (RKO)	–	1	1	3	1
*Decameron Nights (RKO)	–	–	–	4	8
Diamond Queen, The (WB)	–	–	7	16	11
Dragonfly Squadron (AA)	1	2	4	4	–
Easy to Love (MGM)	22	27	33	10	15
Eddie Cantor Story (WB)	4	41	28	7	11
El Alamein (Col.)	–	1	5	–	–
Escape from Fort Bravo (MGM)	–	5	41	44	24
†Executive Suite (MGM)	–	4	2	–	1
Fighter Attack (AA)	–	9	8	–	3
Flight Nurse (Rep.)	1	7	21	11	4
Flight to Tangier (Para.)	–	1	14	27	9
Forbidden (U-I)	–	–	24	18	8
Forever Female (Para.)	8	2	10	19	25
†French Line (RKO)	4	2	–	–	–
From Here to Eternity (Col.)	66	46	7	2	5
Genevieve (U-I)	4	2	1	2	–
Give a Girl a Break (MGM)	–	7	23	39	15
Glass Web, The (U-I)	–	1	5	9	9
Glenn Miller Story (U-I)	88	36	2	2	–
Go, Man, Go (UA)	8	17	8	2	2
Great Diamond Robbery (MGM)	–	9	12	18	6
Gun Fury (Col.)	–	5	18	12	3
Hell and High Water (20th-Fox)	22	10	6	–	–
Hell's Half Acre (Rep.)	–	1	4	3	2
Here Come the Girls (Para.)	2	8	29	55	26
His Majesty O'Keefe (WB)	14	24	25	37	12
Hondo (WB)	77	31	10	1	3
How to Marry a Millionaire (20th-Fox)	63	8	1	2	–
It Should Happen to You (Col.)	2	2	10	1	4
Jesse James vs. the Daltons (Col.)	4	9	8	7	2
Jivaro (Para.)	–	4	4	15	5
Jubilee Trail (Rep.)	–	3	12	12	4
Julius Caesar (MGM)	9	3	2	–	–
King of the Khyber Rifles (20th-Fox)	24	7	10	–	3
Kiss Me Kate (MGM)	5	24	28	39	22
Knights of the Round Table (MGM)	16	22	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	10	2
Little Fugitive (Burstyn)	4	4	4	1	1
Living Desert, The (Disney)	11	4	1	–	1
Long, Long Trailer, The (MGM)	82	62	8	1	–
Lucky Me (WB)	–	1	4	6	1
Ma and Pa Kettle at Home (U-I)	20	19	10	–	1
Man Between, The (UA)	–	2	4	4	–
Man Crazy (20th-Fox)	–	1	6	2	1
Man in the Attic (20th-Fox)	–	–	13	4	5
Martin Luther (de Rochemont)	21	16	5	4	1
Miami Story, The (Col.)	–	–	7	–	1
Miss Robin Crusoe (20th-Fox)	–	–	2	3	7
Miss Sadie Thompson (Col.)	12	34	12	11	–
Money from Home (Para.)	5	35	10	1	2
Naked Jungle, The (Para.)	–	17	9	4	1
Nebraskan, The (Col.)	–	2	5	4	3
New Faces (20th-Fox)	7	–	–	1	2
Night People (20th-Fox)	6	4	3	–	–
Paratrooper (Col.)	2	24	31	20	3
Paris Model (Col.)	–	–	2	3	5
Phantom of the Rue Morgue (WB)	2	2	3	3	2
Pinocchio (RKO) (Reissue)	20	1	–	4	–
Prince Valiant (20th-Fox)	1	1	4	2	1
Prisoners of the Casbah (Col.)	–	1	–	9	6
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	9	2
Quo Vadis (MGM) (Reissue)	9	24	11	9	5
Rails Into Laramie (U-I)	–	–	7	8	2
Red Garters (Para.)	1	3	15	14	11
Rhapsody (MGM)	1	10	1	3	2
Ride Clear of Diablo (U-I)	3	15	15	3	–
Riders to the Stars (UA)	–	1	4	10	3
Riding Shotgun (WB)	–	1	5	3	–
Riot in Cell Block 11 (AA)	–	9	31	15	1
Rob Roy (Disney-RKO)	–	1	12	5	2
Robe, The (20th-Fox)	84	11	3	–	–
*Roman Holiday (Para.)	8	24	42	39	8
Rose Marie (MGM)	2	4	7	1	–
Saadia (MGM)	–	1	5	18	21
Saskatchewan (U-I)	8	48	24	6	6
*Shane (Para.)	68	51	7	2	–
Shark River (UA)	–	20	14	4	4
She Couldn't Say No (RKO)	–	1	14	8	4
Siege at Red River (20th-Fox)	–	4	4	8	1
Slaves of Babylon (Col.)	–	1	5	5	3
*So Big (WB)	1	19	69	23	5
*Take the High Ground (MGM)	11	44	48	11	3
Taza, Son of Cochise (U-I)	2	6	17	8	4
Tennessee Champ (MGM)	–	–	1	6	5
Three Sailors and a Girl (WB)	1	7	45	25	12
Three Young Texans (20th-Fox)	–	7	11	12	4
Thunder Over the Plains (WB)	1	18	26	28	7
Top Banana (UA)	–	–	4	8	3
Tumbleweed (U-I)	3	25	29	10	4
Veils of Bagdad (U-I)	–	1	5	20	14
Walking My Baby Back Home (U-I)	–	36	50	29	5
War Arrow (U-I)	–	27	35	13	6
Wild One (Col.)	–	17	10	4	4
Yankee Pasha (U-I)	–	7	10	3	2

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

IT SHOULD HAPPEN TO YOU: Judy Holliday, Peter Lawford—Very good comedy. Those who saw it raved about it—but not enough saw it. Did below average business. Played Sunday, Monday, Tuesday, May 2, 3, 4.—Frank Hughes, Avenue Theatre, San Francisco, Calif.

JUGGLER, THE: Kirk Douglas, Milly Vitale—Very good story about a refugee juggler from Germany who has arrived in Israel and can't seem to get adjusted. The picture is good and the scenes very enlightening, but it also died. Suggest that you use it if you can on the bottom of a double bill, or otherwise pass it up. Played Tuesday, Wednesday, May 4, 5.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

MISS SADIE THOMPSON: Rita Hayworth, Jose Ferrer—I was shocked, but not by the picture—only by the amazingly good business. Ferrer's performance was perfect. Played Tuesday, Wednesday, April 27, 28.—Elaine S. George, Star Theatre, Heppner, Ore.

Metro-Goldwyn-Mayer

ESCAPE FROM FT. BRAVO: William Holden, Eleanor Parker—Excellent! This is one of the best Indian pictures I have ever had. However, business on this was bad. Too many Indian pictures lately and my patrons just won't pay to see them any more. Stop making them for a while! Played Sunday, Monday, May 2, 3.—George Kelloff, Ute Theatre, Aguilar, Colo.

HALF A HERO: Red Skelton, Jean Hagen—This is a cute picture that your teen-agers will like. Not strong enough for single bill, however. Played Thursday, Friday, Saturday, April 29, 30, May 1.—George Kelloff, Ute Theatre, Aguilar, Colo.

MOGAMBO: Clark Gable, Ava Gardner—An excellent picture of its type and this type always goes over big here. Ava Gardner, in a provocative role, certainly stole the show. Clark Gable good as the rugged white hunter, although he's beginning to show signs of wear and tear. If you haven't played this one yet, by all means do so. Played Sunday, Monday, May 2, 3.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

SAADIA: Cornel Wilde, Mel Ferrer—Very good. This is different and was well liked by the few who took the chance. Title scared most of them away. Played Tuesday, Wednesday, May 4, 5.—George Kelloff, Ute Theatre, Aguilar, Colo.

SCANDAL AT SCOURIE: Greer Garson, Walter Pidgeon—Excellent business! The Garson-Pidgeon combination rang the bell and the till. Nice family picture did 175% on a short mid-week—should have given it better playing time. We can use more just like it. Played Wednesday, Thursday, April 28, 29.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

TENNESSEE CHAMP: Shelley Winters, Dewey Martin—This is without a doubt one of the best pictures I have ever seen and the one that was most disappointing to the box office. It has everything you might want in a picture—color, action, comedy, story and stars. We went all out with this one in advertising with window cards, heralds, etc., but it fell flat. It didn't do hardly anything with the first run engagement either, even with the personal appearance of Keenan Wynn. Everybody who saw this, though, really seemed to like it. If I had it to do all over, I would offer a dollar bill to all patrons attending who didn't honestly believe that "Tennessee Champ" is one of the best pictures they ever saw. I think the boxing may have killed the picture because this has never drawn a decent attendance yet. Played Sunday, Monday, May 2, 3.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

Paramount

CADDY, THE: Martin & Lewis, Donna Reed—Excellent! My draw was low due to this being so old. Most of my people had already seen it. Played Sunday, Monday, April 25, 26.—George Kelloff, Ute Theatre, Aguilar, Colo.

CASANOVA'S BIG NIGHT: Bob Hope, Joan Fontaine—The fascinating thing about this picture for me was all the prominent players in small and even non-speaking roles. Funnier than "Here Come the Girls", but this star needs a really good story. Played Sunday, Monday, May 2, 3.—Elaine S. George, Star Theatre, Heppner, Ore.

CEASE FIRE: Korean War—This documentary did not do any business. Obviously the lack of any star material had a considerable effect on the B. O., besides the war angle involved. I think if there were any known stars in the picture, that would have provided a much needed "shot in the arm." It's tough to sell the picture without any marquee names. May be O. K. in situations where you can tie in the American Legion, the Army Reserves or other military groups. Played Tuesday, Wednesday, April 27, 28.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

DARK CITY: Charlton Heston, Lizabeth Scott, Jack (Dragnet) Webb—This was bought about two years ago when Charlton Heston was not known, in fact "Dark City" is the picture that introduces him. As a result of the popularity of Charlton Heston and Jack Webb of TV fame, I played it to good attendance. It concerns police and action. Bought very reasonably. Played Saturday, May 1.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

FLIGHT TO TANGIER: Joan Fontaine, Jack Palance—Very poor. Hard to understand and not worth playing. Pass it up. Played Sunday, Monday, April 25, 26.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

MONEY FROM HOME: Dean Martin, Jerry Lewis—Not one of the best, but very good box office—their first Technicolor. Played Wednesday, Thursday, Friday, Saturday, April 28, 29, 30, May 1.—Frank Hughes, Avenue Theatre, San Francisco, Calif.

Republic

CRAZYLEGS—ALL AMERICAN: Elroy Hirsch, Lloyd Nolan—Strong pull among the high school group—an interesting football picture. Played Sunday, Monday, May 2, 3.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

HEART OF THE ROCKIES: Roy Rogers, Penny Edwards—Not as good as he used to be. These black and white prints haven't the appeal the colored ones have. Glad this is my last. Played Thursday, Friday, Saturday, April 29, 30, May 1.—George Kelloff, Ute Theatre, Aguilar, Colo.

Twentieth Century-Fox

BENEATH THE 12-MILE REEF: Terry Moore, Robert Wagner—A wonderful picture: The underwater scenes and accompanying music truly "out of this world". Photography is much improved over the first two releases. We enjoyed only normal business, which is a disappointment when I remind myself of the cost of the CinemaScope installation. Played Sunday, Monday, Tuesday, Wednesday, Thursday, May 9, 10, 11, 12, 13.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

HOW TO MARRY A MILLIONAIRE: Marilyn Monroe, Betty Grable, Lauren Bacall—An entertaining picture that seemed to please better-than-average crowds. Marilyn Monroe is not a draw here, so business was not up to expectations. Photography is still bad in a good share of the footage—impossible to bring into sharp focus. Comments ranging from "good", "cute" to "not so bad". Personally, I liked it. The shot of the airplane landing was the nearest thing to being right on the plane that I have ever experienced. Played Friday, Saturday, Sunday, Monday, Tuesday, April 23, 24, 25, 26, 27.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

INFERNO: Robert Ryan, Robert Fleming—Excellent! This honey of a picture drew well and pleased all present. Played Tuesday, Wednesday, April 27, 28.—George Kelloff, Ute Theatre, Aguilar, Colo.

SIEGE AT RED RIVER: Van Johnson, Joanne Dru—Played this one "hot" on a saturation booking. It's a good Civil War-Indians-action picture that gave us only normal business. Van Johnson good in what I believe is his first western. Played Friday, Saturday, May 7, 8.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

United Artists

SABRE JET: Robert Stack, Colleen Gray—Very good. Really a woman's picture, but few knew it. So, since most women don't go for war pictures, they stayed away. Push the woman angle. Played Sunday, Monday, Tuesday, April 25, 26, 27.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

Universal

GOLDEN BLADE: Rock Hudson, Piper Laurie—A good small-screen version of "Prince Valiant". Little Miss Laurie is not much of an actress, but she is a joy to behold, and Hudson has done a sincerely good job in everything we've seen him in. Played Thursday, Friday, Saturday, April 29, 30, May 1.—Elaine S. George, Star Theatre, Heppner, Ore.

Warner Bros.

ABBOTT & COSTELLO MEET CAPTAIN KIDD: Abbott & Costello, Charles Laughton—This is their worst picture to date. Why this had so much music is beyond me. They would just start making them laugh and then someone would break in and start singing. Played Thursday, Friday, Saturday, May 6, 7, 8.—George Kelloff, Ute Theatre, Aguilar, Colo.

MOONLIGHTER, THE: Barbara Stanwyck, Fred MacMurray—Very good picture but very bad business. The title didn't help. Better double this with something that will bring them in. Once they are in, they will like what they see. Played Thursday, Friday, Saturday, May 6, 7, 8.—George Kelloff, Ute Theatre, Aguilar, Colo.

Shorts

Metro-Goldwyn-Mayer

TEE FOR TWO: Gold Medal Reprint Cartoon—They enjoyed this as much as the feature. Most of my patrons saw this twice.—George Kelloff, Ute Theatre, Aguilar, Colo.

Warner Bros.

THAR SHE BLOWS: Special—Excellent documentary on whaling.—W. R. Shepherd, Regent Cinema, South Shields, England.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

BARGAIN—5c EACH, BRAND NEW MAGIC-Viewers and Polalite 3D glasses, limited supply. First come, first served. MALCO THEATRES, INC., Purchasing Department, P. O. Box 2853, Memphis 2, Tenn.

MASONITE MARQUEE LETTERS, FIT WAGner, Adler, Bevelite Signs; 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-$1.25; 16"-$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1.00 sq. ft. Seams absolutely invisible; Kollmorgen wide angle lenses, special apertures, immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE—SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

WIDE SCREEN PAYS OFF! WIDE ANGLE lenses, special apertures immediately available. Motorized carbon savers 9, 10, 11mm for angle trim arc lamps (Mighty 90, etc.) $59.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

USED EQUIPMENT

SWELL BUYS AT STAR! CENTURY CC OR Simplex E-7 mechanisms, 6 month guarantee, only $475 pair; RCA MI-9050 soundheads, rebuilt, $595 pair; Ashcraft or Strong mogul 70 ampere lamphouses, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes projectors, heavy bases, arc lamphouses, etc., rebuilt, $850 pair; What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DEVRY DUAL 35MM PROJECTION AND SOUND. Rebuilt like new, $895. Send for DeVry Bulletin. Holmes dual outfits excellent condition, $550. Time deals available. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

HELP WANTED

ARE YOU THE MAN WE WANT? MANAGerial jobs open in growing drive-in circuit. Positions available in East Coast and Mid-West. 52-week deal with extras. The right men showing ambition and pride in their work can make a fine career with us. Write and we will arrange appointments. SMITH MANAGEMENT CO., Attention Arnold Berger, 82 Newbury St., Boston, Mass.

WANTED—THEATRE MANAGER FOR FIRST run, downtown, upper midwest metropolitan city (operated by small independent chain). Willing to pay good salary for a first class manager capable of doing all exploitation and handling staff. Please state qualifications and salary expected. All replies confidential. BOX 2790, MOTION PICTURE HERALD.

POSITIONS WANTED

THOROUGHLY EXPERIENCED, ENERGETIC manager. Promotional, exploitation minded, desires solid connection offering opportunity to show ability. BOX 2787, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

SELL DURING YOUR SPARE TIME—ADVERtising specialties, calendars, etc. Top commissions. Write L. H. HORTON ADVERTISING SPECIALTY CO., Lansing, Michigan.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

FOUR HUNDRED SEAT, AIR CONDITIONED, only neighborhood theatre, easily converted, wide screen. Ten thousand, half cash. LAKESHORE THEATRE, Jacksonville, Florida.

SALE NEW MASONRY BUILDING, 407 SEATS, new equipment and furnishings, 50 miles from Buffalo, asking $60,000 easy terms. DREW, 159 Linwood Avenue, Buffalo, New York.

SEATING

ATTENTION EXHIBITORS! HOW ABOUT SOME Spring tonic for your chairs to improve comfort and get back some of the customers you lost. We have a large stock of late type chairs that will meet all requirements. If you are interested in rebuilding your chairs or in the market for better than you have, write for additional information. Prices very reasonable. EASTERN SEATING CO., 138-13 Springfield Blvd., Springfield Gardens, N. Y., LAurenton 8-3696.

NEED CHAIRS? SEND FOR CHAIR BULLETIN showing all makes and types from $4.95. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

Charles Jones Opens New House in Iowa

DES MOINES: The Northwood theatre, Northwood, Ia., was formally opened May 16 by Charles Jones, secretary of the I.T.O. of Iowa-Nebraska. Mr. Jones, columnist for "Better Theatres" formerly operated the Dawn theatre at Elma, Ia., which was destroyed by fire last March. The Northwood was purchased from Nathan Sandler of this city. L. E. Whitcome, its manager for the past 12 years, will remain until Mr. Jones has familiarized himself with the operation and then will retire for reasons of health.

Goldwyn's "Hans" to Go into General Release July 1

Plans have been completed for the general release of Samuel Goldwyn's "Hans Christian Andersen" July 1, James Mulvey, president of Samuel Goldwyn Productions, announced in New York this week. A special summer exploitation campaign has been prepared, according to Charles Boasberg, general sales manager for RKO Radio Pictures, which is handling the distribution. Completely new ads, TV and theatre trailers, and publicity material will be employed.

Metropolitan Playhouses Reports $1,748 Loss

Metropolitan Playhouses, Inc., of New York, last week reported a net loss for the year ended January 31, of $1,748. Its gross income was $3,224,063. Expenses and other deductions listed $2,480,092 as rent. Sales of theatre property brought in a profit of $43,691. United Artists Theatre Circuit, Inc., reporting for the year ended August 31, 1953, lists a net income of $177,324.

Joseph J. Unger, Industry Veteran, Dies in New York

Joseph J. Unger, industry executive, was found dead in his New York apartment May 12, apparently from a cerebral hemorrhage. In the industry 34 years, Mr. Unger entered the field as a booker for the General Film Co. in 1920. Up to his death he was a partner in Rogers and Unger Associates, which was formed in 1949. In 1921 he joined First National Pictures as branch manager, then transferred to Paramount three years later in a similar capacity. He was named district manager in 1928, eastern division sales manager in 1932, and eastern and Canadian sales manager in 1939. He later became western sales manager for United Artists before becoming general sales manager in 1946. He resigned in 1948 to form his association with Mr. Rogers. He is survived by three brothers and three sisters.

Herbert I. Leeds

Herbert I. Leeds, 42, film director for many of the most important companies, killed himself May 16 at a New York hotel, with a shotgun. He leaves his widow, Evie, and four-year-old daughter Lydia.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Manager's Outlook Is Brighter Than It Was

NOT long ago, there came to this desk a well-printed brochure, "Motion Picture Theatre Operation As a Career," which was published in 1939 by The Institute for Vocational Research, Chicago, and which is made more interesting by the comparisons that follow such a study, fifteen years later. The editorial board responsible for the contents are heads of educational departments in various colleges and universities, and we are flattered that they used the Motion Picture Herald and *Better Theatres* as authorities in reaching their conclusions. We can't dispute their sources.

But Walter Reade's observations at the Quigley Awards luncheon serve to point up the differences that obtain today, as compared with the figures quoted in this study, especially with regard to wages and salaries. For instance, the book concludes with the pungent line, "The theatre manager must be a jack of many trades and master of one." We like that sentence, and hope to use it again, for it contains so much truth. But they also say that salaries for theatre managers vary with the size of the theatre, and they print a scale which ranges from $45 up to $70 per week, in houses of from 500 to 1,000 seats.

They also refer to the assistant manager's job, at $20 per week; the projectionist at $35; the cashier at $14 and up, so things must be considerably better today than they used to be, back in 1939. If this wasn't such an elaborate study, so well printed and prepared, we'd be inclined to laugh at some conclusions with regard to wages and salaries. For it is obvious that we have grown to a different stature in the salary brackets. Many who come to our door, as visitors, tell us that the manager's job is worth $100 a week and up, these days, and further proof of that fact is found in the classified ads in Motion Picture Herald. It's encouraging to know that the manager's outlook is so much brighter, and that this phase of management is improving.

We note, too, the outline of "the manager's day"—which the professors agree, starts at 9:30 A.M. and continues, "sometimes, until 1 A.M." Furthermore, his day, in this study, is compactly filled with a number of things, all scheduled as part of his job, even to going to lunch, "perhaps at a local club or group meeting which the manager has found it advisable and profitable to attend." There's lots to learn, in this study, and we propose to give it a careful going over, for further facts.

WE FREELY PREDICT

That now the exhibitor groups have won their political victory over the compulsion to use stereophonic sound and/or other new dimensions, that the theatres which will endure, and be here next year, and thereafter, will voluntarily use the identical style and system which has been so rigorously opposed.

In fact, the good theatres and the good managers will continue to be out in front with the best things on the screen, in the best fashion, and with the best of modern devices. That's all that can keep any of us in this business, in the face of tremendous new competition. Those who prefer to drift with the tide will awake to find themselves in a back-current, and statistics will show more theatre closings in the fringe areas.

It isn't necessarily a difference between large and small situations, for very many of the latter have shown that they are most up-to-date, and ahead of the times. The new dimensions are particularly effective in small theatres, and only have to be planned and purchased with reasonable common sense to avoid any real difficulties. We've said repeatedly, on this page, that if Round Table members will read, and learn, these differences, in the trade press and from observation in other theatres, they will never make a fundamental mistake in policy or procedure.

We know a long list of good theatre managers in small situations who are already well advanced in the new methods.

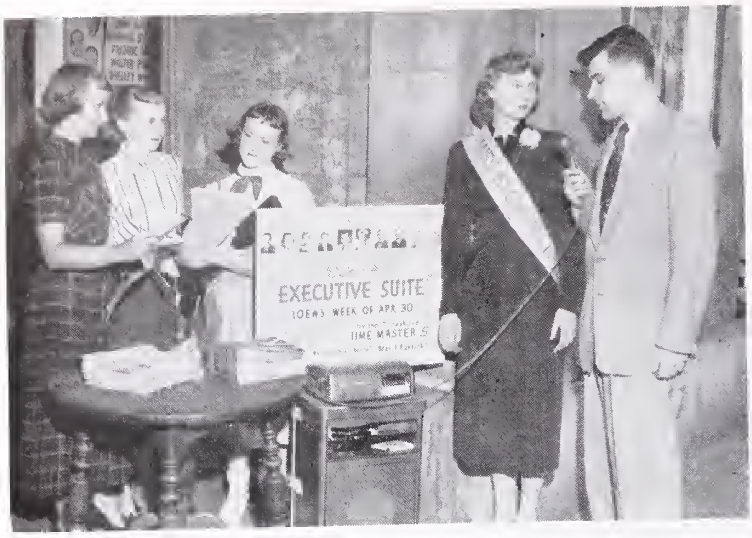
¶ VERY INTERESTING, the statement by Hal B. Makelim, who will produce 12 feature films for Allied States Association of Motion Picture Exhibitors, that of this number, he would guarantee two which would be mediocre, nine that would be "nice" and one that would be a hit—his own estimate of the risks involved in producing films for theatre audiences, anywhere in the world. The major studios have long known that factual potential as it applied to their own production. In the good old days, of block booking and blind selling, which Mr. Makelim and Allied will happily restore, the exhibitor had a 20 per cent cancellation privilege for pictures he felt were too mediocre for his use, and it was seldom that exhibitors agreed.

* * *

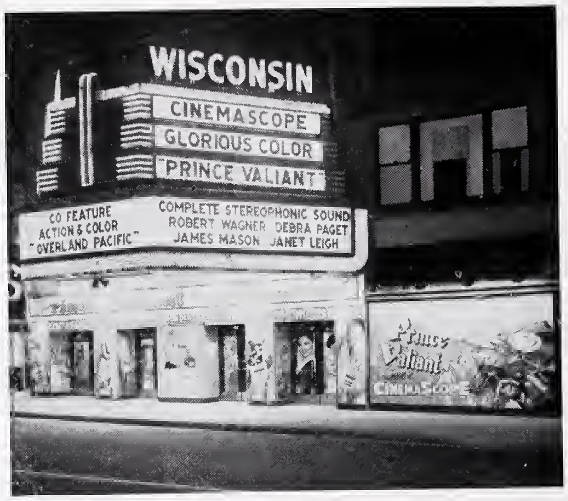
¶ PIANO as a musical term, may mean "soft music"—but the CinemaScope short film of "The First Piano Quartet" could be one of the best demonstrations of our new dimensions of sight and sound on the screen. The Quartet is well known on radio, and for their many recordings which have been widely sold throughout the world. Four pianos give scope to the scene, and provide a substantial reason for stereophonic sound. Also coming up from 20th Century-Fox are other good musical shorts in CinemaScope that will give your music lovers the kind of an attraction they usually pay several dollars to hear.

* * *

¶ JEFF JEFFERIS' always amusing and neighborly chatter, mimeographed on the back of his monthly program, must be just as interesting to his home folks as it is to us. For instance, he writes them, "We advertised 'Cheyenne Crossing' but I was just too anxious. We got a letter from the film outfit today telling me the picture isn't even finished yet, and so we'd have to substitute something else on May 22nd. I was so perplexed that I forgot to ask them the name of the other feature, but I know it will be a good one, for the man said so." That's a real good line. —*Walter Brooks*



NO MATTER where you look, you'll find interesting examples of ingenious exploitation, as represented by the pictorial evidence on this page, quite varied, quite valuable, to members of the Round Table, as inspiration for their own showmanship.



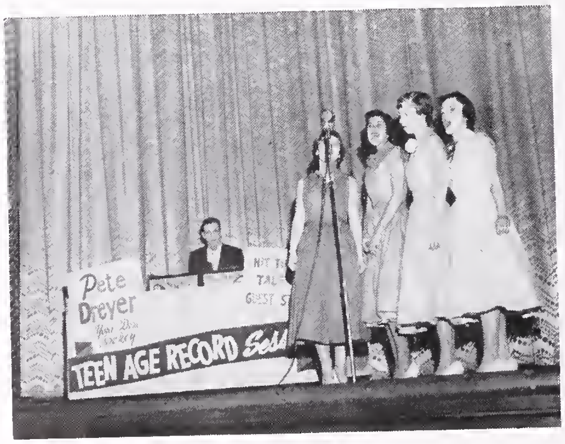
Carl Rogers, manager of Loew's theatre, Dayton, Ohio, staged the "Executive Suite" scene above, with "Miss Secretary" to take dictation from patrons wishing to record their own voices, on the Dictophone tie-in, which is suggested in the pressbook. Good ballyhoo, right on the box-office line, where it matters most. Below, you see one of the wonderful window displays arranged by Wanamaker's in New York, for the run of "Executive Suite" at the Radio City Music Hall. They're doing it all over the country—in store windows and theatre lobbies — simulating "Executive Suite" as the scene of exciting business drama.

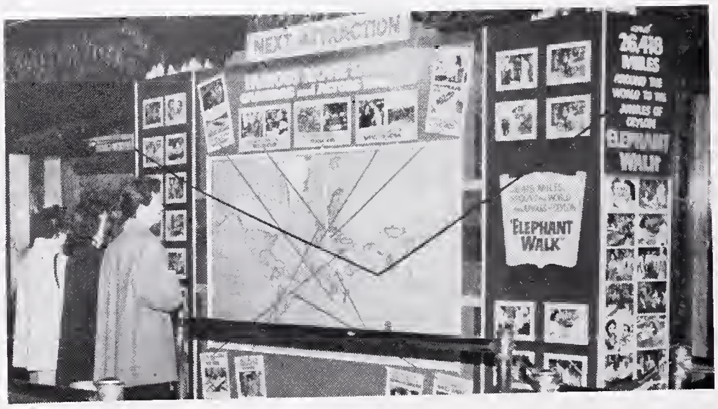
Clifford Lorbeck made excellent use of a vacant store, adjoining the theatre, to extend his front display for "Prince Valiant"—using the art materials from a 24-sheet as the basis. It all adds up to complete the highly pictorial effect.

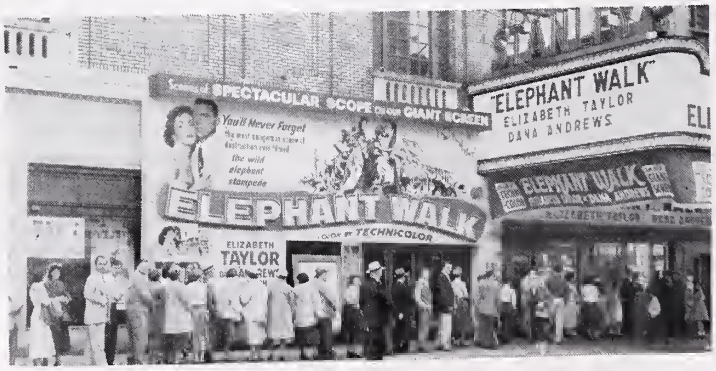
Alice Gorham, in charge of ticket sales promotion for United Detroit Theatres, planned the fine geographical display for "Elephant Walk" in the lobby of the Michigan Theatre, Detroit, and below, the huge street display for the same picture at the Stanley theatre, in Philadelphia.

Elephants & Executives

Johnny Corbett, city manager for Schine theatres in Gloversville, N. Y., had teen-agers on stage to sing in a half-hour tieup with a local disc jockey.







"That Girl From Sault Ste. Marie"

We keep looking at the map and wishing we could go to Canada, and it's not altogether the vacation country up there that we find attractive. It's that attractive Round Table member, Miss Olga Sharabura, and her showmanship, from the Orpheum theatre, in addition to the beauties of nature. She says she's operating a small theatre, but giving it all she's got, and results show.

For "Rob Roy," she turned out a kilted piper band, in keeping with the occasion, and the photos she sends prove that this was just the right idea to pay off at the box office. Dan Krendel gave her first prize in her group for the ballyhoo, and now she's a contender in the Quigley Awards with the same campaign. The theatre front was bold and colorful—and by the way, we like that maple leaf trademark of Famous Player's theatres, in neon lights, above the marquee. It pays to sell your theatre along with the attraction.

The Scotch atmosphere was carried into many window displays by cooperative merchants, and a full-page newspaper ad was sponsored by half a dozen merchants who plastered their ads with "Rob Roy" slugs, and left a good area, top center, for the theatre. Some throwaway heralds were also sponsored by a cooperative advertiser. By coincidence, the junior champion Scottish dancer was in town, and that with the bagpipe parade, had everybody talking about the picture, the theatre, and the manager, who deserved all credit for tying in everything to make the promotion possible.

"Miss Federalsburg" Is A Pearl Bryant Production

Miss Pearl Bryant, manager of Schine's Federal theatre, Federalsburg, Md., has again put on her annual production of "Miss Federalsburg" a contest that seems to be a bigger success every year. 1954's "Miss Federalsburg" is certainly a beauty, and she deserved the front-page breaks she got in local papers. The new Queen received a complete wardrobe, and her expenses to the Delmarva contest in June, which is the big affair on the Shore. That coined word is made up of Delaware, Maryland and Virginia—and it's the Eastern shore of those States that borders on Chesapeake Bay and the Atlantic. Wonderful public relations, in this idea—and accumulative, through the years. No doubt about what it means to the theatre, and its able manager.

Seymour Morris reports that "the boys from Syracuse" (and this doesn't mean the Shuberts) did a phenomenal job with "Prince Valiant"—under the direction of Harry Unterfort, at Schine's Paramount.

Showmen in Action

Harry Shaw, division manager for the Loew-Poli Theatres in New England, has left for San Francisco to take over the duties of Boyd Sparrow, manager of Loew's Warfield, while the latter is on vacation.

▼

Arnold Kirsch, manager of the DeLuxe theatre in the Bronx, New York, has regular stunts lined up for holidays, with a commercial tieup to pay the way. His morning show was sponsored by the Bronx Savings Bank and the Easter show by neighborhood merchants.

▼

Lou Hart contacted 26 Junior High, Senior High, Central and Parochial schools to put over his engagement of "Julius Caesar" at Schine's Avon theatre, Watertown, N. Y., and diversified his selling approach to handle this as a special attraction.

▼

Sorry that we spelled the name wrong, of the overseas winner in the first quarter, who will find his name spelled correctly when he receives his certificate. Our apologies to M. Galeazzi, publicity director for Republic Pictures of Italy, in Rome.

▼

Bob Helm, manager of the United Artists theatre, San Jose, California, had pretty girls on the street in a co-op ballyhoo stunt for "The Glenn Miller Story" and station KXRX.

▼

Tommy Edwards, Jr., of Edwards and Plumlee Theatres, Farmington, Mo., says he likes the new Refreshment Merchandising section in the HERALD, and will contribute some things for it. We'd like to hear from Tommy, Sr., too.

Joe Boyle, manager of Loew's Poli theatre, Norwich, had "Bozo, the Clown" as a guest for his children's show on a recent Saturday morning, with newspaper breaks.

▼

Jerry Schur, manager of Skouras Crotona theatre, in the Bronx, used special flash heralds and equally exciting lobby display, for "Riot in Cell Block 11."

▼

Dale Baldwin, manager of Statesville's Parkway theatre at West Jefferson, N. C., who seldom misses a bet, had a special herald for "Little Boy Lost."

▼

Ray McNamara, manager of the Allyn theatre, Hartford, arranged a contest in the Hartford Times for "Elephant Walk" with guest tickets for those who could assemble the longest list of films containing the word "walk" in the titles.

▼

Jack Hamaker, manager of the Fox theatre, Spokane, had his attractive usherettes in Hawaiian costumes as atmosphere for "His Majesty O'Keefe" — and the candy counter trimmed with a tropical decor.

▼

Jack McDougall, manager of the Fox theatre, Oakland, Calif., had "water skiers" —on roller skates, that is—towed by a speedboat—on wheels, that is—as street ballyhoo for "Easy to Love" to make a good exploitation stunt for a good picture.

▼

More than 100 FW Coasters gathered in Los Angeles to wish retiring general manager George Bowser bon voyage. He was in New York last week, sailing on a six-weeks trip abroad.

One of Loew's Theatres oldest employees, in length of service, Mrs. Bessie Dove, manager of Loew's Avenue B theatre, says farewell to Joseph R. Vogel, vice-president, as she retires after 43 years with the company. Mrs Dove began as a cashier at Loew's famous American theatre, and since 1929 she has managed Loew's Embassy, Ziegfeld, Criterion, 42nd Street, Woodside and 86th Street theatres, all in New York. The Round Table salutes a good manager, who tops all of our records.

Limited Ads Sell "Lili"

A most unusual campaign, submitted by Emil Hollenstein, from the Studio 4 theatre, Zurich, Switzerland, shows how he sold "Lili" for an extended run, with limitations on his advertising such as we've never known. The Swiss don't exactly encourage showmanship. There can be no exploitation by either distributor or exhibitor under penalty of heavy fines; no street stunts, no front displays and even the size of the posters and newspaper ads are fixed by Swiss law.

It's extraordinary to see how this genuine showman sold his picture and stayed within the legal limits. With all the handicaps, he has done such a masterful job that we hope he attracts attention with this entry for the Quigley Awards in the second quarter. There are sixty-three ads, all measuring just 4½ and 2 inches, each with a picture of "Lili" with the name of the picture in strong display, and half of each space devoted to a different, compact sales talk, which sparkles with originality, good humor and practical showmanship. We can't reproduce them to any advantage, and the language is different. But every one of the messages are pertinent, pithy, punchy, convincing.

It's enough to say that "Lili" played 88 days, to break all records. In length of run, and in gross receipts, "Lili" beat "The Robe," which is a runner-up for honors. The little ads became the talk of the town —the Swiss teasers sold the picture, to us!

Steve O'Bryan, manager of Schine's State theatre, Hamilton, N. Y.—the home of Colgate University—found that it paid to query students about return dates for pictures they may have missed, and now he sends out special postcards.

Harry Unterfort, Schine division manager at the Paramount theatre, Syracuse, is seen above with Dennis Sullivan, local disc jockey, going over some of the replies received in a radio contest for "The Glenn Miller Story", which had the public writing and telephoning two weeks in advance of the playdates. The idea developed when the disc jockey casually mentioned that the picture was a coming attraction—and wondered who would play the leading roles. He promptly began to receive so many suggestions that it became a promotion.

Mel Jolley Uses Radio Tieup For Bob Hope

Good friend, Mel Jolley, manager of the Century theatre, Hamilton, Ontario, has a thoroughly professional presentation for his radio tieup station CHML for Jello—and Bob Hope. In fact, this has Bob at work, selling Jello, and vice versa. The Saturday Evening Post series on Bob Hope was also utilized to sell the film attraction, which was "Here Come the Girls."

"Wild One" Safety Drive

Jack Alger, publicity manager for Alger Theatres in La Salle, Ill., supplies an unusual campaign which he devised for the run of "The Wild One" at the La Salle theatre. It's a difficult film to handle, for it accents juvenile delinquency on the wrong side, and we compliment him on the way he overcame a major objection by creating a municipal benefit. He promoted a safety drive, in the name of the picture, the Mayor of La Salle and the publishers of the Daily News-Tribune cooperating. The newspaper gave front page space, and editorial copy, to the fact that a $100 prize was offered in a "Youth-Maturity Test."

The Chicago Motor Club were participants in the 11-way tieup, with their "Detonator Test" idea, whereby drivers of contending cars were to stop within 25 feet, after a black cartridge exploded and put a yellow mark on the pavement. We can tell you that nobody won the $100—because nobody could stop within 25 feet, and, of course, that was the whole point. The newspaper played up the idea for several days, on the front page, and both the editor and the Mayor tried to win, still not convinced that 25 miles was too fast to stop within 25 feet from the signal. The local schools, automotive dealers, radio station, Chamber of Commerce, and Police Departments were co-sponsors with the theatre in the drive to sell a picture for its lesson in safety. Street ballyhoo, consisting of wrecked cars, were furnished by garages.

Jim Womble, manager of the Lompoc theatre, Lompoc, California, submits his cooperative ads for "Executive Suite"—done with a furniture store—and it all fits together perfectly to furnish a newspaper ad for both parties.

East or west, "Julius Caesar" is best—in the special handling of MGM pictures. In New York, for instance, 50 independent and circuit theatre managers gathered to hear Arthur Canton, eastern divisional press representative, outline a contest to award the best showmanship in the metropolitan area, in the subsequent runs immediately following the original engagement here. That's Oscar Doob, in charge of special promotions for MGM, smiling broadly in a front row seat. At right, Emery Austin, MGM exploitation director, meets his western division field men in San Francisco. He's seated with Ted Gallanter, divisional head in that area, and Howard Herty, who has the similar post in Los Angeles. Standing are Alan Wieder, Seattle; Frank Jenkins, Denver; and John Norcop, of the exploitation staff.

Showman In A New Town

We've written before of the good showmanship submitted by Fred Godwin, manager of Martin & Thompson's Wellston theatre, in the brand-new town of Warner Robins, Georgia. This is a growing city, built around industrial development in the area, and as we understand it, there wasn't any town there, a decade ago. Just one of America's frontiers, in Georgia. Fred was a contender, and a winner, in MGM's "Lucky 7" contest, and we recall his excellent campaign on "Fort Bravo." He had some confederate money gags that were amusing to all of us Southerners.

It's pretty obvious that the Wellston theatre is a stronghold for MGM Pictures, for he advertises "Quo Vadis" in two local papers to get front page and editorial comment on the attraction. He also had editorial praise for "Easy to Love"—which had its own points in favor. For "All the Brothers Were Valiant," he used the pressbook suggestion of a "Honeymoon contest" that was well received in both local papers, and a $100 wrist watch was promoted from a local jeweler as a prize.

Space Ship Flying Over Four Midwest States

More than 100 cities in Ohio, Indiana, Kentucky and West Virginia will be visited by a huge space ship, 500 feet long and weighing five tons, during the period May 15th to June 13th, as part of 20th Century-Fox's promotional campaign for "The Rocket Man" to highlight saturation openings of the film and add impetus to the box office in both large and small situations. The craft, transformed into a mobile exhibit, will draw the attention of hundreds of thousands of potential patrons. The film is described as "the tender, hilarious story of a boy who turned an American town upside down"—and the pressbook looks like a showman's opportunity.

Rhodes Theatre, Atlanta, Gets Best Publicity

Ernest De Lamater, Jr., manager of the Rhodes theatre, Atlanta, says the tieups for "Long, Long Trailer" worked out better for the theatre than anything in their history. The Phillip Morris representative in Atlanta cooperated, the Atlanta Trailer Mart furnished a trailer similar to one used in the picture, and the Lincoln-Mercury dealer supplied a new car.

ALWAYS GOOD! ALWAYS ON TIME!

TELL YOUR PATRONS ABOUT IT WITH A

FILMACK TRAILER

1327 S. Wabash - Chicago, Ill. 630 Ninth Ave. - New York, N. Y.

Selling Approach

EXECUTIVE SUITE—MGM. A great novel becomes the picture of the year, with the cast of the year. William Holden, June Allyson, Barbara Stanwyck, Frederick March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern—in a film that will obtain more word-of-mouth advertising than any motion picture in your memory. The inside story of big business that will intrigue every business man, and business girl. Frankly shocking revelations of what goes on when men strive for control around a director's table. Powerful, exciting conflict, the dynamic story of reckless and daring in the tower suite of a typical big corporation. 24-sheet and other posters have materials for cut-outs, but these are loaded with the names of cast and credits that hurt the poster quality. Giant herald, from Cata Show Print, is tabloid size. A special 40x80 standee sells "big shots and blondes" at a fair price, $8.50. A set of 17x22 star heads, in color, is offered at only $1.00 a set, to sell this big cast. Newspaper ad mats are also loaded with cast names and credits, but how else can you sell such a big package to those who run and read? Try for some that command attention and hold it long enough to read all the type. The MGM economy mat, at 35c from National Screen, gives you ten ad mats and slugs, two publicity mats and a yard of linotype borders—who can ask for more? Book tieups are a natural, and window displays of office furniture are flooding the country.

•

THE MIAMI STORY—Columbia Pictures. Filmed the way it happened, where it happened, UNDER POLICE PROTECTION. Now gang rule was smashed, in the crime capital of America. This was the home of the murder syndicate, the vice ring, the fixed game, the shake-down, the paid killer. Here is the amazing, violent truth about the way Miami put the big heat on the Mob! With the warning—don't come back! Quite a picture, this one! Special tabloid herald offered in pressbook simulates actual news story of why it was done. No poster larger than the 6-sheet, for reasons unknown, but these will give you key-art for special front display. You can build up the idea yourself. Newspaper ad mats are similarly handicapped, with some too big for other than first-run theatres, who can roll their own, but you can find sufficient to sell the picture in small situations. Consider printing your own herald with one of these oversized ad mats, used as a throwaway. The 35c economy mat isn't particularly well selected, either, but gives you seven ad mats and slugs, and two publicity mats, all for the price of a single ad mat, at National Screen. Seek the cooperation of your own Police Department, in special previews.

DIAL M FOR MURDER—Warner Brothers. Alfred Hitchcock's dramatic production from the international stage success. In WarnerColor, with superior skill. The interrupted ring—was it the man she was waiting for, or the man who was waiting for her? If a woman answers, hang on for dear life! Suspense—as only Alfred Hitchcock can get it. 24-sheet and all posters are unusually fine for dramatic, pictorial quality, in lobby and marquee displays. You can find suggestions in the pressbook that will work for you, at small cost, plus a little effort. Newspaper ads follow the single, dramatic scene which sets the advertising style. You'll find it compelling, and convincing selling approach, something new in your advertising styles. A set of teasers is done to whet curiosity, and the larger ads follow it up with proper strength. Use a number of these in different sizes and shapes, to hammer home the sales idea. The economy mat, on standing order at National Screen, gives you six one and two-column ad mats, which include that halftone scene that stirs your interest—in murder. Film is available in 3-D and should be wonderful, with such a director as Alfred Hitchcock to handle it. You can use the reference to 3-D that is placed in most of the mats, or leave it out, as you may desire. Snipes are provided to add the 3-D advertising to any or all of the posters. This one will prove to your doubting Thomases that movies are better than ever.

•

RIVER OF NO RETURN—20th Century-Fox. In color by Technicolor, CinemaScope with stereophonic sound. Marilyn Monroe tames Robert Mitchum, in a frontier story that has practically everything. Marilyn sings, and Mitchum fights. Through Cree ambush and Thunder Gorge, you are engulfed in the swirling rapids with the honky-tonk girl and the man who was used to taking what he wants. 24-sheet and all posters are designed to make lobby and marquee display. The herald keys the campaign, with all the right selling approach. Newspaper ad mats are numerous and varied, in all sizes and shapes, and many original styles. You'll find this pressbook a better job than most, and you'll want to use at least one flash ad, such as No. 404 or 214. A series of smaller mats introduces a special, bordered background style that is something different. The 35c economy mat gives you six ad mats and two publicity mats, all good. A special lobby musical record will play continuously with Marilyn's songs. Special new Marilyn Monroe art for exploitation and tie-ins. RCA-Victor have a tie-up that includes a free recording for local disc jockeys. You'll find it easy to sell all this film offers in sight and sound, of Marilyn.

WEEKLY Report

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

New Group Takes Over Mills Industries, Inc.

NEW OFFICERS and directors have been elected for Mills Industries, Inc., manufacturers of a line of beverage coolers, vendors and ice cream freezers, following purchase of the capital stock of the corporation, including that of former Chairman Ralph J. Mills and former President Herbert S. Mills.

A. E. Tregenza

The new officers are as follows: A. E. Tregenza, formerly executive vice-president, now president; Richard F. Dooley, executive vice-president; Walter F. Hermann, vice-president in charge of manufacturing; G. T. Lawler, treasurer; Fred G. Pace, secretary; and Joseph J. Koster, assistant secretary and assistant treasurer.

The following were named directors: William P. Ronan, Harold S. Russell, Matt O. Blesius, Charles T. Scott, Frank E. Reilly, Mr. Dooley and Mr. Tregenza.

The company, which was established in 1889, will be continued with the same corporate name and line of equipment. The management also plans to release for early production a number of new products that have been engineered and field tested.

•

NEW "SODAMASTER" LINE

A new line of its "Sodamaster" soft drink dispensers has been introduced for 1954 by Carbonic Dispenser, Inc., Canfield, Ohio. A special feature of the new units is a display case built into the superstructure, behind which are mounted the faucets. These display cases are illuminated and have a colored plastic face which opens easily so that posters may be changed as often as desired. There are also three plastic medallions for flavor identification on each side of the superstructure which are also illuminated and changeable. The "Mix Monitor" faucets on the units are designed to serve three flavors each plus a coarse and fizz stream soda with no intermingling of flavors.

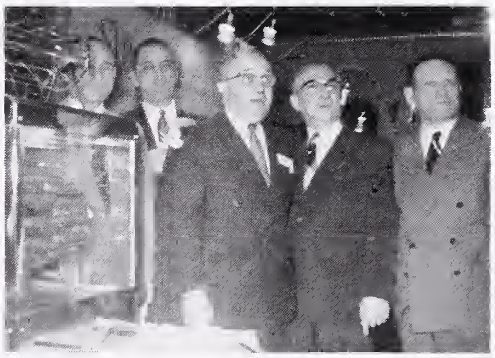
•

FLOOR PADDING FOR REFRESHMENT STANDS

The Durkee-Atwood Company, Minneapolis, has developed a new vinyl-faced sponge rubber padding especially designed to provide relief from foot and ankle fatigue for employees who stand for long periods behind counters or machines. It is particularly adaptable, it is pointed out, for use behind refreshment stands and in the kitchens of drive-in theatres. Called "Dura-pad," the new material can also be used as a cushion against shock and noise on counter tops and work tables, according to the manufacturer.

•

FRANKFURTER UNIT DISPLAYED



The "Roto-Grille" frankfurter unit made by Electro Aluminum Products, Chattanooga, Tenn., was displayed by National Theatre Supply in its booth at the Wisconsin Allied State convention held at the Schroeder Hotel in Milwaukee recently. Shown at the booth above are (left to right) Rube Melcher, of Electro; Sid Ross, National Screen Service salesman; Ike Levy, of the United Theatre Management circuit, Milwaukee; John Mednikow, manager of National Screen Service, Milwaukee; and Harry Hollanber of Allied Artists.

NEW "MALT-ETTS" PACKAGE

A redesigned package for the "Malt-etts" candy employing a cellophane "window" has resulted in a 30% increase in sales, according to Marshall S. Leaf, vice-president in charge of advertising and sales promotion for Leaf Brands, Inc., Chicago. The new box was tested in the field for three months, he said, and resulted in conversion of the company's entire production of "Malt-etts" to this type.

How To Win Friends and Influence Bosses

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand.

Make the reports as detailed as you can.

Include photos of your stand and any samples of printed matter used.

Reports considered by the editors to be of interest to readers will be published, with credit to the contributor.

From the published reports, quarterly selections will be made for citations.

Citation-holders will qualify as finalists for the annual Special Merit Awards.

Remember, BRM also means Better Recognition for Managers. Send your entries today to: The Editor, Better Refreshment Merchandising dept., Motion Picture Herald.

HERALD subscribers don't have to ask or wonder—

Whether the picture
was made in:

CinemaScope

or

VistaVision

or

Superscope

or

3-D (as well as 2-D)

Whether prints are
available with:

Stereophonic sound
(4-track magnetic)

or

Perspecta sound

or

Single-track sound
(magnetic
or
optical)

or

3-D (dual prints
or
single strip)

The Release Chart shows it *at a glance*

The industry's *original* Release Chart, in the Product Digest section of the *Herald*, has added still another service to its record of leadership. From the outset of features in new techniques, the Release Chart has identified all product accordingly. Now, hot on the heels of newly adopted policies of major film companies, the *Herald* has expanded its data service.

This week, and every week, you can instantly see the up-to-date information you need to know, concerning every feature. Simply glance at the right-hand column in line with the picture title—and you are immediately informed on the production process and also the types of prints currently available. And, of course, all the other helpful reference data for each picture continues to be included.

FROM NOW ON... ALL CINEMASCOPE PRODUCTIONS CAN BE SHOWN BY ALL EXHIBITORS HAVING WIDE SCREEN AND ANAMORPHIC LENSES!

★ ★ ★ Exhibitor leaders acclaim Tushinsky Brothers' Variable Anamorphic SUPERSCOPE* Lenses. The BEST BUY in the market!

ONLY $700 PER PAIR

*Trade Mark Reg. and Patents Pending

available from NATIONAL SCREEN SERVICE

At Your Local Exchange

MAY 29, 1954

MOTION PICTURE HERALD

ARBITRATION

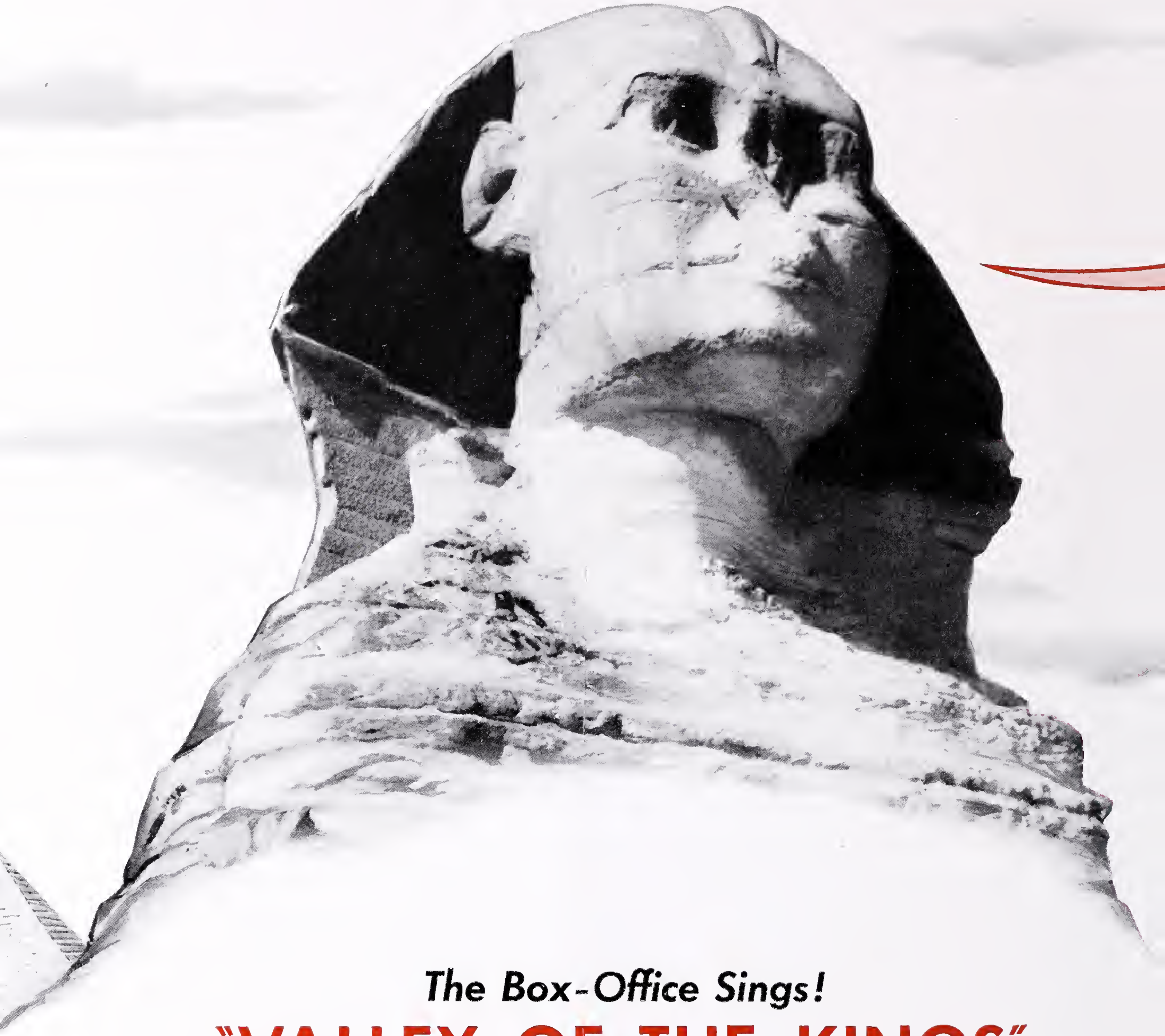
Exhibitor and distributor delegates seek formula to break two-year deadlock

TAX EMERGENCY

New York exhibitors rally to fight sudden imposition of city tax on admissions

REVIEWS (In Product Digest): THE HIGH AND THE MIGHTY, THE STUDENT PRINCE, MAN WITH A MILLION, CAPTAIN KIDD AND THE SLAVE GIRL, JUNGLE MAN-EATERS, FLAMENCO

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*



The Box-Office Sings!

"VALLEY OF THE KINGS"

Flaming COLOR!

M-G-M's mighty production starring

ROBERT TAYLOR · ELEANOR PARKER

CARLOS THOMPSON

With

KURT KASZNAR · VICTOR JORY and SAMIA GAMAL

Written by **ROBERT PIROSH and KARL TUNBERG**

Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram

Photographed in EASTMAN COLOR

Print by TECHNICOLOR

Directed by **ROBERT PIROSH**

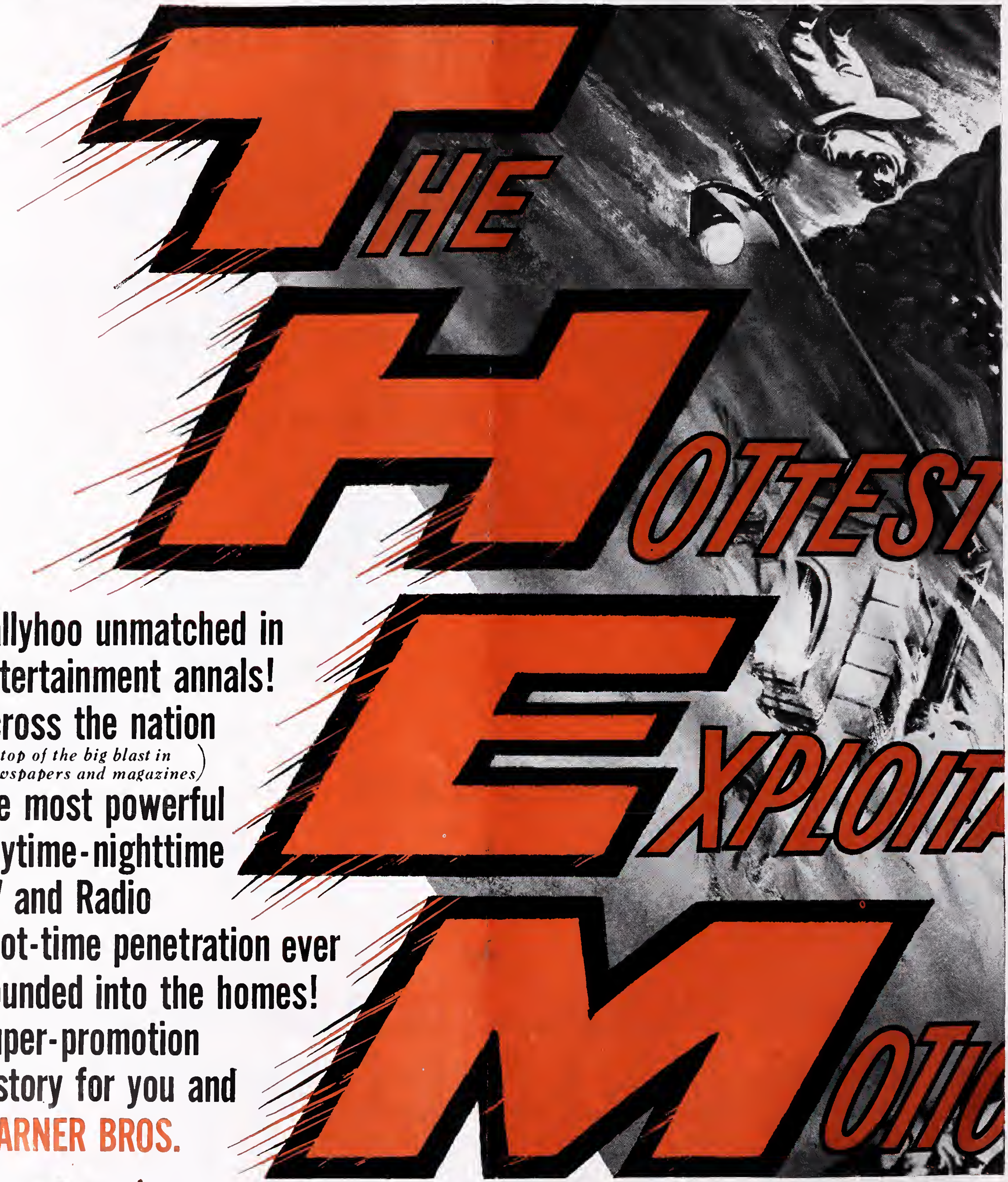
"I'm usually silent, but I've gotta talk now. I watched M·G·M making 'VALLEY OF THE KINGS' over here and I haven't seen anything so exciting in thousands of years. They've really captured the mystery and majesty of this fabulous land of the Pharaohs."

TRADE SHOWS–JUNE 18th (Except Lafayette, La. *June 22nd)

ALBANY	20th-Fox Screen Room	1052 Broadway	6/18	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	6/18	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	6/18	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	6/18	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	6/18	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	6/18	2:15 P.M.
CINCINNATI	RKO Palace Theatre Bldg.	16 East Sixth Street	6/18	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	6/18	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	6/18	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	6/18	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	6/18	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	6/18	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	6/18	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	6/18	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	6/18	1:30 P.M.
*LAFAYETTE, LA.	Pat Theatre		6/22	10 A.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	6/18	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	6/18	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	6/18	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	6/18	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	6/18	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	6/18	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	6/18	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	6/18	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	6/18	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	6/18	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	6/18	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	6/18	2 P.M.
ST. LOUIS	Paramount Screen Room	2949 Olive Street	6/18	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	6/18	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	6/18	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	6/18	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	6/18	2 P.M.

2117 SATURATION BOOKI

A MASS-RELEASE PRESENTATION U



Ballyhoo unmatched in entertainment annals! Across the nation *(on top of the big blast in newspapers and magazines)* the most powerful daytime-nighttime TV and Radio spot-time penetration ever pounded into the homes! Super-promotion history for you and **WARNER BROS.**

"THEM!" STARRING JAMES WHITMORE · EDMUND GWENN · JOAN WELDON · JAMES ARNESS ·

NGS STARTING JUNE 15!!!

NSEEN BEFORE IN THIS INDUSTRY!

ATION
ON PICTURE OF OUR TIME!
Kill one and two take its place!

A HORROR-HORDE OF CRAWL-AND-CRUSH GIANTS CLAWING UP OUT OF THE EARTH'S STEAMING DEPTHS!

"This city is under martial law till we annihilate THEM!"

WITH
ONSLOW STEVENS · SEAN McCLORY · CHRIS DRAKE · Screen Play by TED SHERDEMAN · Music by Bronislau Kaper · Produced by DAVID WEISBART · Directed by GORDON DOUGLAS

* The Most Powerful National Advertising Campaign In The History of 20th Century-Fox Is Pre-selling

Demetrius and The GLADIATORS

color by TECHNICOLOR

the **CINEMASCOPE** production

that begins where **The Robe** left off!

* *Starting May 31 in* **LIFE, LOOK, THIS WEEK, AMERICAN WEEKLY, PARADE, PICTORIAL REVIEW and 15 OTHER MAGAZINES!**

(TOTAL READERSHIP: 175,114,561)

DATE IT NOW! Play it in genuine

4-TRACK, MAGNETIC, HIGH-FIDELITY, DIRECTIONAL-STEREOPHONIC SOUND

also available in 1-TRACK, HIGH-FIDELITY, MAGNETIC SOUND • 1-TRACK OPTICAL SOUND

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 195, No. 9

May 29, 1954

Another Try at Arbitration

DELEGATES from exhibitor organizations, with the exception of Allied, and distributor sales chiefs labored this week at the Astor Hotel in New York in an effort to hammer out an arbitration plan that would be worth putting into operation.

For years many exhibitors have believed that they have nothing to lose by agreeing to the establishment of some kind of an arbitration system. No such system can take away any legal rights of an exhibitor. It never has been contemplated that an arbitration proceeding could be instituted by any distributor. Also under the plan formulated in 1952, which is serving as the basis for the new discussions, only a distributor may be subject to any fine.

Al Lichtman, spokesman for the distributors at the initial session May 23, said, "The distributors are prepared to discuss each and every specific item considered by any party to the conference as pertaining to the distribution of film, except film rental terms." Prudently it was pointed out that there could be no agreement to arbitrate unknown matters.

One factor that up to now has made realization of an industry voluntary arbitration system difficult has been that distribution and exhibition seek different ends. Distribution looks for a diminution of litigation; exhibition looks for changes that will result in more revenue for theatres. The two ends are not mutually exclusive. Both distribution and exhibition collectively stand to gain by arbitration.

This is the time to work out and promptly put into operation an arbitration system. The matter has been allowed to drag on needlessly for years. An arbitration plan should be adopted or the subject definitely put aside. If a practical system is evolved, all exhibitors, including Allied members, obviously will be prepared to use the machinery as suitable occasions arise.

■ ■ ■

Blueprint for COMPO

FIRST steps to keep COMPO as a vital force within the industry have been taken. At a meeting recently in New York the governing triumvirate of Al Lichtman, Wilbur Snaper and Sam Pinanski formulated an extensive program. Problems set down for attention include an attempt at technological coordination, a campaign against juvenile delinquency, a national audience poll to select best pictures, statistical research and assistance—where asked by exhibitors—in connection with state and local admission taxes. A program of this magnitude would place a heavy burden on any organization. It inevitably will be too much for COMPO unless real "grass roots" support develops. The new COMPO program needs to have the endorsement of the COMPO board of directors and the wholehearted support of the membership. Pat McGee, co-chairman of the tax committee, has pleaded for continued exhibitor financial support of COMPO in the words, "It isn't enough to give lip support. You must contribute funds."

■ ■ ■

Eyes on N. Y. Tax Fight

THE entire industry has a substantial stake in the fight being waged by New York exhibitors against the proposed five per cent New York City tax on admissions. The measure first was announced on Friday, May 21, as a substitute for extending the city's sales tax. The original time-table called for passage of the measure May 23 or 24. Protests by a committee representing all branches of the industry resulted in assurances by Mayor Wagner that some kind of a public hearing would be held in advance of action on the bill. At mid-week the outcome was uncertain.

Any unjust and discriminatory tax that is allowed to become law is a precedent for similar action elsewhere. The New York measure is of importance not simply because so many theatres would be affected but also because this attempt on the part of a local community to step in and take part of the hard-won relief comes so soon after Congress reduced the Federal tax.

It should be understood that the industry in New York was caught by surprise not because it was not on guard but because politicians change their minds so quickly. Mayor Wagner and other officials involved had been reported to be unanimously against an admissions tax up until very recently. It is asserted that the New York City administration is in desperate straits to find more tax revenue, although New York State officials do not agree. Unhappily throughout the country other municipalities and states also are as eager to tap new or additional revenue sources.

Once again COMPO has demonstrated its usefulness by immediately helping the industry in its emergency campaign in New York. Taxes, fees or licenses that place a burden on theatres disproportionate to the burden on other businesses, must be fought with every available proper means.

■ ■ ■

¶ Quotable Quote: "The man with the best attraction and the best facilities will get the audience—and the money"—Paul Raibourn, vice-president of Paramount Pictures, in an address May 21 to the Television Council of Chicago.

—*Martin Quigley, Jr.*

Letters to the Herald

Financing COMPO

To the Editor:

The financing of COMPO is a problem which must be faced squarely rather than evaded, as has so often in the past been the treatment given when any united action was suggested. I wonder if anyone has come forward with a specific formula along the following lines which is designed to meet the situation?

If we can get everyone concerned to agree that COMPO almost single-handedly won the recent tax battle, wouldn't it follow that as a matter of justice that a *minute fraction* of the resultant saving be passed along to COMPO to breathe new life into such a worthwhile organization?

Since tax cuts amounted to a whopping 20 per cent of the gross in most cases, and a hefty 10 percent when admissions go above the 50 cents mark, shouldn't it be one percent of the gross as "insurance," if nothing else, for the next battle which is sure to come? (They would still be 9½ percent or 19½ percent ahead of the time before COMPO fought the tax campaign).

And if the exhibitors could be induced to contribute this amount, then surely the distributors/producers would match that dollar-for-dollar, as they have contributed in the past.

Collections for COMPO on such a basis would be relatively simple. At the time of settlement on each engagement with the exchange, the exhibitors could add one-half of one percent of the gross to his film payment check. The distributor would then add an equal amount from his own treasury, turning over to COMPO the total of one percent of the gross on each participating engagement.

On flat rental pictures a sliding scale could be settled upon, possibly on the basis of the total cost of the flat feature.

This is just one way the money might be collected on a fair and equitable basis—providing sufficient support can be given to make such a plan cover the vast majority of the theatres and distributors. Putting across such a deal would require one helluva strong selling job! Which brings us back to the purpose of such a suggested public relations program as I have outlined.—*CURTIS MEES, Roxy Theatre, Atlanta, Ga.*

On CinemaScope

To the Editor:

To Spyros Skouras: My personal belief is that every picture should be made in CinemaScope to combat TV competition. The elimination of the various screen sizes that look insignificant by comparison is essential.

Jealousy on the part of some producers is the root of all evil and for the sake of the entire motion picture industry every producer should get on the CinemaScope band wagon. Any improvement such as the VistaVision photography should be added to CinemaScope for a better definition of focus.

I doubt that anything in the near future can surpass CinemaScope. However, if novelty is needed occasionally, 3-D would serve that purpose providing viewers were reduced to five cents so that no price change would be necessary at the box office and run on one projector to eliminate any possible out of sync.

For this generation, all good stories of the past with a little modification and CinemaScope can be remade with the new look that would appear different than the movies we knew. As some patrons have said, "an outdoor scene in CinemaScope is worth the price of admission." Comment like the above speaks for itself for the benefit of the theatre.

Every picture should be 90 minutes or longer and we must stop giving the public indigestion from over-seeing, like overeating, that double features are causing. Good surrounding shorts or live theatre TV that were nationally advertised should round out a complete two or two-and-one-half hour show. Providing Eidophor was within the reach of the average theatre, this too would be the next step to combat TV competition. Orchestra CinemaScope preludes should be eliminated as the average movie-goer wants more movement in the movies.

Last but not least, the surface hasn't even been scratched by the sound technicians of Hollywood. The potential effects that could be had on our auditorium speakers are terrific. Where is their ingenuity gone? I find keeping the sound soft as possible makes it easier to control the hoodlums and noise-makers as the patrons themselves will help you control that class. Softness is more soothing entertainment too unless a scene justifies loudness.

I trust the above is a partial answer to our problem as an exhibitor sees it.—*C. V. MARTINA, Albion, New York.*

BEST REWARD

To the Editor:

Glad to receive the news of my winning the Quigley Grand Award for Best Overseas Campaign in The HERALD Managers Round Table competition for 1953. I am most happy for it is the best reward I ever hoped to receive.—JACK PLUNKETT, Director of Publicity for Films Paramount, Paris, France.

MOTION PICTURE HERALD

May 29, 1954

ARBITRATION comes front and center at meeting in New York Page 12

INDUSTRY springs to arms to combat tax on tickets in New York Page 16

EXHIBITORS pitch into distributor practices from two areas Page 20

HIGH court refuses a rehearing in Denver trust action Page 20

YATES invites TOA board to discuss product problem Page 22

FEE TV partial answer to UHF problem, Raibourn tells group Page 22

DOCTOR, winner of Quigley Award, is honored in Toronto Page 24

CINEMASCOPE installations increase sharply in British theatres Page 24

PARAMOUNT demonstrates VistaVision process in Canada Page 24

SPYROS SKOURAS honored at luncheon for industry UJA campaign Page 26

20TH-FOX to release full length feature on Royal world tour Page 26

MAKELIM reports total of 262 theatres signed for his product Page 27

ALLIED ARTISTS shows increase in net profit for 39-week period Page 29

THE WINNERS CIRCLE—the box score on the box office leaders Page 30

PARAMOUNT announces release of six films in Canada shortly Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 31

DRIVE-IN operation seen depending much on the personalized touch Page 33

BREWER challenges Walsh for the presidency of the IATSE Page 35

SERVICE DEPARTMENTS

Refreshment Merchandising Page 42

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 28

Managers' Round Table Page 37

People in the News Page 35

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 9

Short Subjects Page 10

What the Picture Did for Me Page 11

The Release Chart Page 12

On the Horizon

ALLIED ARTISTS is getting the artists. It informed the industry this week it had signed John Huston as producer, director, and writer; that it is negotiating with Billy Wilder for similar work; and that it also is talking with director William Wyler. Allied Artists said Mr. Huston's first will be Kipling's "The Man Who Would Be King." Steve Broidy, president, said: "The changing condition of the business made it especially advantageous that our company make a major move. The public is buying outstanding pictures such as made by these three distinguished artists who represent the kind of boxoffice manpower sought by every major company in our industry. Allied Artists will be in a strategic position to capitalize on the current market."

▶ Joseph Tushinsky, co-inventor of the Tushinsky lens, added a new fillip Tuesday. In Hollywood, he demonstrated an all-purpose anamorphic print, and a kit of modifiers for his Superscope variable anamorphic lens. The new print provides any ratio between 1:66 to 1, 2 to 1, without distortion, and without using an aperture less in height than the standard Academy frame. The lens kit modifies the prime lens into several focal lengths. Mr. Tushinsky also claimed Cinerama's three prints may be transferred by the Superscope system to one print.

▶ Our British office reports comedy seems to be on the mark over there. "Genevieve" was outstanding; "Doctor in the House" is still breaking records, and in the British market at least, local studios may, it appears, once again have the money makers. The HERALD's survey last year showed four of five top money makers were British.

▶ The Department of Justice won't stop National Theatres from buying $1,000,000 in Magna Theatre Corporation debentures. Magna plans to produce and distribute films under the Todd-AO Process, which is wide screen, and wide film plus special projectors. Its first will be "Oklahoma." The Department merely observed that National Theatres should observe conditions of the consent decree. On Friday afternoon, in New York Federal Court, it will petition for permission to buy the debentures, and the Justice Department will not oppose. The decree stipulates National may not invest in a firm distributing film, without court permission, and without showing such investment would not restrain competition.

▶ It now looks almost certain as though film industry firms—along with all other industries—will be paying higher social security taxes next year. The House Ways and Means Committee has approved the administration's social security bill, which makes the maximum amount of earnings subject to social security taxes $4,200 a year, rather than $3,600 as at present.

▶ Chicago's censorship ordinance is constitutional, the Illinois Supreme Court ruled this week. Circuit Judge Harry Fisher last July called the ordinance invalid in deciding on the city's refusal to allow "The Miracle". The Supreme Court told Judge Fisher to consider only whether the picture is immoral.

▶ An extension of the June 7 deadline for National Theatres to complete its divestiture under the 20th Century-Fox consent decree is almost certain to be granted by the Justice Department.

▶ Exhibitors not only will be receiving 20th-Fox's "The Robe" after June 19 with single-track optical and magnetic sound, from July on they also will be able to choose from four types of trailers available for each CinemaScope picture. These are in: CinemaScope, with four-track magnetic sound, stressing high fidelity and directional values; 2-D, with optical sound, but selling CinemaScope and stereophonic sound; CinemaScope, with optical sound, for theatres equipped for it, or for one-track magnetic sound; and 2-D, with optical or single-track magnetic sound, which can be used to demonstrate the theatre's magnetic sound which may be compared with optical sound.

▶ It's 20,000 dates for "High Noon," United Artists announced this week. This makes it one of the "big" pictures of all time.

▶ Television producers, please note: A housewife in a small Illinois town reports that her two and a half-year-old son thinks television is just fine. His favorite programs, however, are not "Kukla, Fran and Ollie" or "Space Patrol." His very favorite programs come through the round window of the automatic home washer, before which he sits with rapt attention.

LOOKING AHEAD

As of Feb. 14, 1931

Excerpt from an editorial by Martin Quigley in The HERALD of February 14, 1931:

"There is only one fixed, stable certainty about the motion picture industry, and that is that it will be different. . . . Sometimes the changes are so rapid that the superficial manifestations look disorderly. The consequence is that a great deal which tends to be greeted as revolution is merely evolution. . . .

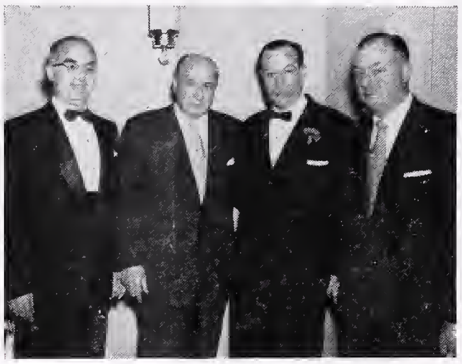
"Now in the offing, and temporarily on ice perhaps, are color, the wide screen and television."

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

A BREAK IN THE CONVENTION; a luncheon scene during the Paramount Canadian sales convention in Toronto. Around the table, Dr. Charles Daily, studio technician; A. W. Schwalberg, sales chief; Adolph Zukor, board chairman; John J. Fitzgibbons, Famous Players Canadian president; Gordon Lightstone, Canadian manager; Reuben Bolstad, FPC vice-president; Loren Ryder, studio technical head; and Robert J. Rubin, assistant to Paramount president Barney Balaban.

AND, OF COURSE, VISTAVISION. The new Paramount medium was shown for the first time in a "foreign" area, at the Imperial Theatre. Above, exhibitor guests Robert and Sam Feingold, Ralph Dole, Richard Main, and Donald Kiendell.

This week in pictures



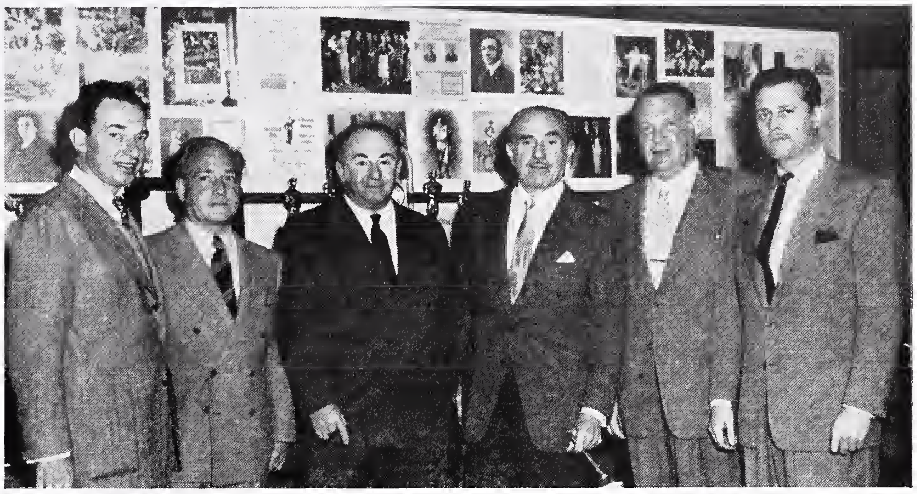
WASHINGTON'S VARIETY CLUB tendered its compliments, at dinner, the other night, to 20th Fox's new eastern sales manager, Glenn Norris. Above, at the affair: Harley Davidson, Independent Buying and Booking of Virginia; Al Lichtman, 20th Fox distribution director; Mr. Norris; and John Murphy, Loew's.

AND, IN DETROIT, Thomas Duane, center, who has become Paramount's Detroit manager, is seen with some of the group who gave him a welcome luncheon. The men are Alden Smith, Mutual Circuit president; Robert Burmele, General Theatres; Milton Herman, Cohen Circuit general manager; and Carl Burmele, General Theatres president.

JOHN WAYNE AND JUNE ALLYSON, left, who've been voted by readers of the "Woman's Home Companion" top movie stars of the year, receive the magazine's Family Movie Award from Jack Kimball, its West Coast representative. The scene at left is in footage shot by newsreels of Universal, Paramount, and Warner-Pathe.

A MOMENT OF DRAMA in a long and exciting story of passengers in flight. In Warner's epic "The High and The Mighty," copilot John Wayne explains their plight to his companions, who shortly begin to reveal private tensions and secrets. The picture opened in San Francisco and Hollywood Thursday evening. It is in CinemaScope and WarnerColor and is reviewed in this issue, Product Digest, Page 9.

TOP BRASS turned out at the Warner studio to entertain A. E. Harmel, chief of the Schlesinger theatre interests of South Africa. In array are Milton Sperling, Steve Trilling, Mr. Harmel, Jack L. Warner, executive head of production; Mort Blumenstock, advertising and publicity chief; and Bill Orr.



PRODUCER Leonard Goldstein came to New York last week to discuss with United Artists executives his ten coming films. Here he is, standing, below, right, with president Arthur B. Krim. His brother, Robert, is seated, left, with board chairman Robert Benjamin.

HAROLD DAVIS, a director of Dublin Cinemas, which operates four houses in the Irish capital, and of National Film Distributors, selling independent pictures, paid The HERALD a visit in New York. He is on a business trip.

by the Herald

IN NEW YORK, Universal executive vice-president Alfred E. Daff had as visitors some international film industry executives. At the right are Latin American supervisor Al Lowe, Dario Vasquez, managing director of Cine Colombia; Universal's foreign manager Americo Aboaf; Louis Elliman, managing director of Odeon of Ireland; Mr. Daff, Eric A. Patterson, president of the Swedish Motion Picture Exhibitors Association; and U-I assistant foreign manager Ben Cohn.

Arbitration—Front and Center

AL LICHTMAN stresses his contention rentals are not to be included in arbitration. Ralph Hetzel watches him.

AUSTIN KEOUGH, speaking from the distributors point of view, buttresses Mr. Lichtman's argument.

All photos by The Herald

CHARLES FELDMAN of Universal is another distributors' representative who spoke forthrightly for his group.

The arbitration ball, kicked around sporadically ever since the system operated under the Consent Decree of 1940 ended almost ten years ago, was put back into play with vigor and resolution this week. Representatives of distribution and of all segments of organized exhibition with the notable exception of Allied, met Monday at the Hotel Astor, New York, to try to evolve a workable plan.

Scheduled for only one day in the invitation issued a month ago by Eric Johnston, president of the Motion Picture Association, the conference was under way less than an hour when it became apparent that it would last at least three days. By midweek only broad general principles were in view.

Drafting Committee Is Selected for Adjustment

The meeting adjourned late Wednesday afternoon after a drafting committee had been appointed to try to adjust differences between what exhibitors want included in the plan and what distributors are willing to give. The committee includes Herman Levy, Leo Brecher, Max Cohen and S. H. Fabian for exhibition; and Adolph Schimel, A. Montague, A. W. Schwalberg and Al Lichtman for distribution. Charles Feldman is an alternate for the distributors.

The exhibitor members of the committee are to poll members of exhibitor organizations to determine what disputes exhibitors think should be arbitrable. These are to be sifted and submitted to the full committee in "not longer than 60 days."

After preliminary skirmishing, and after starting from the draft of a plan drawn up two years ago, the conferees by Tuesday afternoon had reached agreement on one point and had split on another. They were:

¶ Agreed that a provision in the plan of two years ago that each major distributor should be limited to two prereleases a year should be dropped but that pre-release runs should be subject to all the conditions, provisions and terms of any arbitration plan, including those covering runs and clearances.

¶ Split on a firm contention, agreed upon by the exhibitor representatives among themselves, that "any matter affecting the orderly distribution of motion pictures, except the amount of money the exhibitor shall pay for film, shall be arbitrable."

On this point distribution, represented by Al Lichtman, chairman of the distributors committee, just as firmly held to the point that "distributors cannot now agree to arbitrate matters not now known to them and not agreed upon at this conference."

Exhibitor agreement on their stand came Monday after a brief disagreement among them during which Harry Arthur, representing the Southern California Theatre Owners, made a bid for including film rentals also. This brought a brief discussion of the terms of Mr. Johnston's invitation, which Mr. Arthur charged was broad enough to cover his point.

Agreement was reached in caucus, however, and the exhibitors' stand was announced by Herman Levy, general counsel for Theatre Owners of America. In addition to the broad terms indicated it specified: "This shall include but not be restricted to clearances, runs, conditioning (forcing), contract violations, print shortages, competitive bidding and pre-release pictures."

Mitchell Wolfson, a member of the TOA arbitration committee, also proposed that availability of prints be included as an arbitrable matter. He said there "have been many complaints" from exhibitors charging failure to receive prints at the time specified in their contracts and he maintained that such exhibitors should have some channel of relief available.

Claude Ezell, representing the International Drive-In Theatres Association, proposed that any final system of arbitration also contain provisions covering fair trade practices and "some means of controlling" houses which regularly play "morally objectionable pictures."

The distributors' opening position, enunciated Monday by Mr. Lichtman, was that they were "prepared to discuss each and every specific item, considered by any party to the conference as pertaining to the distribution of films, except rental terms.

"In addition," the prepared statement said, "they (the distributors) are willing that the arbitration agreement reached here should specify that other matters not now specifically agreed upon may be added to the matters subject to arbitration at any time during the operation of the arbitration system when proposed by any party to the arbitration agreement and which has the approval of all the other parties."

"They cannot now agree to arbitrate matters not now known to them and not agreed upon at this conference. They take this

THE NOTE-TAKERS are Paramount's A. W. Schwalberg, and Warners' Howard Levinson and Benjamin Kalmenson.

THE MEN FROM SOUTHERN CALIFORNIA: Al Hanson; Harry C. Arthur, Jr., who said he understood all subjects, including rentals, were to be discussed; and James H. Arthur.

position because the exhibitors have the right to invoke arbitration but no such right is given to distributors.

"Moreover, effective arbitration administration requires that with respect to each matter agreed upon to be arbitrated, principles will be incorporated into the arbitration agreement to guide the arbitrators in reaching a decision. If the agreement is to include the arbitration of matters not now known or determined, obviously it is impossible to lay down principles for the arbitration of such matters."

Urge Submission to Local Arbitration Unit

Announcement that the distributors would not depart from this position came Tuesday after the exhibitor side agreed that distribution should enjoy the same appeals privileges as exhibition. This was contained in a proposal that a complaint by a theatre owner on a matter not specifically covered in the arbitration plan should be submitted to an arbitration tribunal functioning at the local level, with the exhibitor having the right to go to a national appeal body.

In presenting the tribunal idea to the conference, Max Cohen of New York had suggested that subjects outside the limits of the arbitration plan on which complaints are brought by exhibitors should be arbitrable if they are complaints which have "validity."

Countering, Mr. Lichtman proposed the creation of a "continuing committee to which would be referred any matter not now thought to be arbitrable. The committee, after considering the matter, would pass it on to all parties to the arbitration agreement for a decision on whether the item ought to be included in the arbitration system."

Interpretation of Mr. Johnston's invitation to the conference was the subject of bitter argument. Mr. Arthur said it was an invitation to "a fresh endeavor to a simple, inexpensive method of arbitration of disputes."

Austin Keough, general counsel for Paramount Pictures, took issue with him and offered his own interpretation which was to the effect that the distributors were leaving the door open on many matters but that there had always been agreement on their fixed position that film rentals themselves were not and could not be aribtrable.

Mr. Arthur stressed that a "start from scratch" method of setting up arbitration boards should be adopted and later on insisted, "Unless a system of self-regulation (of trade practices) is forthcoming from these meetings, the SCTOA will ask for aid from outside the industry." Mr. Levy dissociated TOA from this stand.

Ralph Hetzel, MPAA vice-president, was named permanent chairman of the conference at the opening session Monday and Mr. Levy was appointed secretary.

Among those in attendance at the opening session were: Herman Levy, Mitchell Wolfson, Si Fabian, of TOA; A. W. Schwalberg, E. K. (Ted) O'Shea, Austin Keough, Sid Blumenstock, Hugh Owen, Monroe Goodman, Jerry Pickman, Paramount; Lichtman and William Gehring, 20th-Fox; Morey Goldstein, Allied Artists; International Drive-ins Sidney Lust and Claude Ezell; Julius Sanders, Max Cohen, Ray Rhone, Abe Leff, ITOA; Leo Brecher of MMPTA; Charles Boasberg, Leon Bamberger, RKO; Eric Johnston, Ralph Hetzel, Sidney Schreiber, MPAA; Robert Perkins, Howard Levinson and Ben Kalmenson, Warner Brothers; Harry C. Arthur, Jr., Al Hanson and James H. Arthur, SCTOA; Abe Montague and Irving Moross, Columbia; Ben Melkiner, M-G-M; Bernard Kranze from United Artists; and Charles Feldman of Universal.

MITCHELL WOLFSON, TOA, urged adoption of a seven point plan. He also noted complaints about late prints, among matters he felt needing attention.

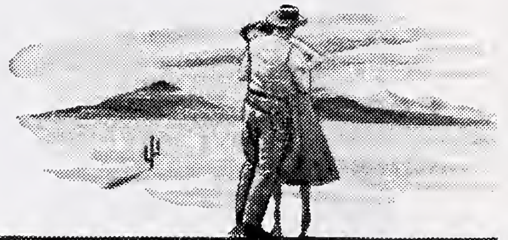
HERMAN LEVY, also of the TOA, reads the results of an exhibitor conference reconciling points of view. "Any matter except money, should be arbitrable."

SIDNEY LUST, standing below, with Claude Ezell, has his say. Mr. Ezell argued for coverage of fair trade practices and houses playing immoral films.

You'll thank

20th CENTURY FOX

for giving you sufficient advance notice to hold extra playing time for one of the finest attractions that ever graced your screen!



Starring **GARY COOPER**

as **HOOKER** who led!

Color by

with HUGH MARLOWE · CAMERON MITCH

AVAILABLE FOR JULY 4th!

See your 20th Century-Fox Branch Manager Now!

SUSAN HAYWARD · **RICHARD WIDMARK**

as LEAH who tempted! as FISKE who cheated!

TRESPASS INTO THE

RDEN OF EVIL

20th Century-Fox's Production in

EMASCOPE

TECHNICOLOR . . . In the wonder of 4-TRACK, HIGH-FIDELITY STEREOPHONIC SOUND

ELL · RITA MORENO VICTOR MANUEL MENDOZA · Produced by CHARLES BRACKETT Directed by HENRY HATHAWAY Screen Play by FRANK FENTON From a Story by FRED FREIBERGER and WILLIAM TUNBERG

TRADE SPRINGS TO ARMS TO FIGHT NEW YORK TAX

Exhibitors Unite as Mayor Makes Screen Fall Guy for Financial Woes

The eyes of the industry were focused on New York City this week, where a proposed five per cent tax on motion picture admissions hung ominously. Moving with quick efficiency, exhibitors mobilized to persuade Mayor Wagner against the measure. Meanwhile, throughout the nation showmen were awaiting developments, knowing that passage of the tax in New York could set the pattern for an outbreak of similar taxes in other cities.

Following a meeting of exhibitors with Mayor Wagner Monday indications were that the industry would be given time to present its case at a public hearing.

Tuesday the Board of Estimate approved the tax. It was announced the public hearing would be held Tuesday, June 1. City Hall expectations were that the bill would go through the City Council the same day and the tax would be ready for collection by June 15.

At his Tuesday press conference the Mayor declared the amusement tax, which would tax everything from merry-go-rounds to legitimate theatres, except racing, wrestling and boxing, would bring in $17,500,000 a year.

A special committee of exhibitors and union representatives was appointed last weekend to lead the fight against the measure. The committee was named at an emergency meeting at which Harry Brandt and Emanuel Frisch were co-chairmen.

Top Executives Comprise Emergency Committee

The emergency committee that met with the Mayor Monday, giving facts and figures to prove the tax more ruinous than helpful, were Nicholas M. Schenck, Mr. Brandt, Mr. Frisch, J. R. Vogel, Sol A. Schwartz, Leonard Goldenson, Robert Coyne, Jerome Chaiken, Samuel Rosen, Herman Gelber, Tom Murtha and John McDowell.

At a meeting at the Rivoli theatre Wednesday morning a simultaneous "blackout" of over 600 theatre marquees was decided for Monday evening at 9 P.M. The theatres would be asked to remain closed until 1 P.M. Tuesday. Tuesday morning some 10,000 industry employees and friends were scheduled to march to City Hall in a protest rally.

EMERGENCY COMMITTEE DIGS IN FOR FIGHT

The special industry emergency committee girded itself for an all-out battle against the proposed five per cent admission tax in New York this week and prepared for the public hearings next Tuesday. Early this week it was ready to present the industry case in a series of newspaper ads, trailers, newsreels, meetings and other activities.

Exhibitor feeling on the proposed five per cent city tax on admissions was epitomized by Mr. Brandt, president of the Independent Theatre Owners Association. He said: "This attempt to pick out the motion picture theatres for a special discriminatory tax at this time is a shocking thing . . . instead of tapping a new source of tax revenue, the city will destroy one of New York's most important local industries. We are fighting for our lives."

Said Mr. Frisch, president of the Metropolitan Motion Picture Theatre Association: "We have always willingly carried our share of the city's burdens. To pick out our theatres for a discriminatory tax merely means that City Hall will put out of business many more struggling theatres."

Mr. Chaiken, representing Local 54, porters and cleaners union, speaking for thousands of theatre workers, pointed out that the proposed tax bill would bring about the loss of jobs and prevent the workers from progressing salary-wise.

Legitimate Theatres Also Join Protest

Legitimate theatres, through the League of New York Theatres, also joined in the opposition. The League said the tax would be "oppression on an industry that is unfortunately in a weakened position, but which nevertheless is the biggest single attraction to bring visitors to New York City with the resultant benefits to hotels, restaurants, department stores and the like.

Among the arguments against the tax presented to the mayor by committee spokesmen were:

¶ The estimate that the five per cent tax would produce $16,000,000 is erroneous so far as motion picture theatres are concerned. Based on actual box office figures, the tax would produce not more than $4,000,000 from films and probably only $3,000,000 if attendance is harmed as much as anticipated.

¶ A list of 144 theatres closed in the Metropolitan area since 1950 was presented. The loss of jobs by theatre workers, the adverse effect on neighboring real estate and stores was underscored.

¶ The motion picture industry was one of two industries which the U. S. Government found most in need of tax relief. Government statisticians convinced the President, the Congress, the Treasury Department that the movies must have tax relief from the 20 per cent levy. The movies were given consideration beyond any other industry. Now, New York City Hall is closing its eyes to the distress of one of the city's most important industries.

¶ This threatened tax blow comes just at a time when the struggling theatres are still working their way out of their troubles due to TV competition and the Federal tax. The recent reduction of the Federal tax has not yet had a chance to lead the distressed theatres out of the woods. It will take a long time to wipe out past losses. The city tax will close many theatres hanging on by a thread, it is indicated by the industry leaders.

¶ New York is the hub of the film business. The national home offices and film exchanges, employing thousands, are located here. These will be affected, as well as the theatres.

¶ The New York City theatres comprise one of the largest tax-paying groups in the city; they already pay all general taxes, plus a number of special taxes and licenses aimed at this business.

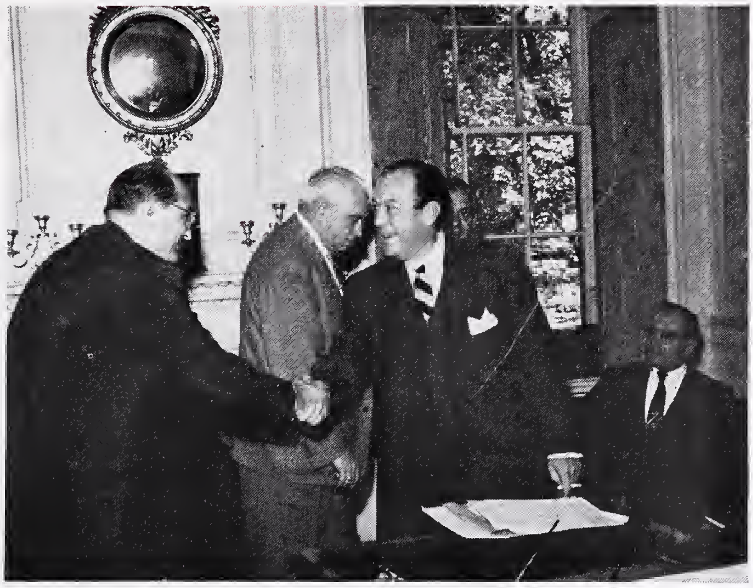
¶ It has always been the policy of the film groups never to oppose any general tax which applies to all businesses and citizens. They do oppose bitterly being singled out for a discriminatory tax which will drive away their customers.

Thousands of wires reached the mayor, many of them from film-goers who resent being super-taxed on films. Within hours after the tax storm broke, a surprise in view of previous assurances that no such tax would be considered, committees were at work.

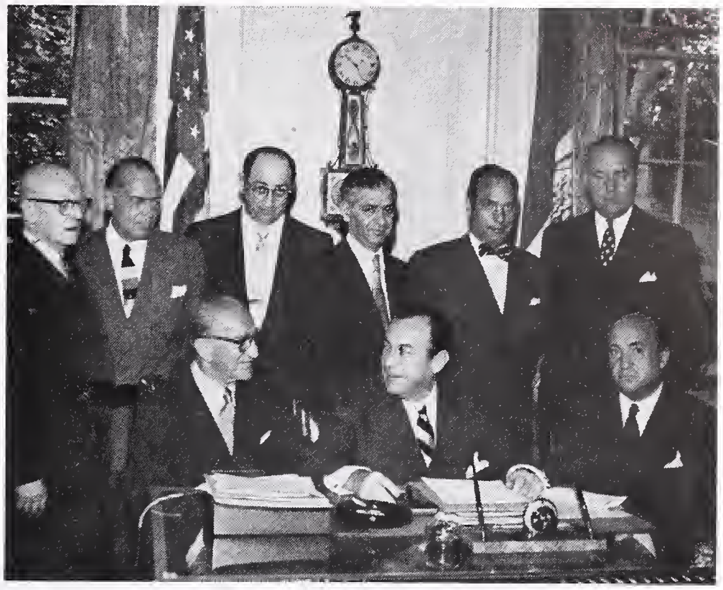
Oscar A. Doob, chairman of the executive committee of the Metropolitan Motion Picture Theatres Association, said the field, "has never been so aroused." He announced that Albert Sindlinger, noted market analyst whose research was instrumental in the recent reduction of the Federal admission tax, has been recruited to compile statistics to determine just what revenues could be paid by a five per cent city tax. Mr. Sindlinger also will study the profit situation here to determine the number of local theatres currently losing money.

Paramount Gets "Desire"

Paramount has acquired the film rights to "Desire Under the Elms," one of the great plays of Eugene O'Neill. Don Hartman, production head, has assigned H. L. Davis, Pulitzer Prize-winning novelist to write the screen treatment of the O'Neill drama.

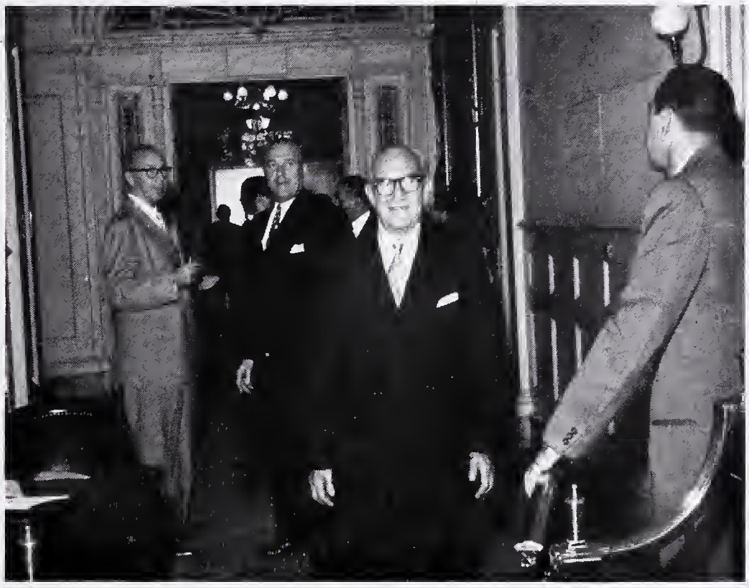


THE MAYOR GREETS Emanuel Frisch, a committee leader.

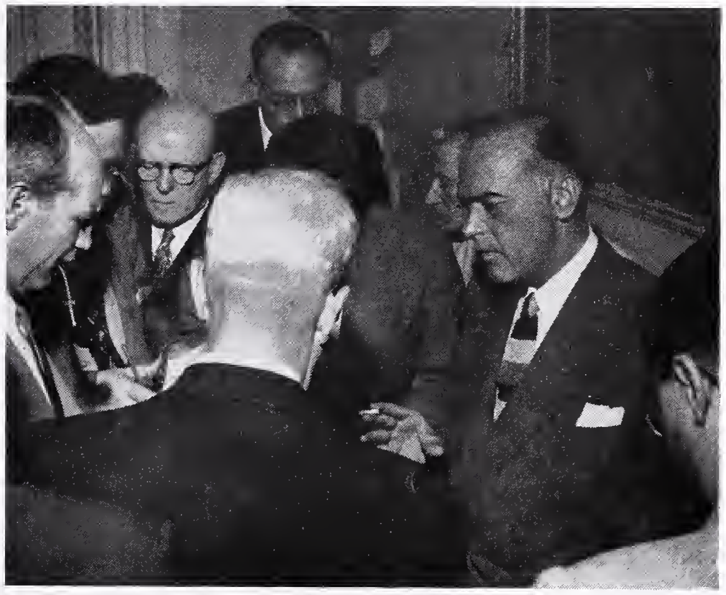


Photos by the Herald

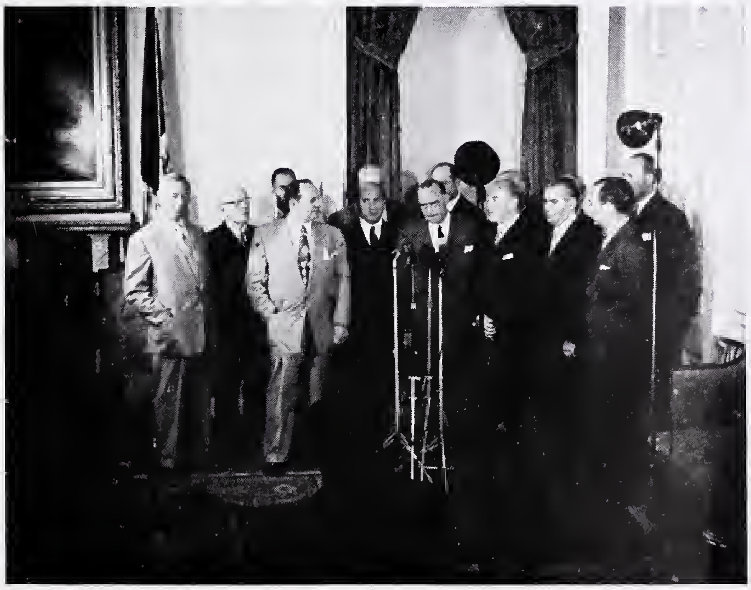
THE COMMITTEE poses with the Mayor, for the newspapers.



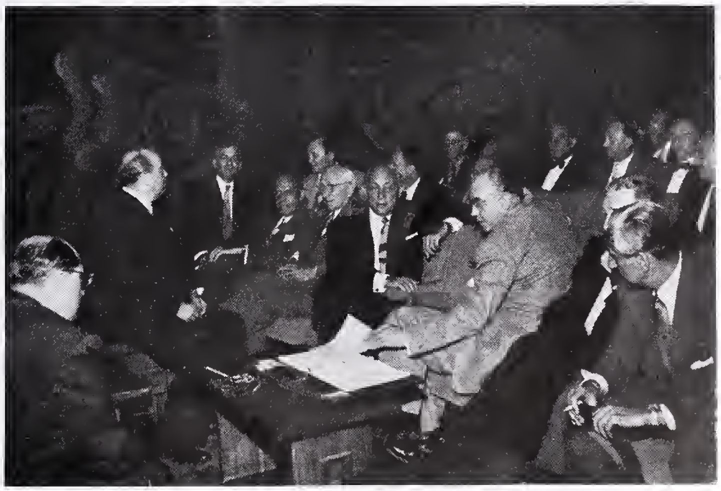
THE MEETING OVER, Nicholas M. Schenck manages a smile.



TELLING THE REPORTERS: Robert Coyne, right, is spokesman.



THE COMMITTEE TELLS THE PUBLIC, through the newsreels.



AND IT TELLS FELLOW EXHIBITORS, at an emergency meeting.

DEAN MARTIN *and* JERRY LEWIS

LIVING IT UP

PARAMOUNT'S JULY FIREWORKS!

It's headed to beat every Martin & Lewis gross to date—because it's their first show based on a smash musical straight from the Broadway stage. A barrage of big production, blazing color, hit songs, gags and fun fired by your top boxoffice stars teamed with scintillating Janet Leigh and sizzle-lating Sheree North.

SONGS

That's What I Like • Champagne and Wedding Cake • Money Burns A Hole In My Pocket Ev'ry Street's A Boulevard In Old New York • You Are The Bravest • How Do You Speak To An Angel • You're Gonna Dance With Me Baby.

WHEN SHEREE SHAKES THE WHOLE TOWN QUAKES!

Anatomically speaking, boys, the gal's atomic. Stand back while she dances because she hits with a high voltage shock. First time on the screen—for the sensational personality who stopped the show in "Hazel Flagg" and made it the outstanding sell-out it was!

Co-starring
JANET LEIGH
Edward Arnold
with
FRED CLARK · SHEREE NORTH
Produced by PAUL JONES · Directed by NORMAN TAUROG
Screenplay by
JACK ROSE & MELVILLE SHAVELSON
From the Musical Comedy HAZEL FLAGG
Book by Ben Hecht • Music by Jule Styne • Lyrics by Bob Hilliard
Based on a Story by James Street

EXHIBITORS PITCH INTO DISTRIBUTION PRACTICES

Cole Hits Tax Split; SCTO Also Threatens Move to Government Authority

While the prickly question of film rentals was agitating the arbitration conference in New York this week, the same problem was the source of a renewal of the old threat to "call the cops" from exhibitors in two other sections of the country.

¶ Fresh from the Federal tax victory, Col. H. A. Cole, chairman of the board of Allied Theatre Owners of Texas, blasted distributors for "siphoning off" any relief inherent to exhibitors in the tax reduction. He threatened that a request for an "official investigation" would be made to the Ways and Means Committee of the House of Representatives.

¶ In an invitation to "all exhibitors . . . to unite . . . for our mutual protection and benefit," the Southern California Theatre Owners Association declared, "should the arbitrary method of operation of both producers and distributors . . . fail to change materially we shall advocate and strive for some form of governmental regulation for the motion picture industry."

Col. Cole summed up his threat in the following words:

"After conferences with many exhibitors and after viewing the fact that numerous unsuccessful attempts have been made by exhibitor organizations to persuade those who control, toward a more sane and businesslike attitude, the conclusion seems inevitable that these same 18,000 theatres, which carried through the campaign on tax relief, will be forced to go back to Congress with the request that an official investigation be made. . . ."

This investigation would be to determine "whether or not the refund by the Government to the motion picture industry has been confiscated inequitably, if not illegally, by the one branch of our industry which needed it least, contrary to the express intent of Congress."

The Colonel's statement admitted that this would be a drastic step and one which he approached "with reluctance."

At the recent National Allied board meeting in Minneapolis, Ben Marcus, Allied president, expressed a similar view, charging the distributors were getting an unfair share of the tax cut.

Referring to the two-year tax campaign, Col. Cole said:

"During the course of hearings before Congressional committees we had warning from a number of Congressmen that relief, supposedly granted to theatres, would be siphoned off and the producer-distributors would receive practically all the benefit. We tried to soften this viewpoint, calling attention to the fact that the industry was suffering and that both exhibition and distribution would benefit in usual proportions from any relief.

"I am greatly disturbed by authentic reports received from all parts of the country that the pessimistic predictions . . . have come to pass. . . . With the shortage of pictures of box office value, selling terms have become more and more onerous, and it appears that the relief accorded theatres is due to shrink more and more and shortly disappear."

The SCTOA invitation listed the organization's "aims and purposes" and said, "If you believe these . . . to be right and worthwhile we cordially invite you to join us in an action campaign during 1954 to achieve these ends for the betterment of the entire industry."

The aims and purposes were:

"1. We are unalterably opposed to advanced admission prices and to special priced productions." The statement charged that these were devices to increase film rental. It further urged a return to "popular prices" by all theatres.

"2. . . . Film rentals are excessive and exorbitant and we are making every effort to achieve their reduction to a more fair and equitable figure.

"3. We believe that more film productions should be made and released annually by the major film companies than they are presently scheduling.

"4. Exhibitors shall have freedom of choice in the selection of CinemaScope and stereophonic sound equipment, or any other new equipment which may be developed." The statement pointed out that in the case of CinemaScope this already had been accomplished.

"5. We believe the independent exhibitor is the backbone of the industry and that every effort must be exerted to assure that his needs are given serious consideration.

"6. We believe the (Production) Code is entirely adequate in its present form but we submit that its administration is being handled badly. We believe that, properly interpreted and administered by a committee composed of producers, exhibitors and representatives of several selected lay groups, the Code can reflect considerable credit on the motion picture industry and can contribute to increased grosses."

The seventh and final item was the attack on "the arbitrary method of operation" on the part of distributors and the threat to ask for governmental regulation. The statement said, "We realize full well that this is not ideal for our industry and for our freedom of operation . . . but we believe it will be more beneficial than the evils of the present system. . . ."

Court Denies Denver Case Rehearing

WASHINGTON: The Supreme Court Monday refused to overturn a lower court decision upholding an anti-trust action brought against major distributors by Cinema Amusements, Inc., owner of the Broadway theatre in Denver.

In so doing, the high Court turned down a bid by distributors for a ruling that the consent decrees in the Paramount case should not be admitted as evidence in private anti-trust suits against them.

Cinema's suit charged a conspiracy to deprive it of first-run films, and a District Court awarded it $300,000 damages. This decision was upheld by the Tenth Circuit Court of Appeals, and Loew's, Twentieth Century-Fox and RKO appealed to the Supreme Court.

The Supreme Court Monday, however, said it would not take the appeal, in effect upholding the lower court decision.

In their appeal, Loew's and Fox had argued that the District Court and Circuit Court had been wrong in permitting use of the Paramount consent decrees in the Denver case. They said a Supreme Court ruling that the Paramount decrees were not admissible as evidence in private anti-trust suits would bring an end to many "untenable" exhibitor suits now pending in lower courts.

However, Cinema Amusements answered that the evidence it had produced was sufficient to sustain a verdict against the distributors even without reference to the Paramount decree.

The Justices gave no reason for their decision not to grant the appeal, merely noting their decision in a long list of orders handed down. The decision not to hear the Denver case clears the Supreme Court docket for the time being of all film cases.

Wolfson Gets TV Award

On behalf of WTVJ, Miami, which has been named "the television station in the U. S. which did the most for public safety," Mitchell Wolfson, co-owner of Wometco Theatres and president of the station, was presented with the Alfred Sloan Award last week by General Motors Corp.

BACK AGAIN... BECAUSE YOUR BOX-OFFICE ASKED FOR IT!

U-I's Big One NOW has added audience potential with the ESTABLISHED POPULARITY of the FAMOUS KETTLE FAMILY!

"The EGG and I" by BETTY MacDONALD

Universal-International presents

CLAUDETTE COLBERT · FRED MacMURRAY

"The EGG and I"

CO-STARRING

Marjorie MAIN as "Ma Kettle" · Percy KILBRIDE as "Pa Kettle"

WITH
RICHARD LONG · LOUISE ALLBRITTON

Produced and Written for the screen by CHESTER ERSKINE and FRED F. FINKLEHOFFE · Directed by CHESTER ERSKINE · A UNIVERSAL-INTERNATIONAL Re-release

Universal International "Pictures with that Universal Appeal"

YATES INVITES TOA BOARD TO TALK PRODUCT PROBLEM

HOLLYWOOD: While independent producers take to the road to solidify their pre-production plans in meetings with exhibitors, some studio heads see a golden opportunity in the forthcoming meeting here, June 17-19, of the governing board of Theatre Owners of America to accomplish even more.

Another "open invitation" to TOA board members to help resolve one of the industry's most controversial questions—the need for more pictures produced at lower budgets has come, this time from Herbert J. Yates, president of Republic.

"I'd like the visiting exhibitors to take time out from their busy Hollywood schedule, and come out here to our studios," Mr. Yates said. "All we'd want with Walter Reade, Jr., president of the TOA, and his board is one big meeting. It should be serious minded in nature. We feel that a lot of good for all concerned can be accomplished."

He pointed out that such a discussion, if it were to mean anything, would have to be "open minded." Mr. Yates hopes to be able to show the exhibitors how his studio is blueprinting a production schedule that should result in the kind of films that would make the exhibitors reasonably sure of their box office potential, played in any situation in the country.

"Mr. Reade pointed out recently," said Mr. Yates, "that there's a lot of misunderstanding between production and exhibition. Impartially enough, the TOA head made it seem as if his brother exhibitor stood in the wrong on that issue." Mr. Yates went on to recall that it was Mr. Reade who said that it was the exhibitor who failed to channel enough important information to the producers, and because of that, perhaps, the studios were allegedly not giving the exhibitors what they wanted and needed.

"We're in a position, now that the TOA group will be in Hollywood, to be able to give them all the vital information they need and want. It would help all of us," he said.

Mr. Yates said he is in hopes of getting the right kind of answers to the following questions: What films make for bigger revenues? What can Republic do to help the theatre-owner picturewise? How can the studio help in the matter of extended runs? What can the exhibitor suggest in the way of using the kind of stories that make for greater profit? Mr. Yates pointed out that profits for the exhibitor, in the final analysis, should mean "profits for everyone else in the film business."

Fee TV Seen Answer to UHF Crisis

CHICAGO: The present economic problems now under investigation in Washington in the hearings to determine what can be done regarding the failure of ultra high frequency stations would be best solved by color and pay-as-you-see television, Paul Raibourn, Paramount Pictures vice-president, declared here last Friday. He spoke to the Television Council of Chicago at a luncheon.

Mr. Raibourn, a director of the Chicago TV Council, outlined 12 proposals which were being discussed in the industry and in Washington as a solution to the UHF problem.

Some of these proposals were: remission of the 10 per cent manufacturers' excise tax; additional UHF channels; subsidies for UHF operators; arbitrary inclusion of UHF tuning in color sets; relocation of FM band; stations to bid for all programs.

"A logical way both of developing television to greater possibilities and of furnishing income in which UHF stations would be bound to share" is pay television operation of stations, Mr. Raibourn pointed out. He then discussed the proposal for standards in this field.

He defined the methods of payment used, thus: Phonevision—pay after seeing; Telemeter—pay as you see; Skiatron—pay before you see; noted that Phonevision and Skiatron have been experimenting with other methods; and said Telemeter had a strong patent position on variable instantaneous pricing, cash operation with coding, recording accounting and program identity information, barker sound for selling programs, credit storage, and a simple cash collection system.

Mr. Raibourn also noted the Federal Communications Commission May 6 commented on a House Interstate Commerce Committee bill to declare operators of broadcasts sent into homes for fees, common carriers. It said its opinion was pay television was a broadcast service, not a common carrier, and not subject to rate regulation. He commented that 28,000,000 sets multiplied by a low goal of ten dollars as a fee, is $280,000,000, and added: "The possibilities of reward available are worth the effort."

Approve New National Writers' Organization

HOLLYWOOD: The Screen Writers Guild membership last week voted unanimous approval of a reorganization plan which will bring Eastern and Western writing groups together in an organization to be called American Writers Guild. The unit, which will take six months to formulate completely, will consist of two groups, Eastern and Western, the former comprising radio and television writers, and the Western including radio, television and motion picture script writers.

Attack U.S. Contempt Right in Schine Case

BUFFALO: The right of the Government to institute civil contempt proceedings in cases where it has suffered no direct loss came under attack in Federal Court here this week as a hearing on motions involving Schine Chain Theatres, Inc., its officers and affiliated corporations began before District Court Judge John Knight. The Schine chain, its officers, J. Meyer Schine, John A. May and Louis W. Schine; three other individuals and eight other corporations have been named by the Department of Justice in civil and criminal contempt show cause orders charging them with alleged failure to comply with the 1949 anti-trust consent decree issued by Judge Knight. The decree ordered the Schine chain to divest itself of 39 theatres and to make available to competing theatres first run films.

Jersey Exhibitors See Comparative Lens Showing

New Jersey Allied's "comparative" demonstration of anamorphic lenses at the Mayfair theatre, Hillside, N. J., this week was "revealing" and "informative," according to exhibitors who attended. Approximately 70 theatre men saw four different makes of lenses, using clips from Warners "The Command" as the guide. Expressions of opinion following the showings pointed to a need for similar demonstrations in all parts of the country, inasmuch as both the demonstration and the question-and-answer forum which followed gave the exhibitors an opportunity to have many of the confusing technical issues clarified.

Virginia Theatre Unit To Discuss Problems

RICHMOND: Plans for the Virginia Motion Picture Theatre Association convention to be held at the Chamberlin Hotel, Old Point Comfort, Va., June 8-10 were announced this week by Syd Gates, Norfolk, and Roy Richardson, Suffolk, chairmen of the convention.

Speakers for the three-day session are George Murphy, Robert Coyne, special counsel for COMPO, Ben Marcus, president, Allied States Association; Rube Shor, chairman Allied drive-in committee who will conduct a special drive-in session; Mike Simons, director of customer relations for MGM, and Hal Makelim, who will present his plans for making 12 features per year under Allied sponsorship. Principal discussions concerning the Virginia exhibitors only will be a projected group insurance plan, and the increased rates in Virginia Electric Power Company's contract which are threatening to hit some theatres very drastically.

Not NEXT MONTH or
NEXT SUMMER... but
RIGHT NOW!

ALLIED ARTISTS has the "BIGGIE" for BIG Business!

says FILM DAILY

AND THE BIG THEATRES ARE BUYING IT HOT!

LOS ANGELES	EGYPTIAN and LOEW'S STATE
BOSTON	PARAMOUNT and FENWAY
DETROIT	BROADWAY CAPITOL
HOUSTON	MAJESTIC
MINNEAPOLIS	STATE
MILWAUKEE	TOWNE
BUFFALO	CENTURY
MEMPHIS	WARNER
KANSAS CITY	MISSOURI
SEATTLE	COLISEUM
OMAHA	OMAHA
PROVIDENCE	STRAND
DES MOINES	PARAMOUNT
INDIANAPOLIS	CIRCLE
FORT WORTH	PALACE
BRIDGEPORT	WARNER and MERRITT
PORTLAND	PARAMOUNT
CHARLOTTE	IMPERIAL
GALVESTON	STATE
LOUISVILLE	MARY ANDERSON
ST. PAUL	RIVIERA
HARRISBURG	COLONIAL
SALT LAKE	GEM, HYLAND D.I. and REDWOOD D.I.
EL PASO	ELLENAY
RICHMOND	COLONIAL
LINCOLN	VARSITY

BOOKED INTO HOLLYWOOD'S FAMED SHOWCASE, THE EGYPTIAN THEATRE, FOLLOWING THE PREMIERE ENGAGEMENT OF "EXECUTIVE SUITE"

ARROW IN THE DUST

SPECTACULAR IN COLOR BY TECHNICOLOR

AN ALLIED ARTISTS PICTURE starring

STERLING HAYDEN • COLEEN GRAY

KEITH LARSEN • TOM TULLY • JIMMY WAKELY with Tudor Owen • Lee Van Cleef

PRODUCED BY HAYES GOETZ DIRECTED BY Lesley Selander SCREENPLAY BY Don Martin

"Fast moving melodrama...packed with selling angles!" says THE EXHIBITOR

DOCTOR, WINNER OF QUIGLEY AWARD, HONORED IN TORONTO

TORONTO: Charles Doctor, manager of the Capitol theatre, Vancouver, and Quigley Award winner, was honored at a luncheon held by Famous Players Canadian Corp. here for about 50 persons. Also present was Mrs. Doctor.

Mr. Doctor was described by Rube Bolstad, vice-president, as an "individualist" who learned his lessons in showmanship well under the guidance of the late Larry Bearg.

The Quigley Award is the "Oscar" of showmanship, said Mr. Bolstad, just as the Pulitzer Prize is to the field of literary arts, and the Oscar statuette to the making of motion pictures.

"Not only has Charlie Doctor brought honor to himself through the winning of the prize, but he has also brought honor to the company and the motion picture industry," Mr. Bolstad said. "We need that kind of showmanship, showmanship which will teach the younger fellows coming up."

In introducing Mr. Doctor to the assembled representatives of every branch of the industry, and the press, Robert Eves, western supervisor, said the way he handles his theatre is a "real treat." He said there was a feeling "of hospitality in the theatre from the moment you reached the box office." Mr. Doctor said he couldn't say anything without giving credit where credit was due, to men like Mr. Bolstad and Mr. Fitzgibbons. "I don't know of any business that has as much of a family feeling as is found in Famous Players," he said.

Peter Meyers, president of the Canadian Motion Picture Distributors' Association, said it was "showmanship which will meet the competition of TV."

Canada Sees VistaVision

TORONTO: Paramount unveiled VistaVision for the Canadian industry at the Imperial here, flagship of Famous Players Canadian Corp., Adolph Zukor, chairman of the Paramount's board of directors, was present in place of Barney Balaban, president, who was unable to come.

Mr. Zukor read an address prepared for delivery by Mr Balaban. Gordon Lightstone, Canadian general manager of Paramount, introduced Mr. Zukor as "the youngest old man in the industry." In the talk, it was stressed that VistaVision's merits were in its simplicity, flexibility and economy.

It was pointed out by Mr. Balaban that it was "statesmanlike leadership" of John J. Fitzgibbons, president of Famous Players, which had brought many friends to the Canadian motion picture industry. He said, "We are proud of John Fitzgibbons."

The showing of the film was introduced by Loren Ryder, research director, and Dr. Charles Daily of the Paramount studios. The unveiling of Paramount's new technique coincided with the first day of a Canadian Paramount sales convention.

British Circuits Equip For Perspecta Sound

Arthur M. Loew, president of Loew's International Corporation, announced on Wednesday that the A.B.C. circuit of England had agreed to equip its theatres with Perspecta Stereophonic Sound. Installation will proceed immediately to permit the showing of Perspecta stereophonic sound prints of "Knights of the Round Table," "Rose Marie," "The Student Prince" and "Rhapsody."

French Trade to Hear Perspecta Sound June 1

The first demonstration for the French trade and press of Perspecta streophonic sound has been scheduled for the Rex theatre, Paris, June 1, according to MGM's Continental European headquarters in Paris. It will be followed by additional demonstrations in all French key cities. Demonstrations are also being scheduled for the near future in capital cities of all European countries, to introduce to exhibitors, producers, equipment manufacturers and dealers the single, optical track stereophonic sound system which has been adopted by MGM, Paramount Pictures and Warner Brothers.

Denver Trust Action Is Settled Out of Court

DENVER: A $300,000 triple damage suit against Wolfberg Theatres and United Artists, filed by L. K. Lee, head of Kar-Vu Theatres, Inc., has been settled out of court for what was said to be a "fair-sized amount." Mr. Lee had alleged violation of anti-trust laws, claiming he was not able to obtain the same terms for second run United Artists films that were enjoyed by Wolfberg Theatres. Wolfberg operates five drive-ins in Denver, with Mr. Lee operating one at the time the suit was filed. He has now opened a second drive-in here, and operates two at Colorado Springs and one at Greeley, all in Colorado.

Theatre for Levittown

PHILADELPHIA: Melvin J. Fox, president of Fox Theatres, Inc., announces the opening May 30 of the Town theatre, a 1,200-seat house in Levittown. The Town, designed by architect David Supowitz, will be the first new theatre built in the Delaware Valley area since 1950.

CinemaScope Increasing In Britain

by PETER BURNUP

LONDON: The sharp upturn in the installation of CinemaScope equipment in British houses continues following the lifting of the stereophonic sound requirement. Spyros Skouras, president of 20th Century-Fox, here again this week, resumed talks with John Davis of the J. Arthur Rank organization, with respect to CinemaScope equipping of Rank houses.

Contracts have been signed for installations in 18 of Sidney L. Bernstein's Granada theatres. Sir Alexander King, key exhibitor in Scotland, announces that 14 of his larger theatres will be equipped. "CinemaScope will make its debut in my houses with 'Flight of the White Heron'," says Sir Alexander.

The Army Kinema Corporation, an increasingly important factor in the booking position here, will put CinemaScope into 13 of its bigger houses attached to military camps. It plans an opening of "The Robe" at one of the larger camps July 19.

Paramount's Loren Ryder, here for the pending VistaVision demonstration, has left for the Continent finalising arrangements for demonstrations in various European centres. There will be four demonstrations; in London, Paris, Frankfurt and Rome. The first will be that in London in June.

Sam Eckman, Jr., managing director of MGM here, has summoned all the company's branch managers and salesmen to London for a Perspecta conference. "These are the most important motion picture days for many, many years and with the vast and important developments made in both stereophonic sound and CinemaScope and panoramic screens, it is imperative that our full sales organisation gets the earliest opportunity of hearing and seeing the developments and then of discussing them," said Mr. Eckman.

▽

The Trade Benevolent Fund, in whose aid the annual Royal Film Performance will be held at Metro's Empire theatre November 15, announces that nominations of feature films submitted for the performance will close September 10. The Fund's selection committee will start its viewing of the nominated films September 13.

Percentage Suits Filed

PHILADELPHIA: Six percentage actions were filed here last week in the Pennsylvania state courts. The actions by Paramount, Loew's, Twentieth Century-Fox, Warner Bros., Universal and Columbia named George Resnick and William Fishman as defendants. The theatres involved are the Vogue, Cayuga and Grant in Philadelphia.

AIMS AND PURPOSES OF SCTOA

AND AN

Invitation to All Exhibitors to Unite With Us For Our Mutual Protection and Benefit

AIMS AND PURPOSES OF SCTOA

The Board of Directors of the Southern California Theatre Owners Association has adopted a PLAN OF AIMS AND PURPOSES toward which we shall exert our every effort during this current year. Each principle is dedicated to the welfare of the independent exhibitor and to the better entertainment of his audiences. Many among us in the Association are chain-operated theatre owners and exhibitors, but it is our considered opinion that the small-theatre exhibitor is the backbone of our entire motion picture industry and as such, that it is he whose needs and desires must be heard and acted upon.

ALL EXHIBITORS ASKED TO JOIN FOR UNITED ACTION

If, in your opinion, you believe these AIMS AND PURPOSES to be right and worthwhile, we cordially invite you to join with us in an Action Campaign during 1954 to achieve these ends for the betterment of our entire motion picture industry.

SCTOA OPPOSES ADVANCED PRICE FEATURES

1. We are unalterably opposed to advanced admission-prices, and to special-priced motion picture productions. In our opinion, advance-priced films serve but one major purpose, i. e., to increase film rental to theatres. We further believe that a revision to "popular prices" by all theatres, will tend to bring back to our theatres many millions of those regular movie patrons who now cannot afford the luxury of advanced-prices, regardless of the excellence of a film production.

PRESENT FILM TERMS ARE TOO HIGH

2. We are committed to the proposition that film rentals are excessive and exhorbitant, and we are making every effort to achieve their reduction to a more fair and equitable figure.

PRODUCT SHORTAGE HURTS THE ENTIRE INDUSTRY

3. We believe that more film productions should be made and released annually by the major film companies than they are presently scheduling. The gradual lessening of films produced yearly by the major studios has had a devastating effect upon both large and small exhibitors, who must have a steady and unstinted supply of product for their screens, and who, without this supply, are forced to fall back upon re-issues and unworthy product made available through other sources, a practice which has contributed greatly to a downward trend in box office figures nationally.

EQUIPMENT ★ CHOICE RIGHT OF EVERY EXHIBITOR

★ Fait Accompli

4. We are committed to the principle that exhibitors shall have freedom of choice in the selection of CINEMASCOPE and stereophonic sound equipment, or any other new equipment which may be developed, installing that equipment, or not, as he sees fit. We believe it should not be obligatory for him to install such equipment in order to feature a specific film production.

FILM INDUSTRY MUST HEED NEED OF "INDIE" EXHIBS

5. We believe the independent exhibitor is the backbone of the motion picture industry and that every effort must be exerted to assure that his needs are given serious consideration and acted upon favorably wherever possible.

PRESENT CODE O. K. BUT NEEDS BETTER ADMINISTRATION

NEW CODE GROUP NEEDED

6. We believe the Code for the motion picture industry is entirely adequate in its present form—but we submit that its administration is being handled badly. We believe that, properly interpreted and administered by a Committee composed of producers, exhibitors and representatives of several selected Lay groups, the Code can reflect considerable credit to the motion picture industry, and can contribute as well to increased grosses. We further believe that, with proper administration, and a possible designation of categories of motion picture productions, American producers can avail themselves of every film-production possibility without sacrifice of quality or reality, and without need for resorting to cheapness, and that these same producers can better compete with the growing influx of foreign film productions aimed at an "adult" market.

ARBITRARY RULE MUST END

★

GOV'T. AID TO BE CALLED ON TO END PRESENT CHAOS

★

CURRENT EVILS WILL WRECK INDUSTRY

7. Finally, we favor an immediate change in the arbitrary method of operation of both producers and distributors. We resolve that should their method of operation fail to change materially we shall advocate and strive for some form of governmental regulation for the motion picture industry. We realize full well that this is not ideal for our industry and for our freedom of operation in all its phases, but we believe it will be more beneficial than the evils of the present system, i. e., regulation by producers and distributors to the detriment of all exhibitors in the United States.

Southern California Theatre Owners Association

1914 S. Vermont Ave., Los Angeles 7, Calif.

UJA Screen Drive Honors Skouras

At the Skouras presentation, left to right: Adolph Schimel; Spyros Skouras receiving award from S. H. Fabian; Barney Balaban and Sam Rosen.

Motion picture and amusement industry leaders last Thursday pledged $418,920 in support of the 1954 campaign of the United Jewish Appeal of Greater New York at a Hotel Pierre luncheon, as Spyros P. Skouras, 20th Century-Fox president, received a silver-coated Israeli Bible for his activities in the field of humanitarianism.

Simon H. Fabian, president of Stanley Warner Corporation, and a member of the UJA's motion picture and amusement division's steering committee, praised Mr. Skouras "as one of the industry's most prominent figures—a man who has played a key role in making motion pictures an integral part of American culture, and a humanitarian who is always concerned with the welfare of his fellow-man regardless of their religion, race, creed or place of national origin."

In accepting the Bible from Mr. Fabian, Mr. Skouras said he was of the opinion that "no man deserves special recognition for helping others less fortunate than himself. Humanitarianism efforts do not require a reward for feeding one's family or educating one's children."

Main speaker at the luncheon was Reuven Dafni, Israel Consul in New York and director of the Israel Office of Information. Adolph O. Schimel, vice-president, secretary and general counsel of Universal Pictures, chairman of the drive, presided.

The major financial objective of the UJA's 1954 campaign is to raise the metropolitan area's share of the goal of $119,921,150 set by the nationwide UJA.

Seated on the dais with the guest of honor were Henry Bernstein, Sam Rinzler, Robert Benjamin, Ned E. Depinet, Fred Schwartz, Mr. Dafni, Major Albert Warner, Mr. Fabian, Mr. Schimel, Barney Balaban, Sam Rosen, Herman Robbins, Jack Cohn, William J. German, Leopold Friedman, Sol A. Schwartz, William Klein and Rabbi Bernard Burstein.

Eastman Net Earnings In Quarter $12,297,275

Consolidated net earnings of Eastman Kodak Company for the first quarter of 1954 were $12,297,275, an increase of 24 per cent from $9,916,028 in the first quarter of 1953, it was announced last week by Thomas J. Hargrave, chairman, and Albert K. Chapman, president, following a meeting of the company directors. The main reason for the increase in net earnings was removal of the excess profits tax, it was said.

The quarterly earnings are equal to 70 cents a share on 17,401,210 common shares outstanding. This compares with 59 cents a share in the first quarter of 1953 on 16,555,254 shares then outstanding.

The directors declared the regular quarterly dividend of six per cent ($1.50) on the preferred stock and a dividend of 45 cents a share on common. Both are payable July 1 to share owners of record June 4.

Two new directors were elected to fill unexpired terms. They are Gwilym A. Price, president of Westinghouse Electric Corporation, and Donald McMaster, Kodak vice-president and general manager. All officers of the company were reelected, it was announced.

Fox to Have Feature on Royal Tour

"The Royal Tour of Queen Elizabeth and Philip," the story of the recently-completed journey through the British Commonwealth by England's Queen and her consort, has been made into a full-length motion picture by 20th Century-Fox in CinemaScope and Eastman Color and will be released in the United States later this year, the company has announced.

The film, portions of which were previewed to great acclaim from British film critics recently, will present on the broad CinemaScope canvas the colorful events and ceremonies which highlighted the Royal couple's 45,000-mile around-the-world tour.

Photographed by British Movietone with full stereophonic sound, the production, subtitled "The Flight of the White Heron," commences with the arrival of the Queen at Fiji and Tonga. From the Friendly Islands, the CinemaScope camera follows the tour through New Zealand, Sydney, Canberra, Melbourne, Adelaide, Brisbane and Perth. Spyros P. Skouras, president of 20th Century-Fox, who left for London last Thursday, is seeing final footage of the tour showing the return to England through the Mediterranean via Gibraltar.

Double Features Demanded By Public, says COMPO Ad

Double-features, where they are customary, mean better business at the boxoffice, says the 14th of the series of COMPO advertisements to be published in "Editor & Publisher" on Saturday, May 22. Headed "Those Doggone Double-features!" the advertisement points out that many persons within and without the industry do not like them but that theatres, which had tried experimentally to eliminate them, experienced a sharp falling off in gross and were compelled to restore them. "In areas where double-features never got started the theatres get along very well without them," the ad says. "Offhand, we'd say that about 65 per cent of the country is now double-feature territory."

Corporation Fox Bill Moves Ahead in Senate

WASHINGTON: The Senate Finance Committee tentatively approved a provision in the House-passed technical tax bill to make large corporations pay part of their income taxes in the same year the money is earned. At present, corporations pay their taxes on one year's income in the following year. The House bill made the pay-as-you-go provision apply to firms with an anticipated tax bill of $50,000 or more. The Finance Committee said the provision should apply only to firms expecting to pay $100,000 or more in income taxes.

Photos by the Herald

THE MAN WHO WILL MAKE THE PICTURES outlines his story properties, and pleads for backing. At the left, producer Hal Makelim, with his sales manager, Sam Nathanson. Above, some of the listeners, Lou Baurer, Sid Stern, Harry Lowenstein, F. Rubado.

MAKELIM SIGNS 262 THEATRES

Independent producer Hal Makelim came to New York last week and made a hit. He enlisted, he said, 262 theatres, with guaranteed rentals of $43,500.

Mr. Makelim has been traveling these days, with a somewhat revolutionary production plan, sponsored by National Allied as a move against the product shortage. He will make pictures if exhibitors will guarantee him rental money now. Reception of the plan so far is said to be enthusiastic. Scheduled meetings to explain the plan and garner contracts have been held in Philadelphia, Minneapolis and Cleveland.

Last week, as noted in the pictures here, he was with New York and New Jersey exhibitors, invited by the New Jersey Allied unit to a luncheon-discussion at the Hotel Astor.

Exceeded Hopes

The number of theatres and the sum mentioned mean he exceeded his "quota" hopes in the area. Tuesday, Mr. Makelim, accompanied by his sales manager, Sam Nathanson, was in Boston. John Wolfberg and Wilbur Snaper, circuit owners and leaders in Allied units, were there to help him. Wednesday, he was to be in Baltimore; Thursday, in Indianapolis; and Friday in New Orleans.

And, next week, there will be more cities, the definite itinerary to be disclosed at this week's end.

Mr. Makelim outlined to the New York meeting and to the others, a comparatively crowded schedule of 12 pictures, which, he said, would be handled by his own representatives in each area. They would be affiliated independent distributors, in his words.

He said the New York meeting was most enthusiastic. It was exceptional for including representatives not only of Allied but also of the Theatre Owners of America and every major circuit in the area.

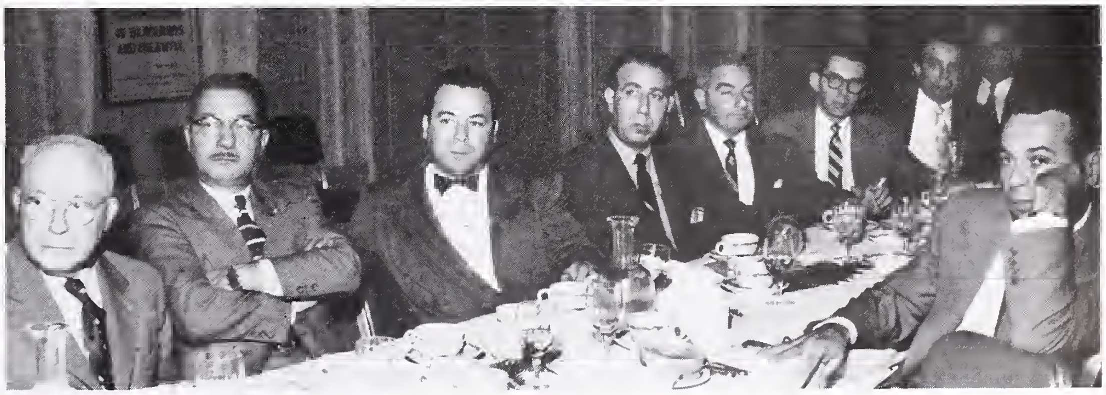
In Columbus, Ohio, last week, some 50 exhibitors at a special meeting were reported to have decided they favor Mr. Makelim's plan because they "have everything to gain and nothing to lose."

At the Boston meeting Tuesday it was reported that a large percent of exhibitors present signed contracts for the projected pictures or indicated that they would sign them by the end of the week. Buyers and bookers representing more than 500 theatres in the area attended the meeting at Hotel Bradford sponsored by Independent Exhibitors, Inc., of New England.

Introducing Mr. Makelim, Nathan Yamins, chairman of the meeting, said, "The shortage of product is acute and with higher film rentals and increased percentage films something must be done about it. Mr. Makelim's plan seems to be the answer to the situation."

ABOVE: Morris Spewak, John Fioraventi, Matthew Polan, Samule Einhorn, Peter Adams, Jack Unger, and George Gold.

BELOW: Harry Sheer, Lucian Feldman, Daniel J. Sheer, Harold Klein, Lou Wolf, Herbert Hahn, Al Sicignano, and Fred Schwartz.



Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ROBERT BASSLER'S 30 years in this thing the trade calls an industry when it's going big, and an art when it flops, span its best times and its worst. He thinks the present is neither of these, but the future could well turn out to be the former. So, for the first time in those 30 assorted years, he's backing himself, and that future, with his own money.

Robert Bassler

His first independently produced picture, which United Artists is to distribute, is entitled "Suddenly," and its principal figure, a would-be assassin of the President of the United States, is played by the Frank Sinatra of "From Here to Eternity" and the Oscar parade. It's being timed for release next September or October, and its producer is confident the motion picture theatres of the country and their customers will still be there to see it. He thinks a business that could survive a 1929 and a 1932 has to work imagination overtime to howl up a fear of a 1954.

The Bassler career has been of a kind to warrant credence in his concept of the motion picture's future as it moves forward now into a phase of its development in which, more than at any other time, there is unanimity concerning the place and importance of the story in screen product. This tardy but happily total agreement on the point that neither size nor shape nor color nor sound of picture can salvage a production that lacks a good story is very old news indeed to a man whose formative years in his profession were devoted strictly to the story side, but it makes the tomorrows strictly to his liking.

Entered Film Business From College in 1924

Mr. Bassler entered this business back in 1924 when, aged 21 and fresh out of George Washington University, he joined Paramount's research department in New York, spending two years in that quiet but rewarding activity before coming to Paramount's Hollywood studio where, as a cutter, he had important hand in the making of such silent successes as Pola Negri's, Gloria Swanson's, many another's.

In 1929, with films taking to talking, he went back to the New York pole of the Paramount axis to edit (actually, the term "cutter" gave way to "editor" around this time) some of the company's oral offerings, and then, as if to let the now-talking pictures get used to vocality, he stepped away from films for a spell of desk work on "Reader's Digest" (where the cutting is even deeper than Hollywood's was at its deepest) and later on a whirl at literary agenting.

Back in films again, as assistant story editor at the original Fox studio, he survived the switch-over to 20th Century-Fox and emerged as European story editor, stationed in London, a three-year stunt from which he returned to the studio here and, in 1942, to producer status and to the production of the musical, "My Gal Sal," a mighty satisfying first-try by all standards, including grosses.

"Snake Pit" Notable Among His Big Productions

Picture followed picture, after that, with "The Snake Pit" possibly the most memorable of the lot, in terms of discussion and distinction, but perhaps not so memorable, in terms of mass appreciation and wholesome human appeal as "Thunderhead—Son of Flicka," "Smoky" and others of his gentler works. Or, on the opposite hand, such melodramatic thunderheads as "The Lodger," for instance, which still bothers light-sleeping lodging-housekeepers to this day the world around.

In comedy, musical, melodrama or what-have-you, the Bassler imprint has been plainly discernible on all his product (save perhaps in the odd instance of "Beneath the 12-Mile Reef," where he seemed to have tied two short stories end-to-end to make one long one) for the excellent reason that a Bassler picture proceeds from a structurally correct script derived from a properly proportioned story and designed directly for a theatre screen.

In the production phase of his career, 1942 on, Mr. Bassler has learned a great many things other than story values, styles, techniques and requirements, but they have been things that change—screen shapes, color systems, personality equations, topical fads, market demands, budgetary means and methods—and now that he is his own employer and employee in the lively field of independent production he will learn others. But the basic Bassler asset, unchanging now and always, is his command of the story factor. It was never more needed than now.

◆

The production arm started four new undertakings during the week, and ended shooting on six, bringing the over-all shooting level to 22.

William H. Pine and William C. Thomas confirmed their recent intent to budgeted films from $1,000,000 upward, by starting "Run for Cover," in VistaVision and color by Technicolor, with James Cagney in the top role, and with Nick Ray, sought-after young director in that spot. Viveca Lindfors, John Derek, Jean Hersholt, Grant Withers, Jack Lambert, Ernest Borgnine, Irving Bacon, are in the cast.

Producer Sol C. Siegel launched "There's No Business Like Show Business" for 20th Century-Fox, in CinemaScope and color. It's to be a top project, and it has Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnny Ray and Mitzi Gaynor under Walter Lang's direction.

"Thunder Pass," a production by the William F. Broidy corporation for Lippert Pictures release, went into work with Robert A. Nunes as producer and Frank McDonald directing. Dane Clark, Andy Devine, Dorothy Patrick, Nestor Paiva are cast.

Sam Katzman turned cameras on "The Moon Men," a Johnny Weismuller item for Columbia with Jean Byron, Helene Stanton, Bill Henry directed by Charles Gould.

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA
Moon Men

LIPPERT
Thunder Pass

PARAMOUNT
Run for Cover (Vista-Vision; Technicolor)

20TH-FOX
There's No Business Like Show Business (CinemaScope; color)

COMPLETED (6)

COLUMBIA
Violent Men (Technicolor)
Rough Company (CinemaScope; Technicolor)
Long Gray Line (CinemaScope; Technicolor)
Three for the Show (CinemaScope; Technicolor)

U-I
Shadow Valley (Technicolor)
So This Is Paris (Technicolor)

SHOOTING (22)

A.A.
Jungle Gents

COLUMBIA
Phffft
Joseph and His Brethren (CinemaScope; Technicolor)

INDEPENDENT
Crashout (Palo Alto)
Return of Columbus (Paal-Real)
Long John Silver (Kaufman; CinemaScope; Technicolor)

MGM
Jupiter's Darling (CinemaScope; Eastman color)
Glass Slipper (Eastman color)
Deep in My Heart (Technicolor)
Green Fire (Technicolor)
Last Time I Saw Paris (Technicolor)
Athena (Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)

RKO
Conqueror (CinemaScope; Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

U.A.
Shield for Murder (Schenck-Koch)
Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

U-I
Destry (Technicolor)

WARNER
Dragnet (WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharoahs (CinemaScope; WarnerColor)

AA Net for 39 Weeks Shows Rise

The gross income for the 39-week period ended March 27, 1954, of Allied Artists Pictures Corporation and its subsidiaries amounted to $8,290,681, Steve Broidy, president, announced. This compared with $7,147,360 for the same period of the previous year. The net profit before Federal income taxes amounted to $585,289 for the 39-week period ended March 27, 1954, compared with $585,127 for the corresponding period of the previous year.

In this 39-week period (which covers the first nine months of the company's current fiscal year) a reserve was set up for Federal income taxes of $304,000 whereas this reserve for the corresponding period of the previous year, adjusted on the basis of the pro-rata amount for the full fiscal year, amounted to only $269,000. After providing for this income tax reserve, the net profit in this 1954 period amounted to $281,289 as compared with $316,127 for the corresponding period in the previous year.

Mr. Broidy pointed out that very little of the earnings accruing from the Walter Wanger production "Riot in Cell Block 11" were reflected in this 39-week report. This picture had its world premiere at the Mayfair Theatre, New York, February 18th and went into national release March 1st. From all indications this picture will be one of the highest grossing films for the company.

Mr. Broidy expressed high hopes for the recently completed CinemaScope production "The Adventures of Hajji Baba," which is the first picture produced by Allied Artists under its parnership agreement with 20th Century-Fox Film Corporation. The second picture under this arrangement with 20th Century-Fox will be "The Black Prince," also a CinemaScope production, which is scheduled to go before the cameras in England in July.

Pola-Lite Single Strip Shown in New Orleans

The new Pola-Lite single strip 3-D attachment was demonstrated May 19 at the Lakeview theatre, New Orleans. Attending were representatives of all major circuits in the area, most of the booking agencies, many of the theatre supply dealers. Universal's "Creature from the Black Lagoon" was screened. Film Inspection Service, distributor for the device in the New Orleans territory, announced that three units were ordered after the demonstration, bringing the total in the area to seven.

William LaPortes Dies

William LaPortes, 59, manager of the Boyd, Chester, Pa., died May 21. He helped found the Main Line Amusement Co. in Philadelphia and later was a division manager for the Stanley Theatre Co. of America.

...SOCK!
I.F.E.
WITH THESE TWO I.F.E. AMERICAN LANGUAGE EXPLOITATION NATURALS!
ALWAYS AT YOUR SERVICE!
I LIKE IFE
...AND KEEP SOCKING!

"Silvana Pampanini is given ample opportunity to demonstrate why she is the leading pin-up and named ITALY'S MARILYN MONROE!"
—N. Y. Mirror

O.K. NERO!

They lived...loved...fought through a WHITE HELL!

THRILL TO THE MOST EXCITING 'MOUNTAIN' PICTURE OF THEM ALL!

WHITE HELL OF PITZ-PALU
starring
Liselotte PULVER
Hans ALBERS
Adrian HOVEN

AN AMERICAN LANGUAGE TRIUMPH FROM I.F.E.
Directed by ROLF HANSEN • Produced by H. R. SOKAL and F. A. MAINZ

WITH THE GREATEST LOVE • ANNA • SENSUALITA •
3 GIRLS FROM ROME • YOUNG CARUSO •
little world of DON CAMILLO • BEHIND CLOSED SHUTTERS

CONTACT YOUR NEAREST I.F.E. RELEASING CORP. DISTRICT OFFICE

1501 BROADWAY
NEW YORK 36, N. Y.

1255 SO. WABASH AVE.
CHICAGO, ILL.

115 WALTON ST., N.W.
ATLANTA, GA.

1907 SO. VERMONT AVE.
LOS ANGELES, CALIF.

2108 PAYNE AVENUE
CLEVELAND, OHIO

310 S. HARWOOD ST.
DALLAS, TEXAS

246 STUART ST.
BOSTON, MASS.

Paramount Sets 6 Films For Canada

TORONTO: In a departure from policy of announcing the releasing schedule for the entire year for Canada, Paramount Pictures has announced the release of five major pictures between September and the end of December. The announcement was made by Gordon Lightstone, Canadian general manager, at the annual sales meeting May 20-22.

In addition to the five pictures, the company will release Irving Berlin's "White Christmas" as a special. The five are: "Rear Window," Technicolor, an Alfred Hitchcock production with James Stewart and Grace Kelly; "Sabrina," produced by Billy Wilder, starring Humphrey Bogart, Audrey Hepburn; "The Bridges of Toko-Ri," Technicolor, a Perlberg-Seaton production, with William Holden, Grace Kelly and Fredric March; "Ulysses," Technicolor, Kirk Douglas, Silvana Mangano; "Mambo," Silvana Mangano, Shelley Winters and Vittorio Gassman. The latter two were filmed in Italy.

Among those on hand for the meeting were Adolph Zukor, Paramount Pictures chairman of the board; A. W. Schwalberg, president of Paramount Film Distributing Corp.; Loren Ryder, technical research head of the studio; Dr. Charles Daily of the studio engineering department; Oscar A. Morgan, general sales manager in charge of short subjects and News; John J. Fitzgibbons, president of Famous Players Canadian Corp.; Sam Fine, president of B & F Theatres.

Bidding Shifts Hawaii First Run Situation

HONOLULU: As a result of competitive bidding involving 11 Paramount pictures, the second-run Royal circuit here has been awarded first run on Paramount's "Elephant Walk," "Casanova's Big Night," "Here Come the Girls," "Botany Bay," "Forever Female," "Money From Home," "Red Garters," "The Naked Jungle," "Alaska Seas," "Jivaro" and "Cease Fire."

These pictures, according to Paramount, will play day-and-date first run in Honolulu at the King theatre, downtown, and at the Queens theatre in the heavily populated Kaimuki residential district, with moveover at the Palace. All top pictures will have a minumum of two weeks day-and-date at the King and Queens with one week following at the Palace.

Consolidated Amusement Co. here for many years has played all companies' product first run, with the exception of Republic's. "Knock on Wood" and "About Mrs. Leslie" are the next Paramount pictures to be offered for first run in Honolulu. They will be offered for bidding to both Consolidated and Royal.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 22 were:

Albany: Executive Suite (MGM), Beachhead (UA), The Robe (20th-Fox), Last Holiday (Stratford).

Atlanta: Gone With the Wind (MGM, reissue), River of No Return (20th-Fox) 2nd week, French Line (RKO) 3rd week.

Baltimore: Executive Suite (MGM), 3rd week, Julius Caesar (MGM) 2nd week.

Boston: Executive Suite (MGM), Playgirl (U-I) and Project M7 (U-I) double bill, The Carnival Story (RKO).

Buffalo: Southwest Passage (UA), The Man Between (UA), Highway Dragnet (AA), Executive Suite (MGM) 3rd week.

Chicago: River of No Return (20th-Fox), Pinocchio (Disney-RKO), reissue), Elephant Walk (Para.).

Cincinnati: Rob Roy (Disney-RKO) and Texas Badman (AA) double bill.

Cleveland: River of No Return (20th-Fox).

Denver: River of No Return (20th-Fox), She Couldn't Say No (RKO).

Detroit: Executive Suite (MGM) 3rd week, The Moon Is Blue (UA).

Hartford: Johnny Guitar (Rep.), Flame and the Flesh (MGM), French Line (RKO), Carnival Story (RKO).

Indianapolis: Yankee Pasha (U-I), It Should Happen to You (Col.).

Kansas City: Prince Valiant (20th-Fox), French Line (RKO) 3rd week, Riot in Cell Block 11 (AA) and Paris Playboys (AA) double bill.

Memphis: River of No Return (20th-Fox).

Miami: Executive Suite (MGM) 6th week, Johnny Guitar (Rep.) 2nd week.

Milwaukee: Carnival Story (RKO) holdover, French Line (RKO) 5th week.

Minneapolis: Rhapsody (MGM), We Want a Child (Lippert).

New Orleans: Prince Valiant (20th-Fox), River of No Return (20th-Fox) 2nd week, French Line (RKO) holdover, The Yellow Tomahawk (UA).

Oklahoma City: Outlaw Territory (Realart).

Philadelphia: Indiscretion of An American Wife (Col.) 2nd week, Elephant Walk (Para.) 3rd week.

Pittsburgh: River of No Return (20th-Fox) 2nd week.

Portland, Ore.: Prisoner of War (MGM), Carnival Story (RKO), River of No Return (20th-Fox), 2nd week, Executive Suite (MGM) 3rd week.

Providence: Elephant Walk (Para.) 2nd week, Julius Caesar (MGM), River of No Return (20th-Fox).

Toronto: Hans Christian Andersen, (RKO).

Vancouver: Rose Marie (MGM).

Washington: River of No Return (20th-Fox) 2nd week, Executive Suite (MGM) 3rd week, Elephant Walk (Para.) 3rd week, French Line (RKO), Knock on Wood (Para.) 5th week, Rob Roy (Disney-RKO).

Salt Lake Exhibitor Wins Jury Trust Case

SALT LAKE CITY: A jury in the Federal District Court here Monday recommended that Village Theatre, Inc., operator of the Villa Theatre in Salt Lake, be awarded $20,000 damages, and that the treble award provision also be exercised in the suit of the plaintiffs against Paramount Pictures and Intermountain Theatres, Inc.

Village Theatre, a subsidiary of Joseph L. Lawrence Theatres of Salt Lake, claimed Paramount Pictures would not sell it exclusive first-run product or day and date with downtown theatres or moveovers. The complaint also claimed that Intermountain Theatres, Inc., a subsidiary of Paramount Theatres, had conspired with Paramount Pictures to prevent the Villa from obtaining first-run films.

The Villa is a four-year-old de luxe theatre. Village theatre sought $120,000 treble damages.

"Obsession" Premiere Set For Cleveland July 15

"Magnificent Obsession," Universal-International's production based on the novel by Lloyd C. Douglas, and starring Jane Wyman, Rock Hudson and Barbara Rush, will have its world premiere at the RKO Palace theatre in Cleveland July 15, Charles J. Feldman, vice-president and general sales manager of Universal, announced last week. Charles Simonelli, eastern advertising and publicity department manager, will help set the advance promotional campaign.

Allied Artists' New Office

Allied Artists has acquired the entire 10th floor of 1560 Broadway in New York and has moved into its new quarters. The company formerly occupied part of the sixth floor in the same building, with the international subsidiary on the seventh floor. Both companies now will be housed together.

The National Spotlight

ALBANY

The pattern of new CinemaScope releases, announced by Jules Perlmutter for Ft. George drive-in, Lake George, with expected installation by June 15, is not one that he or other outside operators think advisable for most situations. Ft. George is unusual in that the major share of its patrons are vacationing New Yorkers—presumed to have seen the older CinemaScope. . . . The same condition prevails, and therefore the same policy will be followed, at Perlmutter's Lake theatre, Lake George Village. . . . Variety Club annual golf tournament will be held at Shaker Ridge Club June 21 inctead of June 28, as first scheduled. . . . Francis Mulderry, son of the exchange owner and grandson of Film Row's co-developer, will be graduated from Holy Cross College June 9. His father is a Manhattan College graduate. . . . Gus Lampe, former general manager of Schine Circuit and present g.m. of Schine-owned WPTR, as well as entertainment director for Schine Hotels, is selling his Gloversville home preparatory to moving, with Mrs. Lampe, into an Albany apartment near that of Jack Goldberg, Metro manager.

ATLANTA

Herbert Roller, manager of the Ritz, Sanford, Fla., has been named president of the Junior Chamber of Commerce of that city. . . . Milton C. Moore, manager of the Lake Shore theatre, Jacksonville, Fla., was in visiting. . . . George B. Odlum has resigned as manager of the Cleveland drive-in, Cleveland, Tenn., will announce his plans upon his return from New York. . . . The Independent Theatre's the Skyway drive-in, Chattanooga, Tenn., has opened its new plyground with several rides and merry-go-round. . . . The Roxy theatre, Old Fort, N. C., owned by Mr. and Mrs. Al Jennings, has reopened after remodeling. . . . Also opened is the Princess Cross City, Fla., after undergoing a complete renovating job. . . . J. D. Bush, owner of the Slappy drive-in, Albany, Ga., was in for a talk with his booker, Howard Schuessler; Eugene Rhodes, Rhodes Sound Service, Savannah, Ga., was in with friends; also Bill Griffin, theatre owner of Cullman, Ala. . . . Eight former chief barkers of Atlanta Variety Club had a party at the club house with the following chiefs: Harry Ballance, Jack Duestric, Jr.; Paul Wilson, Charlie Durmyer, E. E. Whitaker, Fred Coleman and John Fulton.

BALTIMORE

Among the local exhibitors attending the Glenn Morris testimonial dinner in Washington last week were: I. M. Rappaport, Town & Hippodrome theatres; Gordon Contee and Lou Gaertner, Ritz Enterprises; Rodney Collier, Stanlay; Jack Sidney, Loew's; Leon Back and Ed Kimpel, Rome Circuit; Fred Schmuff, Durkee Circuit; George Daransoll, Crest; Irving Cantor, Hippodrome; Joe Grant, Northwood; Milton Schwaber, Bill Brizendine and Boots Wagonheim, Schwaber Circuit. . . . Mr. and Mrs. Herb Bennin, MGM branch manager in Washington, in Baltimore enjoying a holiday. . . . H. David Thomas is the new assistant at the Little theatre. . . . Gil Peacock, Times projectionist, is recuperating at home following surgery at Maryland General Hospital. . . . Mrs. William Johnson, wife of Elkton drive-in manager Bill Johnson, passed away recently. . . . Richard Dizon, Hippodrome assistant, in Atlantic City for weekend. . . . Jake Flax, Republic branch manager, in town visiting accounts. . . . Sam Tabor, Republic salesman in Baltimore, complaining of an ailing leg. . . . Oscar Kantor, Warner salesman, preparing for a trip to Hawaii.

BOSTON

Lawrence G. Laskey has been appointed New England regional chairman for Bonds for Israel. While Israel's Ambassador Eban was in town, Mr. Laskey accompanied him to a luncheon at the Somerset Club, where Governor Herter tendered the Ambassador a luncheon, and that evening to the Somerset Hotel for the Founders' Dinner of the Guardians of Israel. Mr. Laskey, a partner with E. M. Loew, is also head of the Boston Committee for the State of Israel Bonds. . . . The Saugus theatre, owned by Dick Rubin, was flooded during the recent heavy rains, forcing the closing for four days while renovations were made. . . . Stanley Warner Theatres' Bob Howell, manager of the Fort, Newburyport, Mass., won second place for the March managers' contest throughout the circuit. . . . Irving Saver, district manager for Alexander Film Co., played host to his salesmen at an all-day luncheon meeting held at the Warren Lobster House, Kittery, Maine. General manager Cliff E. Parker flew in to address the group. . . . Funeral services for Lewis Newman, 53, well known theatre manager in this area, were held at the Solomon Funeral Home May 20.

WHEN AND WHERE

June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

June 27-29: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

BUFFALO

Richard T. Kemper, zone manager, Dipson Theatres, and Charles B. Taylor, UPT, attended the annual memorial service in St. Louis Church last Wednesday of Buffalo Bill Tent, Circus Saints & Sinners Club of America, Inc. . . . There was a big crowd at the first of a series of Monday luncheons in the Variety Club this week. Chief Barker Billy Keaton is trying out the experiment in the hope of making it a weekly get-together party. . . . Buffalo's own Bob Smith, star and creator of "Howdy-Doody," was in town the other day as a surprise guest at a testimonial party for his pastor, the Rev. Emil E. Mueller of Emmaus Lutheran Church, of which Bob's mother, Mrs. Emma J. Schmidt, also is a member. . . . Richard D. Walsh, Hyman Theatres, Niagara Falls, is arranging the distribution of a series of safety trailers, presented to the Buffalo police department by the Buffalo Automobile Club and which will be shown in theatres of Western New York. . . . Elmer F. Lux, head of Elmart Theatres, and Richard T. Kemper, Dipson Theatres zone manager, are chairmen of committees arranging the annual national convention of the Circus Saints & Sinners in Buffalo June 10-12. . . . A City Court jury in Dunkirk has acquitted Henry K. Leworthy on a charge he was operating Bingo illegally when his game was raided May 12.

CINCINNATI

The 3,300-seat RKO Albee, the flagship of the local circuit, will be one of three RKO theatres in the country to have the closed circuit telecast of the heavyweight title bout June 17 between Rocky Marciano and Ezzard Charles from New York's Yankee Stadium. Admission at the Albee, as well as Keith's theatre, in Dayton, Ohio, will be $3, including tax. The third house, the Palace, in Cleveland, Ohio, will charge $3.50, including tax. . . . Two out of the four first runs here are currently playing reissues, with "The Jolson Story" at the Albee, while the RKO Grand, playing a double bill, is presenting "A Girl for Joe," originally titled "No Time for Comedy," and "A Guy With a Grin." . . . Harris Dudelson, formerly branch manager for United Artists here, but until recently division manager for Lippert Pictures, now has joined the Walt Disney subsidiary, the Buena Vista organization. He will make his headquarters in Chicago in a sales capacity. . . . A new drive-in theatre, to be known as the Frontier, is soon to be opened at Sistersville, W. Va., by Arthur Schrul. H. Gillman is the new owner of the Bel-Air drive-in, at Paducah, Ky., having acquired the theatre from R. E. Renfro of Paducah.

CLEVELAND

Reports from the city and surrounding areas indicate a noticeable drop in theatre attendance in spite of continued cool weather. "River of No Return," being held

(Continued on following page)

(*Continued from preceding page*)

a second week at the Hippodrome. . . . John Oliver, Paramount booker, is on vacation. . . . The Marciano-Ezzard Charles fight telecast June 17 will be on both the Allen and Palace screens. Both houses have adopted a reserved seat policy with tickets selling at $3.50, tax included. World premiere of U-I's "Magnificent Obsession" will be held in Cleveland at the RKO Palace theatre July 15, according to announcement by Manager Max Mink of the RKO Palace. Decision to hold the premiere here was in response to thousands of requests from Clevelanders who want to honor Ross Hunter, producer of the picture, and Rock Hudson, star, who hail, respectively, from Cleveland and Elyria. . . . Mike Masandrea has notified exchanges that he is closing his Mayfield theatre May 28 for an indefinite period. . . . Horace Adams, Independent Theatres of Ohio president, predicts that Ohio will oversubscribe its quota to Makelim Productions.

COLUMBUS

Loew's Ohio has installed auditorium speakers which will be used for the first time for the showing of "The Student Prince." . . . Revival of the Columbus tent of the Variety Club is planned. Meeting of theatre men, radio, TV and press will be held June 7 at the Virginia Hotel. It is planned to install club rooms at the Virginia. . . . 48 members of the Independent Theatre Owners of Ohio attended the meeting at the Deshler-Hilton to hear details of the Makelim plan. . . . Editor Don Weaver of the "Columbus Citizen" was scheduled to present the grand prize to the winner in the "Perfect Secretary" contest on the stage at Loew's Broad on opening night of "Executive Suite." Winner will receive a cruise on the *Delta Queen* down the Ohio and Tennessee Rivers from Cincinnati.

DES MOINES

Lake Tilton, shipper at Warners, has resigned and will retire after many years of service on Film Row. Employees at Warners gave Lake a farewell party and presented a gift. . . . The Legion post at Waucoma has purchased the Waucoma theatre at auction for $1,750. The Legionnaires will use the house for their clubrooms. . . . Horace Spencer, manager of the Ritz at Chariton, has been transferred to Oelwein, where he will manager two theatres and a drive-in for the Central States Theatre Corp. Mr. Spencer succeeds Paul Scholer, who was recalled to active duty with the army. W. F. Stolfus, who had been interim manager at Oelwein, is the new manager of the Ritz in Chariton. . . . Roberta Chapman has resigned at Universal to become a full time housewife. . . . Florence Baker is no longer at Metro. She left to await a visit from the stork. . . . Bob Newmann, NSS office manager, is vacationing in Missouri. . . . Robert Krueger, manager of the Uptown theatre in Sioux City, has been reelected executive vice-president of the Iowa-Nebraska AITO.

CHICAGO

Attorney Seymour Simon was married to Roslyn Biel of Cleveland in that city May 28. . . . The Karlov theatre has been reopened by Joseph Pasteur. . . . Elsa Aylward was appointed assistant advertising manager of Filmack Trailer Corporation. . . . Fred Mindlin has resigned as manager of the Ziegfeld and will be succeeded by Tom Dowd, formerly with the Beacon Hill in Boston. . . . Cinema Lodge of B'nai B'rith had a successful two-night run of its variety and amateur show at the Eighth Street theatre. Major domo of the project was Nat Nathanson of Allied Artists. . . . Peggie Castle, Shawn Smith and Dolores Donlon were here to plug the world premiere of "The Long Wait" at the Essaness Woods. All three girls appear in the picture. . . . Paramount has scheduled a demonstration of VistaVision at the Chicago theatre, Wednesday, June 2. . . . A surprise birthday party at the Ambassador Hotel for Mrs. John Balaban, wife of the B. & K. president, was attended by many of the city's notables and civic leaders.

DENVER

After receiving a "fair sized amount," L. K. Lee, president of Kar-Vu Theatres, Inc., operating the Monaco here, dropped his anti-trust suit against the Wolfberg Theatres and United Artists for $300,000 tripled damages. Mr. Lee claimed he had been unable to get second run United Artists films for the same terms as that enjoyed by the Wolfberg interests. . . . R. L. Stanger, owner of the Windsor, Windsor, Colo., and Cecil Willars, are building a 500-car drive-in in southwestern Denver. This will make nine drive-ins in and adjacent to Denver. . . . Vic Love has taken on the distribution of the films of the British Information Service, which run 10 to 38 minutes, for the western portion of the U.S. Hall Baetz, formerly district manager here for Fox Inter-Mountain Theatres, will distribute them in Seattle. . . . L. J. Albertini, Wolfberg Theatres district manager, flew to California for his mother's funeral. . . . Ben Benda has resigned as manager of the Santa Fe, with no replacement as yet.

DETROIT

Borrowing a phrase from the theatre business, Detroit merchants threw a three-day sales event named 3-D day, Downtown Detroit Days. All major central businesses participated, including theatres. Wayne University's queen, Jean Sugrue released balloons carrying 500 complimentary tickets to United Detroit Theatres. . . . United Detroit has replaced Thane Lenz as manager of the Bloomfield in Birmingham, with Lee Fraser. Fraser, who has been doing some survey work for UDT, plans extended civic co-operation with the house. . . . Concurrent with the showing of "Three Coins in the Fountain," at the Fox, manager Dave Idzal is looking for persons who tossed coins into the di Trevi fountain in Rome. Hopes were that Detroit Council President Miriani, who is in Rome with the Board of Commerce tour, would do so. The picture was prevued two days before opening on a sneak basis. Idzal spoke this week before the American-Korea Foundation $175,000 opening meeting. . . . Morris Katz and Ralph Ruben have filled in for ailing Phil Schare at the Film Bldg. booth.

HARTFORD

Early June openings are planned for Connecticut's newest drive-in projects, both in Groton, a suburb of New London. The units: Route 12 Drive-In, being built by Groton Open Air Theatre, Inc., consisting of J. Lawrence Peters, president; Isadore Fishbone, vice-president; Harry Picazio, secretary; and Anthony Albino, treasurer; Bridge Drive-In, being erected by the Associated Management Corp., president of which is Edward F. O'Neil, formerly general manager of the Mrakoff Bros. Theatres in Connecticut. . . . Livio Dotter, manager of the State, Jewett City, Conn., has been promoted to manager of the $200,000, 1,000-car capacity Plainville (Conn.) Drive-In, according to an announcement by Sperie G. Perokos, general manager, Perakos Theatre Associates. William Hoddy goes to the Jewett City theatre. . . . Mrs. George E. Landers, wife of the E. M. Loew's Circuit Hartford division manager, leaves here next month to visit their son-in-law and daughter, Dr. and Mrs. Ben Vicas, in San Francisco. . . . Frank Daley has been named assistant manager at the E. M. Loew's Hartford. . . . The motion picture industry of New Haven and associated groups sponsored a stage and screen presentation at Loew's Poli for benefit of Troop Three, Handicapped Boys of New Haven. . . . Hartford visitors: Sal Adorno, Jr., Middletown, Conn., exhibitor; Lou Brown, Loew's-Poli New England Theatres advertising department.

INDIANAPOLIS

A nine-and-a-half-pound boy was born to Indiana Allied leader Trueman Rembusch and Mrs. Rembusch May 19. It's their seventh child. . . . Boyd Sparrow, formerly manager of Loew's here and now manager of Loew's Warfield in San Francisco, is back for a visit. . . . Cinerama is negotiating with Greater Indianapolis for a lease on the Lyric. . . . Carl Niesse has installed a wide screen and stereophonic sound at the Vogue. . . . Both the Lyric and Keith's will appeal to race crowds with stage shows in place of their second features Sunday. . . . Despite the transit strike, which has cut downtown business in general 40 per cent, "River of No Return," at the Indiana, and "The Student Prince," at Loew's, will headline a gala bill for the holiday weekend. . . . The State Fair Board listed Joe Cantor, Indianapolis circuit operator, among parties interested in leasing the Coliseum, formerly operated by Arthur Wirtz. . . . Martin & Lewis drew a crowd of 6,000 to the Butler Fieldhouse for their show Monday night.

JACKSONVILLE

Roy A. Benjamin, partner in National Theatre Enterprises, left for New York on a pleasure and business trip. . . . Astrolite wide screens have been installed in both the Strand and Roosevelt theatres, Negro patronage houses. . . . Dick Regan, Paramount salesman, was vacationing. . . . Abner Camp, another Paramount salesman, became the father of a nine-pound girl May 18. . . . A total of 67 Florida theatres now have CinemaScope. . . . The city's first "sneak preview" of a CinemaScope coming feature film was held at the Florida theatre. . . . Bob Capps, MGM salesman, was taking his annual leave. . . . Lynn Goodyear became the new assistant manager of the Beacham theatre, Orlando, when Mabel R. Case resigned. . . . Joe Charles moved up from the management of the

(*Continued on opposite page*)

SEES THE PERSONAL TOUCH AS VITAL TO DRIVE-IN SUCCESS

ALBANY: The personal touch is all-important in the management of a drive-in. So said Alan V. Iselin, who conducts the Auto Vision in East Greenbush, across the Hudson River from Albany. Agreeing with him was Jules Perlmutter, chief barker of the local Variety Club and operator of automobile theatres at Lake George and Richmondville, N. Y. Adding a word of assent was Attorney Lewis A. Sumberg, partner of Harry Lamont in several upstate drive-ins.

Mr. Iselin expressed the belief that absence of the personal approach is the greatest handicap in circuit operation of outdoor theatres. He said, "With it many circuit drive-ins could increase business 15 to 20 per cent." Difficult indeed, he continued, is the task of landing a manager who will give the operation the individualized touch required.

"I know virtually all my patrons; know their cars, know even their license numbers; I am out to greet the folks in all kinds of weather," explained the World War II Navy officer operating the exchange district's first drive-in.

Mr. Iselin emphasized that he makes it a practice to greet patrons as they enter his drive-in. They look for him; expect to see the manager to an extent that indoor theatre customers seldom do. This is not an assignment that can be delegated to an assistant, he said.

Mr. Perlmutter affirmed Mr. Iselin's belief in the importance of the personal touch, but opined that it can be achieved, in circuit operation, by hiring a local man, well rooted and highly respected. He did so, at the Fort George drive-in, with excellent results; also in Richmondville, by engaging a man and wife.

Mr. Sumberg pointed out that Mr. Lamont had hit paydirt in at least four outdoor situations by engaging or training men for the specific spots. "The customers know and like these men," he said. "They are eminently right for the situations assigned them." Mr. Lamont supplements these operations with personal visits.

(*Continued from opposite page*)

Roxy, Orlando, to the Rialto. . . . The St. Johns, first run house, was double-billing two re-releases, "Public Enemy" and "Little Caesar," both Warner pictures.

KANSAS CITY

The dinner-dance for the industry, sponsored by the Motion Picture Association of Greater Kansas City, has been re-set for Monday, June 21 (the original date was June 12). The place will be the Wyandotte County Lake—with games, dancing, entertainment, starting with the buffet dinner at 6 P.M.—all "western style." . . . Mrs. Mildred Blackmore, who has managed theatres in the area several years, is now buying and booking for and managing the Admiral, close-in neighborhood theatre, under the ownership of Charles Johnson, who bought from Herman Lavine. Bill Blakey, who succeeds the late Eddie Mansfield as city manager for Greater Kansas City of Commonwealth Theatres, with offices at the Regent Theatre, has appointed James White, recently night manager of the Regent, to be day manager. Mrs. Bess Powers, many years night manager of the Regent, but for the past few months manager of the Commonwealth's Waldo, returns to the night post. . . . Harold Hume, booker for District 2 of Fox Midwest (the Greater Kansas City district), Leon Robertson, manager, has been given also the duties of assistant to Ralph Adams in the buying of films.

LOS ANGELES

Sam Stiefel, who operates a buying and booking service here, was injured in a fall which sent him to the hospital with a leg injury. . . . Back in town after flying to Mexico City on business was Frank Fouce, prexy of the Fouce Theatres. . . . The Harper theatre in Fontana, which was shuttered for the past few years, has been converted into a roller rink by Jim and Ernie Harper. . . . The Century theatre has been reopened by Joe Kogan, who was formerly a theatre manager for Fox West Coast. . . . Ben I. Mohi, owner of the Hunley theatre in Hollywood, returned from vacationing in Manhattan. . . . Saying goodbye to his friends on the Row was Stan Lefcourt, who is moving to San Francisco to take up new booking duties there. Stan was formerly associated with the Cal Pac Corp. . . . Back from a business trip to Arizona was Al Blumberg, National Screen salesman, and Ben Taylor, Favorite Films. . . . In from New York was Foster Blake, U-I western division sales manager. . . . On the Row buying and booking new product were Lloyd Katz, Las Vegas; Bill Alford, Desert Hot Springs; Ernie Harper, Fontana; Joe Markowitz, Encinitas, and Tom Muchmore, Canoga Park.

MIAMI

Arthur Price, exploitation exponent who was at one time associated with the Wometco Theatres, died recently in New York City, where he was connected with Allied Artists. . . . Bill Duggan, manager of the Florida in West Palm Beach, was 'way down upon the Swanee River' recently when he spent part of his vacation on a fishing jaunt to the historic stream. . . . Walter Klements, manager of the Mayfair Art, had an interesting and varied art display in the theatre lounge when Lillian Leichtag had a one-woman show of marines, landscapes and portraits. . . . Sonny Shepherd reported an advance sale on reservations for the theatre TV world's heavyweight championship bout June 17, with the Wometco Carib, Miami and Capitol the only Florida theatres equipped for receiving the bout.

MEMPHIS

M. A. Lightman, Jr., and Joe Keifer, Malco executives, made a business trip to Ft. Smith, Ark. . . . F. J. A. McCarthy, division manager, New York, and J. V. Frew, district manager, Atlanta, were visitors to Universal exchange in Memphis. . . . R. L. Bostick, National Theatre Supply district manager, Memphis, is in New York on business. . . . Mrs. William Hesselbein, office manager's secretary at Universal, and Mr. Hesselbein are parents of a baby daughter. . . . C. B. Clark, owner, closed his Pix theatre, Philadelphia, Miss. . . . Ira and Claude May, owners of Airway Theatre, Little Rock, have closed Airway temporarily. . . . Rowley United Theatres, Inc., have closed Victory Theatre, Benton, Ark. . . . J. C. Cox, owner, has closed Ritz theatre at Union City, Tenn. Mrs. Mildred Bomar, Wren Theatres, announces Lil Theatre, Mena, Ark., has been closed.

MILWAUKEE

Wisconsin Variety Club's night at the ball-game, June 7, is anticipated by the many members who have already purchased their tickets from John Mednikow or other members. Members of Wisconsin Variety and their ladies will have the opportunity to meet the National Leaguers in person along with their owner, Lou Perini, at a dinner in their honor at the Pfister Hotel, June 3. John Mednikow is program chairman for this affair. . . . J. R. Velde, divisional manager from New York for United Artists, was in town the past week. . . . A new girl in the office at United Artists is Jeanette Lindquist, who formerly worked at the RKO office. . . . The Royal theatre here, on Milwaukee's south side, is going up for auction next week. . . . Sam Miller, Rialto theatre in Gladstone, Mich., drove here from California with his wife to do his booking and buying. He now makes his home in California.

MINNEAPOLIS

Three new drive-ins in the territory opened this week. They are the D & R at Phillips, S. D., operated by Dale Ronning; the Triad at Ashland, Wis., operated by Frank Hahn, and the Paul Bunyon at International Falls, Minn., operated by Eugene Tacke. . . . C. K. Wauttke, operator of the Lakeside drive-in at Regent, N. D., flew in to do some buying and booking. . . . Ben Berger has installed CinemaScope equipment in his Fergus at Fergus Falls, Minn., and the State at St. Peter, Minn. George Johnson installed CinemaScope in his Stanley at Stanley, Wis. . . . Independent Film Service has taken over the inspection and shipping for Republic. . . . Jack Kelvie, 20th-Fox office manager, is in a fishing trip at

(*Continued on following page*)

Kwik-Change MARQUEE LETTERS
¼" tempered Presdwood letters in choice of colors. Easy on, easy off with rugged clips that grip the top-quality track like a vice. Get our low price on the sizes you use.
First-American
First·American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

(*Continued from preceding page*)

Detroit Lakes, Minn. . . . Martin Lebedoff, Minneapolis exhibitor, has leased the neighborhood Capitol, St. Paul, from Minnesota Amusement Co.

NEW ORLEANS

Raymond Gremillion, Southeastern Theatre Equipment Co. of Louisiana sales and service representative and associate owner Twin Do Drive-In, Metairc, La., vacationed in New York. A. L. Royal, Meridian, Miss., and his assistant Hank Jackson on their round passed out streamer reminders that the Mississippi Theatre Owners Association annual convention is slated to be held at the Edgewater Gulf Hotel, Edgewater Park, Miss., June 27-29. . . . George A. Pollitz, 418 North Street, Jackson, Miss., leased Mrs. Maurren Hobson's Lynne at Brandon, Miss. . . . Milton Dureau, president Masterpiece Pictures announced that they have acquired the rights to distribute Samba Pictures re-releases in this territory which includes "Tulsa," "Big Cat," "Mickey," "Amazing Mr. X," "Trapped," "Port of New York," "Man From Texas," "Reign of Terror," "Lost Honeymoon," "Down Memory Lane." . . . E. V. Richards, Jr., former theatre magnate was appointed chairman of the New Orleans city trust commission by Mayor Cheps Morrison.

OKLAHOMA CITY

Allied of Oklahoma held a special meeting May 17 at the Biltmore Hotel, following a luncheon at which Glenn Thompson was the speaker. He gave a report of a meeting held in Kansas City, regarding the Makelim Plan, for producing pictures for Allied. Twelve pictures are planned for exhibitors over the nation. About 25 theatre owners and managers attended the meeting. Among these were Eddie Jones, Tulsa, Frank Deaton, Alva, Roy Shields, Enid, Bernard McKenna, Norman, Earl Snyder, Tulsa, Mrs. Bess Newcom, Lakeside Theater, Oklahoma City, Claude Motley, Video Theaters, Oklahoma City, Robert Busch, Uptown and Villa Theaters, Oklahoma City, Herb Boehm, Watonga, Earl Snyder Jr., Tulsa. It was reported a relief in shortage of good pictures was in sight. They discussed future meetings to be held at which time a committee will be set up to handle details of buying and booking these pictures. . . . Mr. and Mrs. Robert Busch, are planning a vacation with friends to Mexico City. Mr. Busch is manager of the Uptown and Villa Theaters. Charles Ferris, owner of the Villa and Uptown Theaters, is planning extensive remodeling of the Villa theater.

PHILADELPHIA

Tri-States Buying and Booking Service is now handling Jimmy Dukas' Grand, Edwardsville, Pa., and Allied Motion Picture Theatre Service here is now handling the Harvest Moon drive-in, Linden, Pa. . . . The Fastime, Duryea, Pa., has been leased by Raymond Everett. . . . Criterion, Moorestown, N. J., which has been operating only weekends, re-lights for the Wednesday and Thursday evenings with foreign and classic films, keeping the popular runs for the weekends. Jay King, manager of Stanley-Warner's Yorktown, on the sick list at Jeans Hospital. . . . Del Jones pinch-hitting as assistant manager at the Stanton while Howard Seidman is in Jefferson Hospital for a checkup. . . . Local theatre men received a tax break when Mayor Joseph S. Clark signed an amendment to the present ordinance covering the 10 per cent amusement tax to read: '10 per cent on each 10 cents or major fraction thereof." . . . The vote on the Sunday movie referendum in Hanover, Pa., which showed that the majority of the voters were opposed to Sabbath showings, will stand in a decree handed down by the local courts there in dismissing a complaint against the tally. . . . George Morris, manager of the Orient, Scranton, Pa., became the father of a son born last week. . . . The Mount Penn Drive-In near Reading, Pa , reopened for the season. . . . The Bernville, Pa., School Board, with one theatre in the town, voted to discontinue the 10 per cent tax on theatre admissions.

PITTSBURGH

The deadlock in the trolley strike, now in its third week, continues to paralyze business in the downtown theatres, which are taking out promotional ads in the three dailies in an effort to lure more customers. . . . "Witness to Murder" has been set to follow the current "Student Prince" in the Penn. . . . "The French Line" will follow the Fulton's "Three Coins in the Fountain." . . . critic Win Fanning of the "Post-Gazette" and his wife, Vicki, back from a Block Island, R. I. vacation . . . the transit strike has advanced the end of the legitimate season at the Nixon, with "Separate Rooms" as the finale insetad of "Late to Bed," now canceled. Producer Francis Mayville has also delayed his three weeks of ballet at the Casino theatre until June 15, at least. . . . "Dial M for Murder" is playing the Stanley in 2-D instead of 3-D as previously announced.

PORTLAND

Mike Reeves has been appointed assistant manager of the Oriental theatre. . . . Mrs. J. J. Parker has just returned to work after two weeks of illness. . . . Jay Robinson, 20th Century-Fox character actor was here for two days and did a fine public relations job for the industry. Evergreen's ace showmandiser, Oscar Nyberg, had a tight schedule for him. This was his second stop on a nationwide tour. . . . Nick George, Walt Disney cartoonist also here visiting schools in the entire area. Herb Royster, J. J. Parker publicity director, set up local dates. Mrs. Arnold Marks, wife of "Oregon Journal" drama editor, hired by RKO to set up school dates all around here.

PROVIDENCE

The Majestic theatre was the scene of the New England premiere of "River of No Return." . . . John F. Murphy, general manager of Loew's theatres, was in this city, recently, conferring with William J. Trambukis, manager of Loew's State. . . . Among the Rhode Islanders who journeyed to Bosto to attend the 100th Anniversary celebration of the motion picture industry, were Edward M. Fay, Dave Levin, Archibald Silverman, William J. Trambukis, Meyer Stanzler and Albert J. Clarke, all prominent theatremen. . . . Continuing their latest policy of remaining open more than a couple of weeks at a time, The Metropolitan offered Jane Russell in "The French Line." . . . The Route 44 drive-in is using striking advertising on the sides of the busses operated by the local traction company. . . . The Kent theatre, East Greenwich, is now equipped to present CinemaScope attractions. . . . While operators of nearby amusement parks were 'singing the blues' due to unseasonable cold and rain, exhibitors were enjoying the weather which kept things humming.

TORONTO

Assistant manager of the University, John G. Earthy, died suddenly in his sleep. He was 34. Mr. Earthy was formerly at the St. Clair and was with the RCAF during World War II. . . . Johnny Coquillon, of Associated Screen News, has been selected as lighting cameraman to join an American feature production unit. He has been granted a year's leave of absence to undertake what may turn out to be a world tour. . . . Rainbow Developments have acquired the drive-in permits and land of G. Donsky and P. B. Ulster. The company now has in work a drive-in located off the 400 Highway near Barrie, Ont. . . . John Grant, manager of the Roxy, Newmarket, has purchased the Roxy, Dundas, Ont. John Newson, formerly of the Hyland, Toronto, is now managing the Newmarket house. . . . Nicky Langston, Capitol, Hamilton, was top man in the sixth week of the Odeon Showmanship Contest.

VANCOUVER

C. B. R. Salmon, vice-president of Odeon Theatres and Ted Forsyth, assistant general manager of the circuit, are here on an inspection trip. . . . Herb Stevenson Prince George theatre owner back from a four-month world tour. George Thrift, secretary of Local 348 projectionist union was appointed a delegate to the national convention. He replaced Doug Calladine, who could not go for personal reasons. The Belmont, being built by a company headed by Attorney-General Maynard of the Alberta government near Edmonton, Alta., will open in June. It will hold 500 cars. . . . Frank Goddard, Canada's oldest doorman, now over 80 is hospitalized for surgery. He is a veteran of the South African war replaced at the Odeon-Vogue by Byron Briton. Irene Partaik, Vogue cashier, resigned to await a visit from the stork, and was replaced in the box office by Bette Kurliak, former candy counter girl. . . . J. D. McCaughey, former manager of Benograph is now factory representative for B. C. and Alberta for Bell & Howell of Canada.

WASHINGTON

It was Variety Club night at the Rosecroft Raceways in Oxon Hill, Maryland, May 21, when the $4,000 Variety Club trot was run. This was a class 16 event, and free club house tickets were available to all Variety Club members. A cup was presented to the winner of the race by Jack Fruchtman, chief barker. . . . Earl Taylor, former film row employee, is now a patient at the Will Rogers Memorial Hospital. . . . Mark Silver, Allied Artists, has been hospitalized for a heart ailment. . . . George Hoover, International Chief Barker of Variety Clubs International, was in Washington May 17 to attend the Testimonial Dinner for C. Glenn Norris, recently promoted to eastern sales manager of 20th Century-Fox. . . . Joseph Gins, recently promoted to division manager for U-I will be given a testimonial June 18 at the Variety Club here.

Brewer Aims At Walsh's IATSE Post

PITTSBURGH: Roy M. Brewer and Richard F. Walsh, international president of the IATSE, confronted each other here last weekend for the first time since the former displayed interest in challenging the latter for the IA presidency. The two appeared before a meeting of 125 delegates to the 30th annual meeting of the Tri-States Association, from Pennsylvania, West Virginia and Ohio.

In answer to an inquiry by Mr. Walsh, Mr. Brewer assured him that he was a candidate for the IA presidency and in the race to the finish. The election is scheduled to take place during the bi-annual convention in Cincinnati August 9.

Mr. Brewer accused Mr. Walsh of failing to give local unions, particularly smaller locals, full support in their efforts to protect their economic interest. He read one of many letters he said he has received accusing Mr. Walsh's administration of "representing management rather than unions." He also charged Mr. Walsh with failing to deal effectively with certain problems of the Alliance, which he outlined as organization of television, support of exchange workers and contracts for traveling stagehands.

Mr. Walsh defended his administration, stating if local unions were dissatisfied, he is unaware of it as they had failed to present complaints. He criticized Mr. Brewer for a report the latter presented to IA executive board in Las Vegas in March, 1955, outlining his recommendations dealing with Hollywood problems, and also for the manner in which Mr. Brewer handled his resignation from the Hollywood IA post.

In Minneapolis, it was learned, William Donnelly, recently-named vice-president in the AFL stagehands union and international representative for the stagehands and motion picture projectionists in the area, will oppose the candidacy of Mr. Brewer. Mr. Donnelly's position is opposite that of Milwaukee IATSE unit, which a month ago declared that it would support Mr. Brewer.

Name Committee for COMPO Audience Poll

The membership of the committee of advertising experts that is to devise a plan for a national audience poll for the choice of the best picture of each month, quarter and year was announced this week by Robert W. Coyne, special counsel of COMPO, which is sponsoring the plan.

Those who have accepted invitations to serve on the committee are Mrs. Alice N. Gorham of the United Detroit Theatres Corporation, Senn Lawler of the Fox Midwest Amusement Corporation of Kansas City, Paul Levi of the American Theatres Corporation of Boston, Emil Bernstecker of the Wilby-Kincey Theatres of Atlanta, and Ralph W. Russell, manager of the Palace Theatre of Canton, O. and Roy Kalver, president of Indiana Allied. The first meeting will be attended by William A. Carroll substituting for Mr. Kalver.

The committee will meet at the Astor Hotel in New York City June 5 and 6, with members of the COMPO Press Relations Committee, and executives of the unit.

Robbins Heads Palsy Unit

Herman Robbins, president of National Screen Service, has once again been appointed chairman of the motion picture trailer distribution committee for the 1954 United Cerebral Palsy campaign by Leonard H. Goldenson, UCP president and president of American Broadcasting-Paramount Theatres, Inc. Mr. Robbins has been chairman each year since UCP was launched five years ago. In addition, National Screen Service will handle distribution of the campaign appeal trailer.

BALABAN A DIRECTOR OF MANUFACTURERS TRUST

Barney Balaban, president of Paramount Pictures, has been elected a director of Manufacturers Trust Company, New York, it was announced this week by Horace C. Flanigan, president. Mr. Balaban has been active for many years in the leadership of various civic and philanthropic undertakings. He was one of the founders and is vice-chairman and a trustee of the American Heritage Foundation and New York State chairman of the Crusade for Freedom. He also has aided many of the philanthropic campaigns conducted within the film industry.

People in The News

Harry K. McWilliams has been elected president and appointed general sales manager of Air Programs, Inc. He recently resigned from Screen Gems, Inc.

Robert Roddick and Edward Zorn, Famous Players Canadian Corp. Maritimes district manager and Prairie district manager, respectively, will retire, it has been anounced by John J. Fitzgibbons, president. The retirement of the veterans becomes effective in July.

Jacob H. Karp, executive assistant to Paramount studio vice-president Y. Frank Freeman, has returned to the U. S. from abroad.

Frank J. Shea has been appointed director of industrial sales for John Sutherland Productions, Inc. He previously was director of television and commercial sales for The March of Time.

Aleck Abrahamson, sales vice-president of the Chunky Chocolate Corp., will leave New York for Europe June 4.

Harold Hecht, executive producer of the Hecht-Lancaster Organization and James Hill, producer, arrived in New York Tuesday from location in Mexico City.

Wilbur B. England, a one time executive in RKO Theatres, has been appointed professor of business administration in the Harvard Business School.

Archie Laurie, Canadian industry veteran, has been appointed exploitation and publicity representative for United Artists in Canada.

2 Exhibitor Units Meet In Missouri

LAKE OF THE OZARKS, MO.: CinemaScope pictures are grossing from 60 to 120 per cent more than those of conventional dimensions in Neosha, Mo., a town of 6,000 population, Ed Harris, exhibitor, told the Missouri-Illinois Theatres and Kansas-Missouri Theatres Association at their joint convention here last weekend.

Earlier Herman Levy, general counsel of the Theatre Owners of America, declared that any industry dispute that can be litigated should be arbitrable. He added that matters that cannot be litigated but lend themselves effectively to arbitration should be included too, in any draft of an arbitration system.

Peter Gloriod, manager of Poplar Bluff, for Rodgers Theatres, said that the public wants good pictures and will come out of their homes to see them. He reported a mixed reaction by his audience on the merits of stereophonic sound. Mr Harris told his audience that he had "no regrets" for his CinemaScope installation and that his people "are sold on it" adding that it had brought many TV fans back to his theatres as regular patrons.

Other speakers included Mike L. Simons, sales promotion manager for Loew's, Inc., and State Senator Edward Long of Bowling Green, a director of MITO. Mr Simon touched on the advantages of concerted thinking by all exhibitors, including those not members of trade organizations, for the solution of current trade problems and better public relations at the local level.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FIT WAGNER, Adler, Bevelite Signs; 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-$1.25; 16"-$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1.00 sq. ft. Seams absolutely invisible; Kollmorgen wide angle lenses, special apertures, immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE—SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

WIDE SCREEN PAYS OFF! WIDE ANGLE lenses, special apertures immediately available. Motorized carbon savers 9, 10, 11mm for angle trim arc lamps (Mighty 90, etc.) $59.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

USED EQUIPMENT

SWELL BUYS AT STAR! CENTURY CC OR Simplex E-7 mechanisms, 6 month guarantee, only $475 pair; RCA MI-9050 soundheads, rebuilt, $595 pair; Ashcraft or Strong mogul 70 ampere lamphouses, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes projectors, heavy bases, arc lamphouses, etc., rebuilt, $850 pair; What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DEVRY DUAL 35MM PROJECTION AND SOUND. Rebuilt like new, $895. Send for DeVry Bulletin. Holmes dual outfits excellent condition, $550. Time deals available. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

WANTED TO BUY

WILL PAY 50c EACH FOR OLD LANTERN slides used for theatre advertising. J. KOREN, 4201 Schiller Ave., Cleveland 9, Ohio.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

MOTION PICTURE THEATRE—MARNE, MICHIGAN (near Grand Rapids) building and equipment. This is a modern theatre, built about five years ago. Seating capacity 408. Radiant heat. Air-conditioned. Motiograph projectors and sound. Large capacity parking lot. Situated in good agricultural area. Phone 9-6221, Real Estate Department, THE MICHIGAN TRUST COMPANY, Grand Rapids, Mich.

FOUR HUNDRED SEAT, AIR CONDITIONED, only neighborhood theatre, easily converted, wide screen. Ten thousand, half cash. LAKESHORE THEATRE, Jacksonville, Florida.

SALE NEW MASONRY BUILDING, 407 SEATS, new equipment and furnishings, 50 miles from Buffalo, asking $60,000 easy terms. DREW, 159 Linwood Avenue, Buffalo, New York.

SEATING

ATTENTION EXHIBITORS! HOW ABOUT SOME Spring tonic for your chairs to improve comfort and get back some of the customers you lost. We have a large stock of late type chairs that will meet all requirements. If you are interested in rebuilding your chairs or in the market for better than you have, write for additional information. Prices very reasonable. EASTERN SEATING CO., 138-13 Springfield Blvd., Springfield Gardens, N. Y., LAurenton 8-3696.

NEED CHAIRS? SEND FOR CHAIR BULLETIN showing all makes and types from $4.95. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

RKO Sues Kansas On "Sinbad" Ban

RKO Radio Pictures, Inc., May 14, brought court action against the Kansas State Board of Review in connection with banning of "Son of Sinbad" in Kansas. A petition filed with the clerk of the Wyandotte County District Court asked that the court set a hearing to determine whether a certificate of approval of the film should be issued. The board refused to approve "Son of Sinbad" due to several dance sequences.

Chicago Catholic Paper Attacks Theatre Ads

CHICAGO: "The New World," official paper of the Catholic Archdiocese of Chicago, continues its attack on newspaper publishers, and motion picture producers and exhibitors in an editorial titled "Smut . . . Smut . . . Smut . . . and More Smut," blasting the papers for accepting "The Most sexed-up advertising in their motion picture and entertainment columns these eyes have seen." The editorial singles out several downtown theatres, including the Woods, United Artists, State Lake, Chicago, Roosevelt, and Monroe for censure because of their front displays on pictures such as "Carnival Story," "River of No Return," "Wicked Woman," "Best Years of Our Lives," and "The Long Wait." The editorial, in the May 21 issue of the paper, ends with a plea to "You, the people. You're responsible for permitting it. Eternal vigilance is the price we have to pay to preserve democracy and a right moral order."

Seek to Ban "Salt" from Showing in Chicago

CHICAGO: A petition asking that "Salt of the Earth" be banned from Chicago theatres has been sent to Police Commissioner Timothy J. O'Conner by the anti-subversive committee of the American Legion, Department of Illinois, according to Edward Clamage, head of the committee, who claims that picture, which was to open Friday, May 28, at the Cinema Annex theatre, is both Communist-inspirited and follows the Communist propaganda line.

Mr. Clamage, who led an unsuccessful attempt a few months ago to have Phillip Loeb dismissed from the cast of "Time Out for Ginger" at the Harris theatre because of alleged Communist connections, also asserted that the picture appears to be "100 percent Communist from the director, producer, and writer."

Atlas' RKO Total Gains

Atlas Corporation and associates now hold about 1,250,000 shares of RKO Picture stock, compared with 1,262,120 shares owned by Howard Hughes, it was reported to the "Wall Street Journal" last week by Floyd B. Odlum, president of the investment company. Atlas alone holds about 900,000 shares, he said.

Mr. Odlum said Atlas does not plan to buy more RKO stock. Presumably he meant that buying in the open market would not be continued because he had indicated earlier he is negotiating with Mr. Hughes to buy the latter's RKO holdings but that no definite understanding has been reached.

RKO Pictures shares have been selling in the open market at a premium over the $6 per share at which the stock may be redeemed by holders up to June 30. The Atlas buying, which has amounted to more than 800,000 shares since the first of the year, is largely credited for the increase in the market price. Mr. Odlum said Atlas would like to get control of RKO Pictures Corp. and operate it as a subsidiary, using it to take advantage of a special situation.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We're Not the Only Ones to Undergo New Dimensions

OUT in Dayton, Ohio, the promoters of a new ultra-high frequency television station induced 41,000 local citizens to spend two million dollars for adapters, so they could watch the new station's UHF programs. Now, the station is shut down for lack of sufficient revenue to pay for its operation, and the costly conversion equipment in private homes is so much junk. This has been going on in other cities, and out in Kansas City, a drug store chain is said to be offering its customers $5.00 as a good will gesture, for each locally useless UHF tuner they bring in.

More than sixty applications for television stations on file with the Federal Communications Commission have been withdrawn, since these were in the Ultra High Frequency areas—and this was so distressing to Frieda Hennock, blonde Commissioner, on the Government's official board, that she burst into tears, describing the trouble she's had with new dimensions in her particular province. It seems that the applicants are withdrawing faster than otherwise. A new station operator says the unused UHF tubes in Little Rock, Arkansas, would provide illumination for a ghastly Christmas Tree, but they're not likely to glow again for any more commercial reason.

A syndicate newspaper columnist says the trouble seems to be that all the good network TV programs in most cities are already tied up by the old-fashioned and well-established stations, and there isn't very much left for the newcomers to broadcast except speeches by the Mayor and shots of the high school dancing class, so who's going to spend extra money to change over to Ultra High Frequency just to see these?

All this may be somewhat comforting to any in our business who have believed that they alone were enduring the march of time, with the penalties of change. In fact, our industry is better off, in many respects, because we have somewhat less Government interference in this department, and more opportunity to exercise our local freedoms. Some theatre operators, who always "wish there was a law"—can look profitably at the Federal Communications Commission and be glad that it's none of ours, as a headache to contend with. Even the Commissioners are crying with the futility and frustration of their own regulations.

SCHOOL OF EXPERIENCE

Curtis Mees, in correspondence, asks the question—"What's the opportunity for college trained men in theatre management?"—and says an exhibitor friend sees his education lost in the business of operating theatres.

But, as a matter of fact, the heads of two of the biggest theatre circuits in the country, are Harvard graduates— Leonard Goldenson, and Si Fabian—and there are others, as you will find if you look for the symbol "e" which denotes the educational background of 12,000 industry people who are listed in the MOTION PICTURE ALMANAC. It's a very creditable showing for the industry.

It would be a pat phrase, indeed, to say that a good education is neither a barrier nor a benefit, and there are those who have won their college degrees in the University of Hard Knocks—and gone far in this business. You have to be born a showman, but if you have that natural inclination, then college training may make your talents shine beyond ordinary standards.

We think that motion pictures, as an art and an industry, offer as great rewards for a well educated man as any of the professions, and the fact is proven by examples which are well known. One of the assets of college training is the ability to discern where the opportunities are.

Incidentally, the *Motion Picture Daily* records an interesting item this week. Wilbur B. England, former RKO Theatres executive, has been appointed Professor in Business Administration at the Harvard School of Business!

¶ MOTION PICTURES, over the past 25 years, have averaged less than 6% profit on gross rentals, including films that lost money along with those that broke records, it is estimated. A business with as much risk deserves a better break. Radio averages twice as much on their production, and television will do better. Exhibitor organizations often point to profit figures without taking into consideration the amount of the gross involved. The present good management status in film industry is shown in the stock market. Spyros Skouras received some well deserved praise from Charles Green, who last year was fighting a proxy battle against him.

* * *

¶ WE QUITE AGREE with Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, who says in his current service bulletin: "This would be a sad business if everyone were not enthusiastic about his product. However, enthusiasm can be mistaken for exaggeration." And, he quite properly objects to a pressbook ad which designates a certain picture as "the greatest since 'Gone With the Wind.' " Nobody is going to believe such a statement, and if you use it, your public will have reason to distrust your advertising in the future.

* * *

¶ DOUGLAS EWIN, back in England after his two-weeks' prize winning trip to New York as the champion showman of the Associated British Cinemas, Ltd., has been rewarded, and he is now assistant publicity manager for the circuit as a whole, with headquarters in London. He isn't the first, nor will he be the last, to find awards the stepping stone to promotion in this business. His circuit, with many Round Table members to its credit, is one of the biggest, best and busiest of theatre operations, anywhere in the world today. We credit Mr. D. J. Goodlatte, managing director, with many of the outstanding things that have been done, for showmanship, in the theatre world, as we know it. —*Walter Brooks*

Ballyhoo that called attention to Republic's "Johnny Guitar" at the Wiltern and Downtown theatres in Los Angeles was a contest to win electric guitars, and six easy lessons. At right, Ben Cooper shows his six-gun to a few of the 5,000 carrier boys of the Los Angeles Mirror, who were entertained at a preview of the picture.

Boys Will Be Ballyhooers

Bud Jones, owner of the St. Bernard Drive-In; Ed Mortimer, owner of the Sky-Vue Drive-In; Larry Woolner, owner of the Jefferson, Drive-In, and Paul Schaefer, manager of the Crescent Drive-In, backed with a Canal Street cavalcade of cowboys and cowgirls, for the opening of "Yellow Tomahawk" in New Orleans.

Dazzled young man, and video audience, got a look at $20,000 in genuine one thousand dollar bills, as exploitation for "Southwest Passage," arranged by Marvin Fox, manager of the Liberty theatre, Portland, Oregon.

J. P. Harrison had the youngsters dressing up in character for "Ma and Pa Kettle at Home," as exploitation for the Universal picture, at the Texas theatre, in Denton, Texas.

TV's "Captain Video" launches the space ship that's ballyhoo for "The Rocket Man"—20th Century Fox picture that gets real fun out of the spaceman idea—with a boy who found one.

MOVIE THRILL FROM OUT-OF-THIS-WORLD!
THE ROCKET MAN
CHARLES COBURN · SPRING BYINGTON · GEORGE "FOGHORN" WINSLOW
SEE IT AT YOUR FAVORITE THEATRE!

June Is A Month For Business Builders

32 This is the time for the graduates, and there isn't a town in America that's not proud of its graduation class, with desire to honor and entertain them. Theatre managers can do no better job of business building than to cooperate in the procedure of community acclaim, and take part in such a program. Out of the whole country, just two theatre men have met and accepted this assignment—both in northern Ohio. Leo Jones, at the Star theatre, Upper Sandusky, was first, with an all-night program starting at the theatre and continuing until dawn, and he had a piece in LOOK magazine about it. Then, Ben Schwartz, at the Lincoln theatre, Massillon, a city of 30,000, followed his example—and then, silence. What's the matter with so many others who could do just as well? In both the small town and the small city, the plan was a great success. Parents, school authorities, church and civic leaders applauded. The young people were given a real big evening, and danced until dawn, after a preview show, with breakfast served by cooperative sponsors. Cocktail bars were out of bounds; there was no risk of driving accidents, which had brought death to similar class affairs in previous years. It's all been reported here, and retold again and again. But what stops the pattern in other towns, when it is so surely successful, so beneficial to community relations and such a business builder for the theatre, in June? We'll be waiting for more returns.

When School Is Out —Vacation Begins

33 But no vacation for the theatre manager! Now is the time when he gets in some special licks, at finding and keeping business at the box office, through the summer months. It's vital that he does so, for the public has many interests—and that includes both the children and their parents. Best thought of all is to celebrate "school's out" with a special children's show, preferably sponsored by a cooperative merchant, and provide gifts, also underwritten by sponsors, as an incentive to prize winners. Sell the theatre, outright, and make certain of a packed house, with one or more of your merchants giving away the tickets with merchandise purchases, to either children or parents. You can't lose, when the house is sold out for a show that has virtually no other advertising expense. And use the occasion to launch a special series of shows for summer, such as have been identified by Elmer Rhoden's Fox Midwest Theatres in recent years, as "Vacation Movies." He sells a strip ticket, for $1.00 which is good for 12 shows, making the admission price 9c per time. These matinees are authorized by the Parent Teacher Association, and they bridge the gap between "school's out" and "school's open again" next Fall. You will do well, too, to invite the professors and the teachers to enjoy your theatre during their vacation. Distribute some summertime passes that will bring them to see your good pictures while they are at leisure, and you'll make friends.

Theatre Housekeeping In the Summertime

34 Summer dress does something for theatres, as well as people. The girls look even more attractive in the summertime, and it's necessary for you to dress up your theatre, if you would keep them, and their boy friends, and their families, with you through the hot months. Spring is a time to clean and freshen, and June is a month to double your effort to have things bright and shining. If you don't—your public will find something else more attractive than a dingy, rundown theatre that lacks glamour. You can brighten the front by making sure there's light enough, and you can freshen the inside by changing the dim lighting to cool colors. You can make summertime apparent in your refreshment stand, and keep that feeling of coolness obvious with cool drinks, for the pause that refreshes. Fans and ventilation equipment, and air-conditioning if you have it, must get your fullest attention, with accent in the advertising of how really cool and comfortable you can be in your theatre, in contrast with other places. It's a tough assignment, but it can be done, and is being done, throughout the length and breadth of the land, beginning right now and extending until Fall weather. There are some clever things for front and lobby display that shine and spread the entertainment feeling, across the street and down the block, where patrons decide to buy your wares. We've seen pressbook ads of streamers and hangers that you can buy for summer, and use for the next several months, for profit.

More Competition for Amusement Dollars

35 Audiences, long imprisoned through winter months, respond quickly to the out of doors, when they can escape from all confinement, in homes or theatres. That you will feel, at the box office, immediately. And the public is spending more for recreation than for movies, as such. There are more ways to find entertainment, and a larger public has more money to pay for it. So, hold to your line, and sell them movies, as their best entertainment—and prove it. You'll have the best pictures this summer you've had in a long time, to offer in all dimensions. Our industry has been going through a cataclysmic change, and right here is where you find out whether you have been keeping up with the procession, or whether the parade is passing you by. Now, your new wide screen, your new dimensions of sight and sound, will bring and keep the patronage you might lose to other competition. Basically, the public prefers to go to the theatre, but they get detoured at times, and you lose your grip on them. It's also satisfying, that in summer radio and TV go off the air, or are saturated with static and interferences which are not yours. Just when the family tunes out, disgustedly, they are in the mood to "go out" and the movies are best. Also, you'll discover that your friendly merchants downtown, and the bus lines, and the town generally, will thank you for fighting to keep the family together, and at the movies. A smart showman will be alert to take part in any new associations with his business neighborhood.

Art Stanisch Shows Style With 'Miller'

Art Stanisch, manager of Sam Switow's Kentucky theatre in Louisville, submits another of his fine campaigns on "The Glenn Miller Story"—equal to the excellent showmanship he has offered as other entries for the Quigley Awards. He launched a street publicity stunt, with a big juke box playing Glenn Miller tunes for the benefit of the Will Rogers Hospital, thus accomplishing two show-business objectives. In two weeks' time, the public listened to $47 worth of recordings, and the whole thing was sponsored and consequently cost-free to the theatre. The radio and music dealers carried the tieup into their own stores and windows.

The Louisville Times and Courier-Journal cooperated with nice publicity in free space to offset the good advertising which was based on pressbook materials. But the best idea of all was a "Gold Pass" to a special preview—attractively printed in gold on a black card—which was sent to press and radio people, and other opinion makers. Art says this resulted in $2000 worth of free advertising on the air waves, in radio and TV time. Reviews, and second reviews, were excellent in local papers.

Theatre front display was dignified and in keeping with the house and the attraction. The big juke box was built into this display during the run of the picture, in a spot opposite the box office.

General Foods Supply Roy Rogers' Premiums

We're glad to know that Bernie Depa, manager of Schine's Strand theatre, Lexington, Ky., has found a way to provide a series of premiums for Rogers' matinees which will run for four weeks. General Foods Corporation, who can afford it, will furnish Roy Rogers' cards with 3-D glasses, the first week; a Roy Rogers' ring, the second week; a Roy Rogers' pin, the third week, and Roy Rogers' pop-out cards, five to each kid, the fourth week. Now if he can find someone to supply Roy Rogers' films on the screen, he will be re-established in business with the children who have made Roy Rogers a popular screen star, the world over.

Quick Booking Needs Fast Showmanship

Bob Anthony, manager of Schine's State theatre, Cortland, N. Y., didn't have time to prepare when he was given a fast booking for "Pinocchio" but he persuaded a local baker to give away 1000 loaves of bread at the theatre, which is good; and he gave away 100 Pinocchio games at the Saturday matinee to the kids, all promoted with the sponsorship of local merchants.

Showmen in Action

Joe DeSilvia, manager of Schine's Playhouse theatre, Canandaigua, not only promoted free candy bars for the first 500 kids in line for his Kiddie Big Four Show, but also persuaded Pepsi-Cola to pour free drinks for all of them as they left the theatre, after the show.

▼

Good theatre managers find out everything. When Bernie Depa, manager of Schine's Strand theatre, Lexington Ky., played "Paratrooper" he discovered that a local plant manufactured parachutes for the British, and he obtained a "demonstrator" to be used as ballyhoo. One party of 45 people came from the factory.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, tied up with six downtown record stores for a regional premiere of Republic's "Johnny Guitar"—with local papers going for the Joan Crawford story.

▼

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, had a fine co-op page on "Botany Bay"—with free passes for good sailors who made the right guesses, all paid for by sponsors who also gave the picture a seven-column newspaper ad mat.

▼

William P. Miller, manager of the State theatre, Elkhart, Indiana, had a double-truck, two cooperative ad pages on "It Should Happen to You"—supported by seventeen sponsors, who gave the theatre a five-column ad on the break.

▼

Charles Guadino, manager of Loew's Poli theatre, Springfield, Mass., had the Governor and top business executives interested in "Executive Suite"—which he opened during National Secretary Week (which Oscar Doob no doubt promoted this year.)

Ed Rosenfield, manager with Trans Lux theatres in New York City, was awarded the Armed Forces Reserve Medal in recognition of his more than ten years tenure with both active and reserve units. He is presently with the II Corps Artillery Headquarters, N. Y. National Guard.

▼

Mr. and Mrs. Harry Boesel sent us his cute "BabyScope" announcement—announcing the arrival of "not one, but TWO new stars"—Cindy Jo and Randy Tod, real showmanship twins.

▼

Murray Spector promoted a complete display of ancient armor from a local collector, as lobby display for "Prince Valiant" at Skouras Plaza theatre, Englewood, N. J. Interesting enough to make news pictures in two local papers.

▼

Alfred Loewenthal, manager of Skouras David Marcus theatre, used an excellent Civilian Defense tieup as a lobby stunt for "Hell and High Water"—so good that it got a write-up in the downtown New York "Post" as a community activity.

▼

Elaine George has sent us a package of her good showmanship in a small town, the Star theatre, Heppner, Oregon, and she's pleased with the fact that she won a prize in MGM's national contest.

▼

Bill Trudell, district manager of Famous Players-Canadian theatres at London, Ontario, used a direct approach with his personal recommendation of "Little Boy Lost" in newspaper ads.

▼

Fred Putman, manager of the Strand theatre, Port Arthur, Texas, dressed his theatre front with atmospheric and scenic effects to sell "Riot in Cell Block 11."

JUDY HOLLIDAY
IT SHOULD HAPPEN TO YOU

Tiff Cook shows the "Gladys Glover" street ballyhoo used for "It Should Happen to You" at Famous Players-Canadian's University and Eglinton theatres, Toronto—and he also posted that 24-sheet downtown that started all the excitement in the picture. At right, the chairman of the Easter Seal committee, Bill Trudel, district manager and Murray Summerville, manager of the Capitol theate, London, Ontario, count up contributions to a good cause, collected in a lobby campaign.

Israel Film Gets Special Exploitation

Wally Goldstein, manager of the Randforce Carrol theatre in Brooklyn, submits an excellent and complete campaign on the first film program produced in Israel, which is being shown in celebration of the sixth anniversary of the State of Israel. The title is "Khamisha"—and it consists of five stories of love, hate and hope, of people caught in the maelstrom of history in the making. Erwin Gold, general manager for the circuit, cooperated in planning the special handling of the picture.

The front of the house was very well treated with special display materials, and the neighborhood was given extra attention with window displays, tack cards, and other tieups. A free trip to Israel was offered in a special contest, which was advertised with heralds distributed in places where world problems are discussed, and with radio and television interviews and discussion over local stations. Special blue-and-white tickets were issued to adults and students through Yeshivah and other organizations. Heralds were stapled to Jewish Sunday newspapers delivered to homes in the neighborhood.

The New York Post, and other metropolitan newspapers, reviewed the picture and carried news of the contest offering the 50-day trip to Israel,

"Walk-In" Contest to Find Infrequent Movie-Goers

Jim Womble, manager of the Lopoc theatre, Lopoc, California, had a contest to entice "walk-in" customers, i.e., those who seldom go to the movies, with a double-truck, two-page cooperative newspaper ad, sponsored by 24 advertisers, who shared the space equally with the theatre. Twenty-four publicity mats were published, with 240 prizes for those who guessed what pictures were represented.

Murray Spector Ties Up National Biscuit Co.

Murray Spector, manager of Skouras Plaza theatre, Englewood, N. J., tied up the National Biscuit Company with a cooperative idea that paid off in biscuits for customers, and ticket sales at the box office. Very tasty, we calls it, and quite typical of Murray's skill in hunting down and tieing up all the commercial sponsors in his vicinity.

ALWAYS GOOD! ALWAYS ON TIME!
TELL YOUR PATRONS ABOUT IT WITH A
FILMACK TRAILER
1327 S. Wabash - Chicago, Ill. 630 Ninth Ave. - New York, N. Y.

CONTENDERS FOR QUIGLEY AWARDS

TED ALLEN
Rivoli
Hempstead, N. Y.

MARK ALLING
Golden Gate
San Francisco, Cal.

DALE BALDWIN
Parkway
W. Jefferson, N. C.

AGATHA BERINGER
Roosevelt
Flushing, N. Y.

E. H. BLACKWOOD
Astra, Tern Hill, Eng.

H. G. BOESEL
Palace, Milwaukee, Wis.

JOSEPH BOYLE
Poli, Norwich, Conn.

JACK BRIDGES
Victory, Timmins, Can.

C. F. BRODIE
Regal, Barrow, Eng.

R. N. BROWN
Astra, Kirton, Eng.

PAUL BROWN
Fresno, Fresno, Cal.

JOHN BURKE
Fox, Brooklyn, N. Y.

LENNART BJORCK
Paramount Films
Lima, Peru

JIM CAMERON
Capitol
Ft. William, Can.

J. G. CAMPBELL
Regal
Coatbridge, Scot.

H. C. CHAPPEL
Palace, Guelph, Can.

MAX COOPER
Cove, Glen Cove, N. Y.

JOHN G. CORBETT
Glove, Gloversville, N. Y.

R. J. CRABB
Lyric
Wellingbotough, Eng.

PHILIP DE SCHAAP
Paramount Films
Amsterdam, Holland

JOHN DI BENEDETTO
Poli, Worcester, Mass.

F. DI GENNARIO
Merrick, Jamaica, N. Y.

BEN DOMINGO
Memorial, Boston, Mass.

BOB DYCHES
Lucas, Savannah, Ga.

JOHN M. ENDERS
Calderone
Hempstead, N. Y.

BENNO ERB
Metro, Santiago, Chile

DOUGLAS EWIN
Savoy, Stourbridge, Eng.

TONY EWIN
Grand, Banbury, Eng.

PAUL FLODIN
Paramount Films
Stockholm, Sweden

HERMAN FLYNN
Paramount Films
Sydney, Australia

ELAINE GEORGE
Star, Heppner, Ore.

J. GILLIES
Seamore, Glasgow, Scot.

WALLY GOLDSTEIN
Carroll, Brooklyn, N. Y.

DIANE GORDON
Fulton, Jersey City, N. J.

P. HARRISON
Odeon, Torquay, Eng.

N. J. HARTLE
Capitol, Bolton, Eng.

BOB HARVEY
Capitol
North Bay, Canada

BILL HAVER
Paramount
Des Moines, Ia.

WALTER HOPP
International
Vancouver, Can.

D. HUGHES
Regal, Cheltenham, Eng.

PAUL JACOBS
LaRoy, Portsmouth, O.

KEN KEEHN
Lyceum
Port Arthur, Can.

H. KLEIN
Liberty
Elizabeth, N. J.

JULES KOENIG
Midway
Forest Hills, N. Y.

S. D. KULKARNY
Paramount Films
Bombay, India

JOHN E. LAKE
Savoy, Luton, Eng.

JUAN LAUPHEIMER
Paramount Films
Santiago, Chile

DAVE LEVIN
Albee, Providence, R. I.

FRANK LINDKAMP
Palace
Rochester, N. Y.

C. G. MANHIRE
Savoy
Edinburgh, Scot.

TONY MASELLA
Palace, Meriden, Conn.

S. V. MURDOCH
Gaumont
Liverpool, Eng.

F. B. PAGE
Rex, Islington, Eng.

R. W. PARKER
Regal, Torquay, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

ELMER PICKARD
Stanley
Philadelphia, Pa.

AL PLOUGH
Stanton
Philadelphia, Pa.

J. PLUNKETT
Films Paramount
Paris, France

Lester Pollock
Loew's, Rochester, N. Y.

ROBERT PRATCHETT
Paramount Films
Havana, Cuba

GEORGE PUGH
Rialto
Glens Falls, N. Y.

FRED PUTNAM
Strand
Port Arthur, Texas

BILL RIDING
Regent
Harrisburg, Pa.

OSWALD ROCHA
Paramount Films
Rio de Janeiro, Brazil

TED C. RODIS
Astoria, Astoria, N. Y.

CARL ROGERS
Loews, Dayton, O.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

WILLIAM ROSENFIELD
Valentine
New York, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

FRANK SABINI
Royal
Ft. William, Can.

SYDNEY L. SALE
Granada, Dover, Eng.

G. SANTERAMO
State
Jersey City, N. J.

MATT SAUNDERS
Poli, Bridgeport, Conn.

HEINZ SCHENK
Paramount Films
Frankfort, Germany

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

JERRY SCHUR
Crotona, New York, N. Y.

IRVING SCHWARTZ
Interboro, New York, N. Y.

A. J. SERALE
Grand, Astoria, N. Y.

HAROLD SHAMPAN
Odeon, London, Eng.

C. R. SHEPHERD
Paramount Films
Djakarta, Indonesia

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

S. L. SORKIN
Keith's, Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Cal.

MURRAY SPECTOR
Plaza, Englewood, N. J.

LESLIE SPRINKLE
Lyric, Elkin, N. C.

T. STAMATIS
Bayside, Bayside, N. Y.

JACK STEWART
Picture Palace
Parkhead, Eng.

MICHAEL STRANGER
Plymouth, Worcester, Mass.

M. SUMMERVILLE
Capitol, London, Can.

EVAN THOMPSON
Fox, Hackensack, N. J.

JOE TOLVE
Capitol
Port Chester, N. Y.

MILT TROEHLER
Orpheum
Davenport, Iowa

A. C. VALLET
Parsons, Flushing, N. Y

J. E. WARD
Savoy
Northampton, Eng.

D. H. WESTERN
Regal, Torquay, Eng.

G. C. WILLIAMS
Regent, Chatham, Eng.

HARRY WILSON
Capitol, Chatham, Can.

JIM WOMBLE
Lompoc, Lompoc, Calif.

KEN WOODWARD
State
Uniontown, Pa.

MARTY WUCHER
Town, Miami, Fla.

AL W. YAHRAUS
Bryan, Bryan, O.

PAUL YUI
Paramount Films
Singapore

JOE ZEBRUN
Appolo, Buffalo, N. Y.

WEEKLY Report

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

Apco Appoints Head Of Western Division

THE APPOINTMENT of Stanley Reehling as vice-president of Apco, Inc., New York, manufacturers of "Soda-Shoppe" soft drink cup dispensers, has been announced by Sam Kresberg, president of Apco. Effective June 1st, Mr. Reehling will be in charge of Apco's newly created Western Division, with headquarters in Los Angeles. This branch is to include a Customer's Service Division, staffed by trained Apco service engineers.

Stanley Rheeling

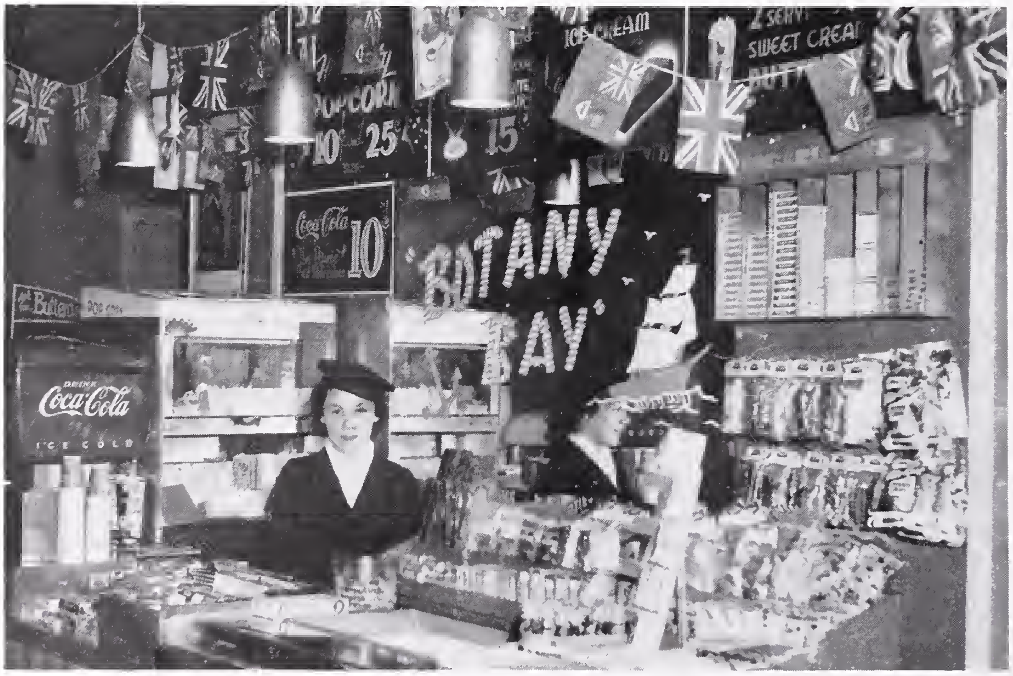
At the same time Mr. Kresberg announced two other appointments: that of Mel Rapp, who is in charge of all sales and advertising, as executive vice-president; and that of Gerald L. "Buddy" Rosenthal, divisional manager covering eight Eastern states out of Washington, D. C., as vice-president of the company.

Mr. Reehling was formerly manager of the Syrup Sales and Fountain Division of the parent Nehi Corporation of Columbus, Ga.

Popcorn Mobile Displays Shipped to 2500 Theatres

AN INITIAL shipment of 2500 of the popcorn mobile displays recently developed for theatre refreshment stands to boost sales by the International Popcorn Association, Chicago, has been reported by the Merchandising Committee of the Theatre and Concessions Segment of IPA. This group is headed by J. J. Fitzgibbons, Jr., of Theatre Confections Ltd., Toronto; Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y; and Lee Koken, R. K. O. Theatres, New York City.

PLUGGING "BOTANY BAY" AT THE SNACK STAND



As a tie-in with the Paramount film, "Botany Bay," manager Olga Sharabura devised these flag decorations for the snack stand at the Famous Players-Canadian Orpheum theatre in Sault Ste. Marie, Ontario. In keeping with the naval atmosphere the stand attendant wears a Wren's uniform.

Don't Be An Undercover Man

Win recognition through Special Merit Awards

Here's how managers and theatre concession executives can win nationwide recognition for better refreshment merchandising:

Prepare a report on ideas or methods applied in achieving increased sales; more attractive presentation of refreshment items; sales promotion activities; improved service to the public, resulting in building business . . . in short, *"better refreshment merchandising."*

Send in reports, with photos of the stand and samples of any promotion material used. Submit as many as you wish from time to time.

Reports published will be credited to the contributor and will qualify for citations. From citation-holders, the judges will select the Special Merit Award winners. There will be separate Awards for small theatres and larger theatres.

Get on "recognition road." Start sending your reports today to: The Editor, Better Refreshment Merchandising dept., Motion Picture Herald.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 120 attractions, 5,247 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	1	3	11	8
Alaska Seas (Para.)	–	–	4	11	8
All the Brothers Were Valiant (MGM)	–	17	56	39	4
Back to God's Country (U-I)	1	25	48	18	6
Bad for Each Other (Col.)	–	–	3	10	6
Beachhead (UA)	–	7	16	12	1
Beat the Devil (UA)	18	–	3	9	11
Beneath the 12-Mile Reef (20th-Fox)	26	18	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	–	1	3	5
Bigamist, The (Filmakers)	–	2	7	–	7
Border River (U-I)	1	11	27	12	3
*Botany Bay (Para.)	–	2	42	37	9
Boy from Oklahoma (WB)	20	18	29	23	7
Calamity Jane (WB)	6	73	39	8	1
Captain's Paradise (UA)	7	2	3	2	1
†Carnival Story, The (RKO)	–	2	3	2	–
Casanova's Big Night (Para.)	–	–	3	8	2
Cease Fire! (Para.)	–	5	12	17	7
Charge of the Lancers (Col.)	–	6	–	–	2
Command, The (WB)	14	16	15	4	1
Conquest of Cochise (UA)	1	1	–	3	–
Crazylegs—All-American (Rep.)	–	2	7	6	3
Creature from the Black Lagoon (U-I)	2	14	15	2	1
Crime Wave (WB)	–	–	4	4	5
Dangerous Mission (RKO)	–	1	2	8	1
Diamond Queen, The (WB)	–	–	7	17	11
Dragonfly Squadron (AA)	1	2	4	4	–
†Duffy of San Quentin (WB)	–	–	1	4	1
Easy to Love (MGM)	22	28	33	11	15
Eddie Cantor Story (WB)	4	41	37	7	12
El Alamein (Col.)	–	1	6	1	–
†Elephant Walk (Para.)	2	3	–	–	–
Escape from Fort Bravo (MGM)	–	5	41	44	24
Executive Suite (MGM)	1	5	7	–	1
Fighter Attack (AA)	–	9	9	–	4
Flight Nurse (Rep.)	1	7	21	11	4
*Flight to Tangier (Para.)	–	1	14	27	9
Forbidden (U-I)	–	–	24	19	9
Forever Female (Para.)	8	3	10	19	25
French Line (RKO)	5	3	–	–	–
From Here to Eternity (Col.)	67	50	7	2	5
Genevieve (U-I)	4	3	1	3	–
†Geraldine (Rep.)	–	–	–	2	6
Give a Girl a Break (MGM)	–	7	23	40	15
*Glass Web, The (U-I)	–	1	5	9	9
Glenn Miller Story (U-I)	94	37	5	2	–
Go, Man, Go (UA)	9	18	10	2	2
Great Diamond Robbery (MGM)	–	9	12	18	6
Gun Fury (Col.)	–	5	18	12	3
†Gypsy Colt (MGM)	–	6	3	–	–
Hell and High Water (20th-Fox)	22	12	7	–	–
Hell's Half Acre (Rep.)	–	1	4	3	2
Here Come the Girls (Para.)	2	8	30	55	26
His Majesty O'Keefe (WB)	14	24	27	38	16
Hondo (WB)	78	32	11	1	3
How to Marry a Millionaire (20th-Fox)	63	8	1	2	–
It Should Happen to You (Col.)	2	2	15	1	7
Jesse James vs. the Daltons (Col.)	4	12	9	9	2
Jivaro (Para.)	–	4	5	15	5
Jubilee Trail (Rep.)	–	3	12	13	4
Julius Caesar (MGM)	9	3	3	–	–
King of the Khyber Rifles (20th-Fox)	24	8	10	–	3
Kiss Me Kate (MGM)	5	24	28	40	22
Knights of the Round Table (MGM)	16	23	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	10	2
*Little Fugitive (Burstyn)	5	5	4	1	1
Living Desert, The (Disney)	13	6	1	–	1
Long, Long Trailer, The (MGM)	85	70	8	1	–
Lucky Me (WB)	–	1	4	6	1
Ma and Pa Kettle at Home (U-I)	23	28	13	1	3
Man Between, The (UA)	–	3	4	4	–
Man Crazy (20th-Fox)	–	1	6	2	1
Man in the Attic (20th-Fox)	–	–	13	5	5
Martin Luther (de Rochemont)	21	16	5	4	1
Miami Story, The (Col.)	–	–	8	–	1
*Miss Robin Crusoe (20th-Fox)	–	–	2	3	8
Miss Sadie Thompson (Col.)	15	35	14	11	–
Money from Home (Para.)	6	43	11	1	2
Naked Jungle, The (Para.)	–	21	11	4	1
Nebraskan, The (Col.)	–	2	6	5	4
New Faces (20th-Fox)	7	–	–	3	3
Night People (20th-Fox)	6	4	5	–	–
Paratrooper (Col.)	2	25	35	21	3
*Paris Model (Col.)	–	–	2	3	5
Phantom of the Rue Morgue (WB)	2	4	4	3	2
Pinocchio (RKO) (Reissue)	20	1	–	4	–
Prince Valiant (20th-Fox)	1	2	6	3	1
*Prisoners of the Casbah (Col.)	–	1	–	9	7
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	9	2
Quo Vadis (MGM) (Reissue)	10	24	11	10	5
Rails Into Laramie (U-I)	–	1	12	10	2
Red Garters (Para.)	1	3	15	16	14
Rhapsody (MGM)	1	11	2	5	2
Ride Clear of Diablo (U-I)	3	17	17	4	–
Riders to the Stars (UA)	–	1	4	10	3
Riding Shotgun (WB)	–	1	7	3	–
Riot in Cell Block 11 (AA)	–	9	35	16	1
Rob Roy (Disney-RKO)	–	1	12	6	2
Robe, The (20th-Fox)	85	12	3	–	2
Rose Marie (MGM)	2	5	7	1	–
Saadia (MGM)	–	1	6	19	24
Saskatchewan (U-I)	8	48	30	6	6
Shark River (UA)	–	20	14	4	4
She Couldn't Say No (RKO)	–	1	14	14	6
Siege at Red River (20th-Fox)	–	4	6	8	1
*Slaves of Babylon (Col.)	–	1	5	5	3
Taza, Son of Cochise (U-I)	2	6	20	8	4
Tennessee Champ (MGM)	–	–	2	8	5
Three Sailors and a Girl (WB)	1	7	46	25	17
Three Young Texans (20th-Fox)	–	7	11	12	5
Thunder Over the Plains (WB)	1	18	26	28	7
Top Banana (UA)	–	2	7	11	5
Tumbleweed (U-I)	3	26	30	10	4
Veils of Bagdad (U-I)	–	1	5	20	14
Walking My Baby Back Home (U-I)	–	36	53	30	6
War Arrow (U-I)	–	29	37	15	6
†Wicked Woman (UA)	–	–	3	1	1
Wild One (Col.)	–	18	11	4	4
Yankee Pasha (U-I)	–	8	11	3	2

Jos R Vogel

Vice President and Director of Loew's, Inc., says:

"I thought Columbia's 'Eternity' was tops. They've done it again with

THE CAINE MUTINY!"

STARRING

Humphrey Bogart · Jose Ferrer

Van Johnson · Fred MacMurray

and Introducing

ROBERT FRANCIS · MAY WYNN COLOR BY **TECHNICOLOR**

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

JUNE 5, 1954

MOTION PICTURE HERALD

A HERALD Picture Story

How the Industry is Fighting the New York Tax

REVIEWS (In Product Digest): SEVEN BRIDES FOR SEVEN BROTHERS, JOHNNY DARK, THE EGG AND I (In News Section): DEMETRIUS AND THE GLADIATORS.

Better Theatres for JUNE

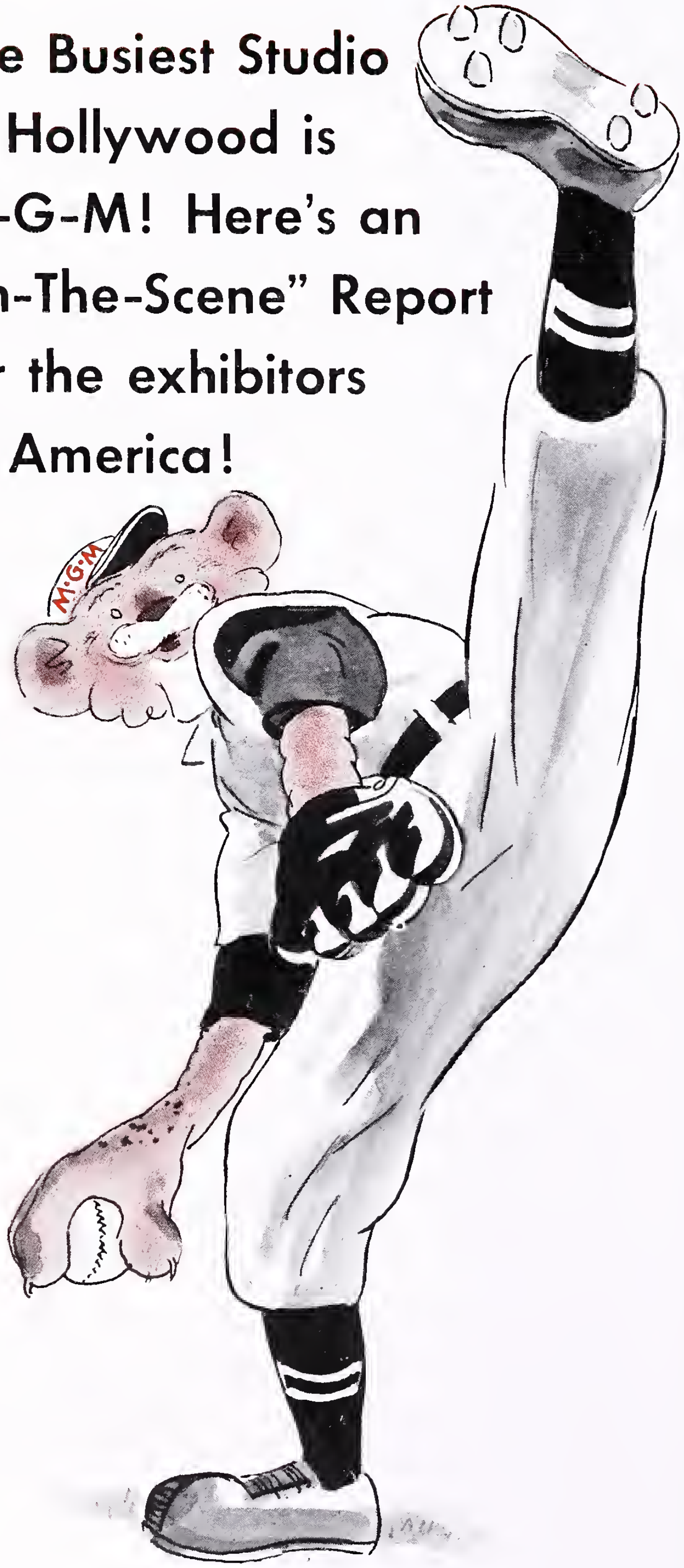
New Horizons for the Drive-In
•
Equipment Essentials Summarized
•
VistaVision Sound and Operation

Entered as second-class matter January 17, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1954 by Quigley Publishing Company, Inc.

In Two Sections, Section One

"LEO's IN THERE PITCHING!"

The Busiest Studio in Hollywood is M-G-M! Here's an "On-The-Scene" Report for the exhibitors of America!



The Eyes of the Industry are on M-G-M!

Day and night at the World's Largest Studio, ceaseless activity on every set, the greatest in years, sends a thrill of optimism throughout the land! The confidence of the Friendly Company in motion picture business, represented by multi-millions of dollars in production expenditure, tells America that the screen is headed for a new era of popularity and prosperity. M-G-M, The Leader, points the way with Big Attractions, current, coming and in production!

"SEVEN BRIDES FOR SEVEN BROTHERS"

(CinemaScope — Color)

Wherever you go in Hollywood you'll hear about this amazing CinemaScope musical, the freshest idea, the fastest-paced entertainment in years. Seven lusty mountain brothers abduct seven lovely village girls; they are marooned when an avalanche of snow shuts them off from the outside world. By the time Spring comes, they don't want to be rescued! It's The Love-Making Musical, in Blushing Color, the gayest bundle of song, dance and saucy humor that audiences have seen in years. Jane Powell, Howard Keel and a screenful of uninhibited young talents will pack your theatre with joy and customers!

"BEAU BRUMMELL" *(Color)*

Previewed last week at the Paradise Theatre in Hollywood, this picture takes its place with the masterpieces of M-G-M showmanship history! A spellbound audience breathlessly followed the absorbing drama of the handsome adventurer who rose from obscurity to fame, envied by men, adored by women, handsome, reckless, proud. He loved and was loved by one he could not have. So it was with his fascinating life, told in magnificent Color against the spectacular backgrounds of his era in this fabulous attraction filmed by M-G-M in the original locales abroad. Stewart Granger creates an Academy-Award challenging role; Elizabeth Taylor is seductively exquisite; Peter Ustinov as the weak, sensation-seeking Prince is even more stunning than he was as Nero in "Quo Vadis." Write it down: "BEAU BRUMMELL" will make screen history!

"VALLEY OF THE KINGS" *(Color)*

It couldn't have been better timed! The newspapers and magazines will talk for months about the new discovery of ancient treasure at a pyramid in Egypt. You'll see it happen in M-G-M's attraction in which the exciting Color backgrounds of Egypt merge with a pulse-pounding love story of a research expedition to yield a big-time attraction. M-G-M is first to make a Hollywood-produced film in the mysterious land of the Nile. To the fabulous land of the Pharaohs M-G-M brought a whole company to film the story of the man who helps a girl unearth the secrets of an ancient tomb only to find she has a husband who is a villian and that both their lives are in mortal danger! Robert Taylor, Eleanor Parker, Carlos Thompson head a cast of hundreds.

"BRIGADOON"

(CinemaScope — Color)

In the course of its notable production of screen musicals, M-G-M has brought many famed Broadway attractions to films, but none so gloriously as the celebrated, the enchanting, prize-winning musical stage hit "BRIGADOON," which it now offers to the world in magical CinemaScope. "If you love someone deeply enough, anything can happen—even a miracle" . . . this is the beautiful theme that pervades every brilliant, Color-splashed, spectacular number, every heart-stabbing love song, because truly this picture is dedicated to a deathless love. Rich in humor, action, romance, Big in eye-filling wonders, "BRIGADOON" is destined to rank with Academy-Award winner "American In Paris" as the ultimate in M-G-M musical triumphs. Starring are Gene Kelly, Van Johnson, Cyd Charisse with Elaine Stewart and hundreds in the cast.

"THE STUDENT PRINCE"

(CinemaScope—Color)

The echoes of the trade-shows of this joyous Color-glorious CinemaScope production are still heard on every Film Row and now the trade press shouts its praises. M-G-M has devoted every resource of its acknowledged musical production skill to this beloved Sigmund Romberg all-time operetta favorite. This story of the handsome Prince and the Barmaid at Old Heidelberg is the attraction to which the youth of America will flock. Such happiness, such soul-stirring love songs, such rapture of carefree student days! Pretty Ann Blyth is the Barmaid; Edmund Purdom, handsome young star, a new personality for the fans is the Prince. He kisses with his own lips but sings with the glorious voice of Mario Lanza. Not since Lanza's romantic voice thrilled the fans in "The Great Caruso" has such singing been heard on the screen. Prepare now for a major M-G-Musical attraction!

"BETRAYED"

(Color)

Once more the mighty production planning of M-G-M spans the ocean to create a pulsating screen drama rich with eye-filling, authentic scenes in stunning color. For the first time a Hollywood company of top stars combines the exquisite beauty of Holland, its richness of tradition, its dykes and storied settings, with a tale worthy of such an enterprise, a story of spies, suspense and supreme sacrifice. Clark Gable makes his first screen appearance since record-breaking "Mogambo" and the girl opposite him is seductive Lana Turner, an explosive combination, plus a third big name for marquee power, Victor Mature. Clark as a leader of the Intelligence, Lana as the beauty involved in high intrigue, Victor Mature as "The Scarf" a shadowy dare-devil of resistance. At cross-purposes in love and intrigue, each personality is etched crisply, appealingly, to make an attraction of high-voltage success.

AND MORE!

Take a trip around the humming M-G-M Studio. Here's what you'll see!

"DEEP IN MY HEART" *(Color)*

It glows with Big-name musical extravaganza brilliance. It's the story of Sigmund Romberg and out of it M-G-M creates a Big Show in lavish Color with a wealth of entertainment. Jose Ferrer rivals his "Moulin Rouge" performance. For each role an equally expert talent was chosen: Merle Oberon; Helen Traubel, famed opera star now a night-club sensation; Walter Pidgeon and others plus guest stars, each of whom does a great number: Cyd Charisse, Vic Damone, Howard Keel, Gene Kelly and his brother Fred; Tony Martin, Ann Miller, George Murphy, Jane Powell, Debbie Reynolds, Tamara Toumanova, Vera-Ellen, Esther Williams and more. Much of it is completed and every evidence points to one of the Biggest, if not *the* Biggest in the tradition of M-G-M's Ziegfeldian-type musicals.

"THE LAST TIME I SAW PARIS" *(Technicolor)*

This is the story of a dramatic love conflict between two sisters who love the same young man. Told against the background of the world's most romantic city, it packs an emotional punch to spellbind audiences everywhere. The cast: Elizabeth Taylor, Van Johnson, Academy Award Winner Donna Reed, Walter Pidgeon, Eva Gabor and others. Watching the cameras filming it is assurance of a powerful, romantic Technicolor attraction!

"THE GLASS SLIPPER" *(Color)*

Its filming is being noted nationwide because its producer, director and star are the same that gave the world "Lili" (*winner of the Oscar for music and now enjoying successful repeat bookings while continuing merrily in its 2nd year in New York!*) The footage seen thus far promises a more wonderful, more enchanting exquisite color entertainment than even its famed predecessor. Leslie Caron, Michael Wilding and the celebrated Ballets de Paris are just a few of the talent assets of the cast.

"GREEN FIRE" *(CinemaScope—Color)*

Another Big One in CinemaScope nearing completion at the studio after filming in South America. It is an adventure-packed love story of the search for an emerald mine. Stewart Granger, Grace Kelly, ever growing in popularity, and Paul Douglas journeyed to the danger-infested mountains of Colombia to enact the drama of lust for the most concentrated wealth of all—the emerald of Green Fire. Something to look forward to.

"ATHENA" *(Color)*

This riotous comedy brings a gay company of youthful talents to the screen in a blaze of Color, romance and fun. A young lawyer falls in love with the daughter of a faddist household and before she renounces astrology and carrot juices for the red-meat of romance, there's a harvest of comedy, songs and girl-boy appeal. The cast: Jane Powell, Edmund Purdom (*star of "The Student Prince"*), Debbie Reynolds, Vic Damone, Louis Calhern, Linda Christian. They deliver merchandise for the millions of America's young folks.

"JUPITER'S DARLING" *(CinemoScope—Color)*

To the never-ending good news at the busy M-G-M Studios add this Big attraction now being directed by the man who made "Show Boat" and "Annie Get Your Gun." Only CinemaScope could do it full justice. Bigness is inherent in its theme, mighty Hannibal and his fabulous legions about to attack Rome, diverted by the ruse of a beautiful girl. The elephant sequence, original and eye-filling, is just one of many visual excitements; its rich, new popular score of songs and the glories of its production pageantry make it an attraction of top magnitude. The cast of terrific talents are headed by Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders.

WATCH THE M-G-M STUDIOS! OPTIMISM IS ON THE MARCH! THIS IS JUST PART OF THE PRODUCTION AND PREPARATION PLANNING FOR A NEW AND GREATER ERA OF MOTION PICTURES!

★

P.S. **SPEAKING OF OPTIMISM:** The trade is joyous over the first return engagement of David O. Selznick's production "GONE WITH THE WIND" in Atlanta where it is topping all its previous successful appearances, even the very first, historic World Premiere! Get ready for GWTW!

DIAL THE BOXOFFICES FROM AND THEY'LL TELL YOU IT'S

BUSY!! BUSY!! BUSY LIN

ALFRED HITCHCOCK'S "dial M

Gorgeous GRACE KELLY is a sensation!

Cover and 6 pages in LOOK on stands now calls her "most wanted woman in Hollywood"! Also LIFE cover and 6 pages, NEWSWEEK cover and 3 pages, 3, 4, 5 page stories on 'DIAL M' in COLLIER'S, TIME, ESQUIRE, etc. and constant newspaper and fan magazine publicity!

PRESENTED BY **WARNER BROS.** IN **WARNER**

RAY MILLAND · GRACE KELLY · R

NEW YORK TO CALIFORNIA
'DIAL M' FOR MONEY!

ES EVERYWHERE FOR

for Murder"

COLOR STARRING
OBERT CUMMINGS

WITH
JOHN WILLIAMS · ANTHONY DAWSON · WRITTEN BY FREDERICK KNOTT who wrote the International Stage Success

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN · DIRECTED BY ALFRED HITCHCOCK

NO COINS

but

NO COINS

will add up to the

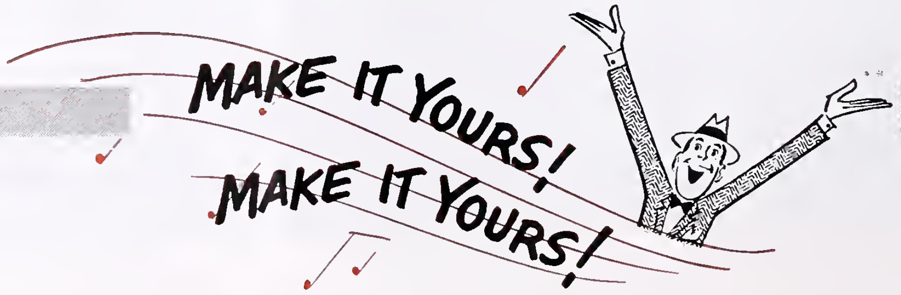
COINS

you'll gross with 20th Century-Fox's

"3 COINS IN THE FOUNTAIN"

CINEMASCOPE

Color by Deluxe • In the Wonder of 4-TRACK HIGH-FIDELITY
MAGNETIC DIRECTIONAL-STEREOPHONIC SOUND


MAKE IT YOURS!
MAKE IT YOURS!

starring CLIFTON WEBB • DOROTHY McGUIRE • JEAN PETERS • LOUIS JOURDAN • MAGGIE McNAMARA
ROSSANO BRAZZI • Produced by SOL C. SIEGEL • Directed by JEAN NEGULESCO • Screen play by JOHN PATRICK

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 95, No. 9
June 5, 1954

Anything Goes!

by MARTIN QUIGLEY

A CURIOUSLY irresponsible attitude has developed in this industry on the subject of advertising and promotion. The condition has been showing up in increasing intensity and extent, particularly during the past two or three years. An ugly and perhaps crucial high-point of indecency and bad taste has been reached in recent months.

The condition is not one due to an isolated revolt against commonly accepted standards. While it is being brought currently into sharp focus by one particularly pointed challenge to decent public opinion it has by no means been created by any single incident or effort.

The responsibility must be widely shared because it has been brought about by contributions from many sources. Hence, it is inevitable that the penalities that surely will be exacted by an outraged public will be laid at the door of the industry at large—exhibition, production and distribution.

The economic pressures of the post-war years of readjustment in the industry provide no valid excuse or alibi. On the contrary, resort to advertising and promotion which is scandalous in text and illustration can only be interpreted by an intelligent public as a profession of incompetence, and a disregard for the public interest. On either count the public is likely to conclude that existing economic difficulties are well-deserved.

Maintenance of decent standards in advertising and promotion requires a sense of responsibility for the good name of the motion picture and the industry. It requires also that those who are in a position of final authority awake to the fact that the general public advertising is an all-revealing disclosure of the character of the industry and the judgment, taste and purposes of the people who run it.

AN objective look at much recent and current motion picture advertising presents a criterion of decency and social accountability which does no one a favor to be judged by.

The maintenance of standards requires a regular and thorough-going policing. The several principal trade associations, exhibitor, producer and distributor, have been notoriously off watch in this regard. It is sheer futility to adopt codes and pass resolutions and then assume that by these gestures responsibility has been discharged.

There never has been, and there never will be, a maintenance of decent advertising standards unless and until a determined will to this end is expressed by those who have the authority to issue orders. Passing the buck to an appointee who can only plead and cajole is not even an effective smoke-screen, because the public easily looks through to the industry itself and those who are responsible for its management.

An advertisement tinged with purple suggestiveness in text and illustration is the easiest way to a piece of copy that looks attention-arresting. It is also the easiest way to telling millions of decent-minded people that they want no part of the picture advertised. This is not a fly-by-night carnival business in which, come the morning dawn, the outfit is on its way to a new crop of suckers in the next town. Carnival business ethics should have no part in today's motion picture industry.

The motion picture and the industry have been cultivating a bad name through the character of some of its advertising not only with its public but also with many important newspapers whose columns have been giving voice to their own and the public's complaint. In recent months newspapers in Chicago, Cleveland, Atlanta, Pittsburgh and elsewhere have published sharp criticism of movie advertising. In some of these cities and in some others, newspapers, in face of voluble public protest, have been driven to the necessity of setting up codes, and even outright censorship, to protect their columns and their own good name against objectionable movie advertising.

OBJECTIONABLE advertising is defeating the very purposes of the COMPO campaign of advertising in "Editor and Publisher," which was intended to better the industry's relations with the general press of the nation. Right at the time the COMPO advertising, addressed in the newspaper trade journal to editors and publishers, is seeking to point out the responsibility, stability and service in the public interest of motion pictures, the same editors and publishers have been finding their columns muddied with suggestive and vulgar theatrical advertising.

The deterioration in the decency standard of motion picture advertising has been gradual. No one source, but many, both in distribution and in exhibition, are accountable. One advertiser after another has sought to top, perhaps by only a little, what the fellow just ahead of him has done. This has gone on until at the present time a collection of current specimens could be gathered which would make a first-rate chamber of horrors.

Perhaps an all-time low is one that recently appeared. In this a theatre in playing a picture which is being advertised with a notoriously "shocking" campaign, featuring a strangely posed and scantily clad dancing figure, uses a life-size blow-up of the figure as a front for the cashier's booth. A window was cut at the abdominal section of the blow-up through which tickets were handed out to patrons!

In face of a practice in advertising and promotion of the notion that "anything goes" it should be well-remembered that among the things that may go are the good name of the industry and public respect. When these go the prosperity, stability and future of the industry go with them.

Letters to the Herald

Protesting Lewdness

To the Editor:

The newspapers here did not want to accept my press sheet ads on "Dial M for Murder" owing to the theme pose which showed the girl stretched out over the desk with the man hovering over her. Actually this was the scene where the attempt was made to strangle Grace Kelly, however, the ad illustration seemed to indicate that a necking party was in progress.

Both of our papers here, owned by the same people, have put into effect censorship on movie ads and they have already refused to run other ads which had sexy or misleading poses and copy.

The paper called a conference of all theatre men in the area and read the riot act to us, stating that letters were being received from the public protesting the illustrations and copy content of the ads, which are generally lifted bodily from the press sheets. None of the theatres are showing sex pictures of any kind. The objections were to many of the better class movies.

The press sheet editors had better watch their steps along these lines. Theatre managers or copy men can, of course, watch the situation, but what's the use of having ads and mats if you have to spend so much time in changing the ads to make them acceptable. Let's have them right to start with.—*EARLE M. HOLDEN. The Lucas and Avon Theatres, Savannah, Ga.*

[*An editorial on decency in advertising, entitled "Anything Goes," by Martin Quigley, appears on page 7.*]

Lens Reaction

To the Editor:

For the past four weeks the Town theatre, San Fernando, California, has been used as a test theatre for the Tushinsky SuperScope Variable Anamorphic Projection Lens, during which time we have played two Metro-Goldwyn-Mayer and two 20th-Fox CinemaScope pictures, and the thought occurred to the writer that you might be interested in knowing our feelings regarding this lens.

First, the theatre is of average size, being fifty feet wide with a throw of 110 feet, size of our curved screen is sixteen by thirty-two feet. In using the SuperScope Lens we were able, and without hurting the picture in any way, to play CinemaScope at a proportion of two to one, namely sixteen by thirty-two.

We used an aperture 715x715 and would open the picture at a proportion of one-to-one and as the credits were shown we would gradually spread the picture until it was thirty-two feet wide. This was accomplished without any distortion and, needless to say, the reaction from the public was very good. As far as quality is concerned; definition, light, transmission, etc.; it is far greater than with other anamorphic lenses previously used.

I pass this information on to you as we were the experimental theatre to use this particular device and thought you would be interested in knowing its outcome.—*GEORGE INGHAM, Los Angeles, Calif.*

Whole Industry Worked

To the Editor:

No one denies the great work done by COMPO on the amusement tax and the individuals who headed COMPO's representation deserve every kind word that has been said.

But let us remember that this thing was universal; that behind the scenes were exhibitors throughout the land who had their meetings in the homes and offices of the representatives in the Senate and House, and it was at these local sessions that the pattern was laid which eventually gave relief to the industry.

This thing was something that had to be engaged in by a great group of people.

Several editorials have appeared in trade papers, one in particular which took exhibitors to task because they had not banded together to raise a sum to buy presents for some of those who directed the campaign. Probably those people would have been the most embarrassed.

An army has to have a general and when the shooting is over it's the foot soldier that supplied the go which helped to win the battle.

Let's not try to seek out any individual back-slapping in this great victory which was won. Many men of the business gave of time and effort on this. Can't it be said that the movie industry won a great victory and let it go at that so we can all get on with the business of again working together to get people back to the movies?—*Southern Exhibitor.*

"EACH ISSUE BREAKS NEW GROUND"

To the Editor:

The arrival of The HERALD is such an infuser of fresh enthusiasm that I felt like conveying that to you. Your journal maintains a unique, vigilant eye on current matters with such astounding clarity that each issue breaks new ground. One never feels like missing a single copy. In fact, we have asked that you send at least such of the back numbers as may be available.—P. P. NAMBIAR, Gemini Studios, Cathedral, India.

MOTION PICTURE HERALD

June 5, 1954

INDUSTRY rallies to launch concerted attack on proposed New York tax on amusements, carrying fight to Mayor and into City Council chamber Page 12

CINEMASCOPE schedule calls for new sound prints by 20th-Fox Page 15

PARAMOUNT plans fifteen new productions to be made in VistaVision Page 15

PERSPECTA sound demonstrations are arranged for key cities abroad Page 18

O'DONNELL declares exhibition needs 26 more "A" films yearly Page 20

BALABAN reports company progress to firm's stockholders Page 20

BRITISH pleased by reaction in U.S. to liaison of exhibitor units Page 22

BERNSTEIN, British executive, plans production for television Page 22

THE WINNERS CIRCLE—the box score on the box office leaders Page 23

ARBITRATION drafting committee schedules meeting on details Page 23

COLUMBIA reports sharp increase in net for 39 weeks Page 23

NATIONAL Theatres' purchase of Magna stock approved by court Page 26

PHONEVISION tests are scheduled by Zenith for New York Page 26

READE of TOA scores Johnston for remarks on fee-TV Page 26

MAKELIM wins new exhibitor support for sponsored production Page 32

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 33

SERVICE DEPARTMENTS

Refreshment Merchandising Page 38

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 24

Late Feature Review Page 18

Managers' Round Table Page 33

People in the News Page 26

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 17

Short Subjects Page 17

Short Subjects Chart Page 18

The Release Chart Page 20

On the Horizon

LEONARD H. GOLDENSON, American Broadcasting-Paramount Theatres president, is backing his opinion that there should be more production with some action. Having applauded efforts in various sectors of the industry to alleviate the product shortage, Mr. Goldenson this week said his company would finance independent foreign and domestic producers and even guarantee a specified number of playdates. He noted that because of such a guarantee, the producer would be better able to obtain financing. Mr. Goldenson soon will leave New York for Europe where, it is understood, he will attempt to persuade producers in England, Italy, and Germany to use more American acting and directorial talent in films designed for the American market.

▶ Gerald Shea, head of the Shea Enterprises, has an idea he feels will bring back the "lost" audience. Armed with a picture he feels will charm them, 20th-Fox's "Three Coins in the Fountain," with stereophonic sound and CinemaScope (about which Mr. Shea is enthusiastic), managers are authorized to invite 25 patrons, in each house, who have been attending infrequently. The managers are to talk to such patrons preceding the screening. The subject: the advantages of new aspect ratios and sound.

▶ Warner Brothers have been engaging in a philanthropy the details of which come out with their announcement that this week they turned over to the Army Emergency Relief "God Bless America" fund the score of the film, "This Is the Army." The film itself has earned for the fund $7,800,000. This was its profit. The stage show had earned $2,000,000 for the fund.

▶ Americans, despite the angry novelists and commentators, aren't the only censors who are arbitrary and inexplicable. Comes word from England this week that Dr. John Kershaw, chief health officer of the town of Colchester, doesn't like Cinderella. He feels her conquest of Prince Charming is a bad example for other girls. Previously, "Snow White and the Seven Dwarfs" was rejected by censors at Stockport. And even "Little Red Riding Hood" was criticized at a national conference of teachers, some of whom felt it taught deceit.

▶ A renowned name in producing is threatened. British Lion Pictures this week was given a receiver and manager by the British Government's National Film Finance Corp., which has written off an $8,400,000 loan as a loss. The company lost its entire share capital.

▶ Allied States Association won't enter into any new production deals like the Makelim deal until reaction to the Makelim plan becomes definitely known. Then, if the reaction is good, look for several others.

▶ College scholarships soon will be offered children of workers in our industry, through the Motion Picture Salesmen's Club of New England. In Boston, working on the project, the committee comprises Maynard Sickles, National Screen Service local sales manager; Joseph Wolf, Embassy Pictures; Irving Farber, Regal Pictures; John Peckos, 20th Fox; and William Kumins, Warners.

▶ Memorial Day weekend as usual proved good for the New York first-run boxoffices. Outstanding were MGM's "Executive Suite" at the Radio City Music Hall, in its fourth week, which did $127,000; and 20th-Fox's "Three Coins in the Fountain" at the Roxy, which did $76,000 in the week.

▶ That "dean" of censors, the renowned Lloyd T. Binford, of Memphis, last week relaxed a bit. He'll allow "Jessie James vs. the Daltons" if he sees it and likes it. He told Columbia the automatic ban on any film with "Jesse James" in its title is withdrawn.

▶ The Senate Small Business Committee's comments on the Loew's and 20th Century-Fox stereophonic sound policies indicates that the committee is keeping pretty close tabs on the industry, even if it's not having any hearings or full-scale investigation.

▶ It's too late in the session for action this year on the Bricker bill, to license radio and television networks. But look for a new drive in that direction in next year's Congress.

In BETTER THEATRES

Observing that wide-screen technique has set the drive-in field again in motion toward higher standards, Wilfred P. Smith, a pioneer in that division of the industry, believes it has now reached a level of development suggesting investigation of yet further areas of "expansion," not only to impress the public, but to make the property produce more income. He suggests ("New Horizons for the Drive-In Theatre") adding such recreational facilities as miniature golf and swimming pools, and submits also that a shopping center would be appropriate to many situations.

And in pages following that article are described and pictured two new drive-ins that remarkably anticipate Mr. Smith's vision of a "greater drive-in."

On wide-screen technique itself, two articles are aimed at clarification of the increasing choice of methods—"What You Need for What You Want," and "Summing Up Theatre Needs for Film Exhibition Today."

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

"THE HIGH AND THE MIGHTY," Warner Brothers' epic of the air, opens with a glittering premiere at the Egyptian theatre, Hollywood. Among the celebrities arriving at left are Mr. and Mrs. Charles Vidor and Mr. and Mrs. Harry M. Warner. Below, Jack L. Warner is flanked by John Wayne, one of the picture's stars, and William Orr.

Premieres . . .

above, right and below in Hollywood and New York

"JOHNNY GUITAR," Republic's Joan Crawford Western, opened at the Mayfair in New York after an intensive exploitation campaign. At left Herbert J. Yates escorts Mercedes McCambridge, co-star of the picture, to the premiere.

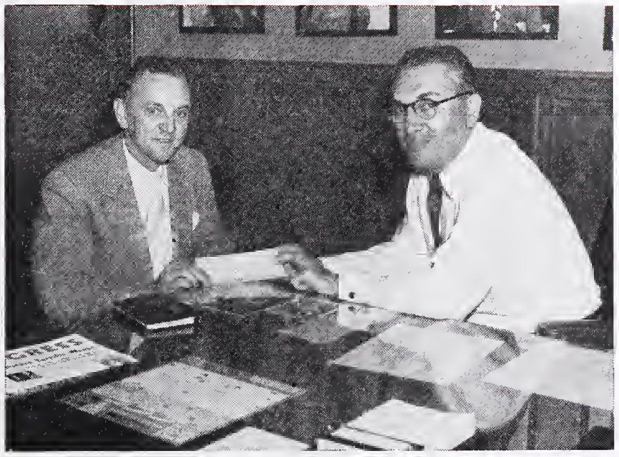
CHARLES HEATH, right, projectionist in the screening room of the RKO Boston exchange for 29 years, is retiring. He started his career in 1906 in Goldwith's Pickle Store, a nickelodeon which was part of the old Bowdoin Square Museum. He is going to Florida to fish.

L. J. (Jack) SCHLAIFER, active in distribution since 1912, has joined United Artists. At left he is greeted by B. G. Kranze, left, general sales manager.

WALTER BRANSON, RKO foreign head, visits Cuba. Left to right: Francisco Rossi and Michael Havas of RKO; Mr. Branson; E. de Carrera, Havana exhibitor; Jesus Blanco, Astral circuit manager; and Antonio Castel, independent distributor.

SIX of the "seven brothers" kidnap their brides in "Seven Brides for Seven Brothers," MGM's new and different musical which is receiving critical acclaim. It is reviewed in this issue of The HERALD, Product Digest, page 17.

This week in pictures

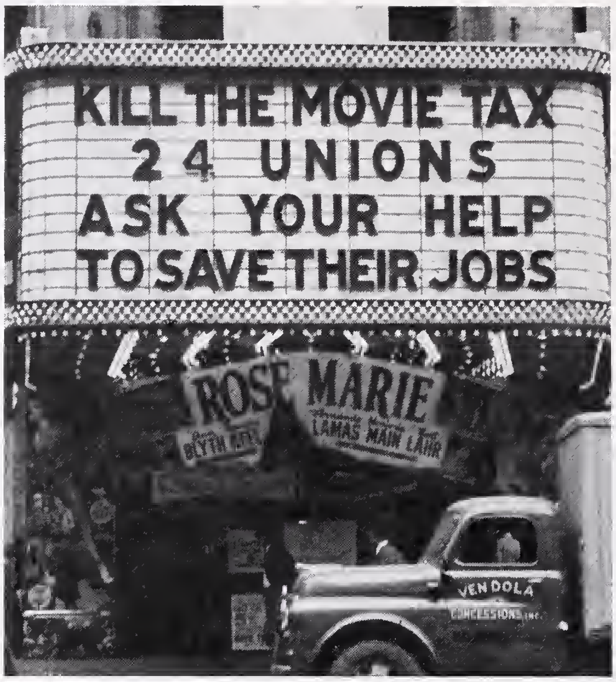


FRANK AYDELOTTE, of the Aggie theatre, Fort Colins, Colo., liked Universal's two-reel short, "Perils of the Forest," so much that he felt he ought to pay more for it. Here he gives a check to Mayer H. Monsky, Denver branch manager.

AT A SCREENING of Columbia's "On the Waterfront" in New York. Left to right: Malcolm Johnson, whose Pulitzer Prize-winning articles on the dock wars inspired the film; Budd Schulberg, author of the screenplay; and Rev. John A. Corridan, New York priest active for many years among the dock workers.

AT the anti-trust proceedings in Buffalo last week involving the Schine circuit, right, are: Frank G. Raichle, attorney; J. Myer Schine, John A. May, Donald G. Schine and Louis W. Schine.

Industry Pours Slashing Attack On New York's Admission Tax



THE campaign against the proposed New York City five per cent admission tax was an example to the industry everywhere of the organization and dramatization of the fight against discriminatory taxation. On these pages, in a picture story by Floyd Stone of The HERALD staff, are shown the multiple aspects of the campaign. These include the organizational rally held by members of the emergency committee at the Rivoli theatre last week (below), the marquee slogans broken out immediately thereafter (above and opposite page), the sidewalk gathering of petition signatures and the blow-ups of newspaper ads (below), the bannered trucks, the picket signs and the people at the City Hall rally (opposite page), and the hearing before the Council Finance Committee (page 14).

THE motion picture industry in New York mobilized with swiftness, precision, and astonishing attention to multiple detail this week in an intensive all-out fight against a five per cent admission tax proposed suddenly by New York City. It was above all a history-making demonstration of the power of the organized industry to make itself heard and, regardless of the outcome, it was a fight of which every member of the industry could be proud.

Indication of the effectiveness of the program came Wednesday when the Finance Committee of the City Council, scheduled to vote on the tax that day and presumably pass it, postponed action to consider the feasibility of an exemption on motion picture theatre tickets costing less than 50 cents. Harry Brandt, speaking for the emergency committee, immediately challenged this figure, declaring an exemption would be useless in preventing the closing of many theatres unless it was granted on tickets costing at least $1.

The Finance Committee was to take final action Thursday with the City Council and the Board of Estimate taking up the matter immediately thereafter.

With less than a week to organize, New York exhibitors planned and executed a protest the main elements of which included "Kill the Tax" signs on every marquee in the city, petitions signed by over 800,000 theatre patrons, display advertising in newspapers and accompanying editorial help, and a blackout of marquee and advertising signs in famed Times Square.

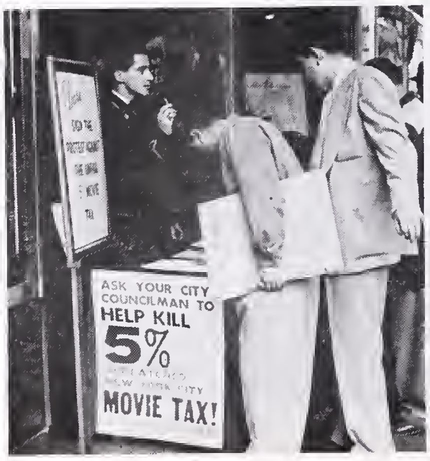
These were climaxed by a rally in front of City Hall Tuesday morning, preceding a hearing conducted by the Finance Committee of the City Council, in which more than 5,000 industry employees marched with protest signs. Following the rally, with the galleries of the Council room jammed with supporters and the room itself filled to capacity, representative speakers presented the industry's case in an eight hour marathon which lasted until after seven o'clock in the evening.

Mr. Brandt, president of the Independent Theatre Owners Association opened the

THE INDUSTRY RALLY

THE PETITIONS

AND THE ADS


ASK YOUR CITY COUNCILMAN TO
HELP KILL
5%
MOVIE TAX!

hearing with a speech which lasted well over an hour. He called the measure, if passed, a "death sentence" for exhibitors in New York.

"This is only the beginning of the fight," he declared at one point. "If this bill is passed we will take our fight to Albany."

Mr. Brandt stressed the present and potential theare closings charging that the rate of closing would increase past the danger point if the tax were passed and before concluding he named the theatres in each councilman's district which had closed.

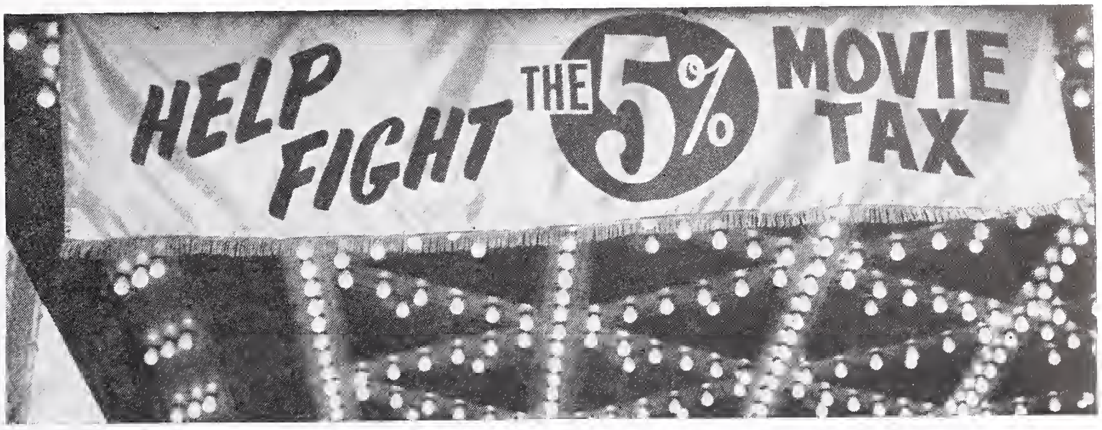
Robert Coyne, special counsel for COMPO, pointed out to the Council that when exhibitors sought repeal of the Federal admission tax they told Congress that if the tax were cut only the more prosperous theatres would be able to pass the tax saving on to the public and that many of them would have to use the money to stay in business. He said that all the industry sought then and seeks now is "a chance to fight for survival. We are not seeking a subsidy such as is given in some foreign countres. We want a chance to help ourselves."

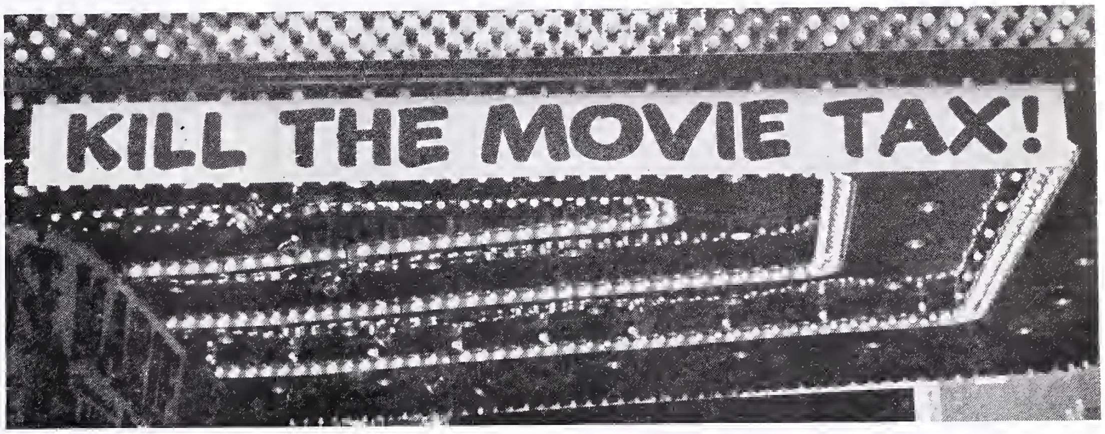
George Murphy, three times past president of the Screen Actors Guild, made a dramatic speech after the hearing had entered its eighth hour. He told the Councilmen, "You cannot take away the salesroom of an industry and expect it to operate." The industry throughout the country, he warned, would be seriously hurt by any further loss of revenue in New York.

Twenty-four unions, representing 175,000 film employees, were represented with other groups at the hearing. Richard F. Walsh, president of the IATSE, warned the committee: "What happens in New York City will happen all over the country. If you keep the tax off, we can survive. We all work here to make a living. Don't drive us out with this tax."

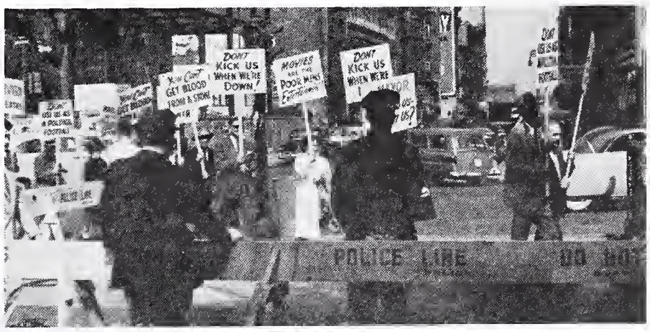
Others of the score of speakers included Herman Gelber, president of Local 306, IATSE; Samuel Rinzler of Randforce Amusement Corp.; Ralph Bellamy, president of Actors Equity and Chorus Equity Association; and Tom Murtha, chairman of Tenth District Theatrical Locals, IATSE.

The campaign was organized by an emergency committee comprising officials of every circuit and theatrical organization in the city, most of whom worked day and night over the holiday weekend.

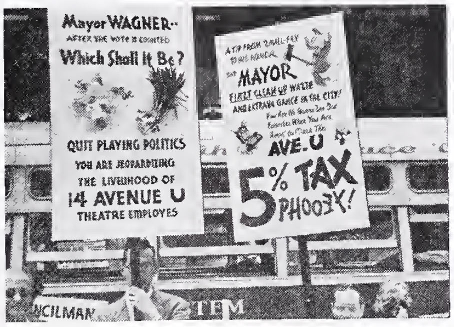


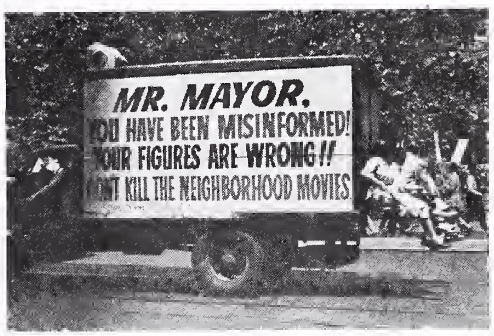


THE DEMONSTRATION


DON'T KICK US WHEN WE'RE DOWN!
MOVIES ARE THE POOR MAN'S ENTERTAINMENT
POLICE LINE

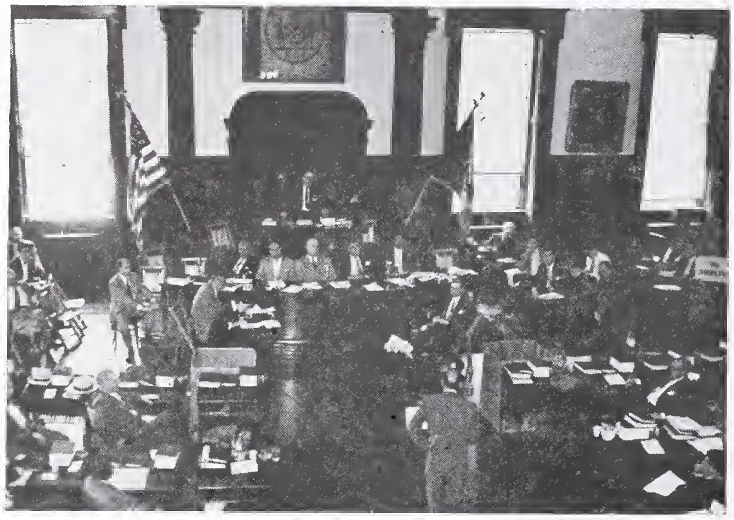
***POLICE LINES** prevented the demonstrators from actual contact with City Hall and thereby with the city's welcome to Ethiopian Emperor Haile Selassie—and so the men and women of the industry with their trucks, their placards and their vehemence circled the Hall and its park for some four hours, and their protest seemed even bigger than planned.*




MR. MAYOR.
YOU HAVE BEEN MISINFORMED!
YOUR FIGURES ARE WRONG!!
DON'T KILL THE NEIGHBORHOOD MOVIES

DON'T DIG THAT CRAZY 5% TAX BURY IT!
OUR JOBS ARE IN PERIL PLEASE VOTE AGAINST 5% TAX!
COUNCILMAN MANISCALCO
LABOR PROTESTS!
SAVE OUR JOBS!
SAVE

ON TO THE COUNCIL



***THE SCENE** in the Council chambers as the industry presented its case.*

***HARRY BRANDT** tells each of the Councilmen about the petitions and the closed theatres in their districts.*

***QUESTIONS,** as Councilmen inquire about those closings. The questioner below is Thomas Mirabile, and he has in hand the industry's newspaper advertisement.*

***RICHARD WALSH,** IATSE chief, was one of many labor spokesmen.*

***THE GALLERY,** as Harry Brandt speaks, is rapt. Its repeated applause for industry speakers drew rebukes—and also made an impression.*

***THE MAN WITH THE FIGURES,** Robert Coyne, of COMPO, who drew an over-all picture of the industry's plight.*

***THE AUDIENCE,** a sampling: Leo Brecher, Max A. Cohen, Sam Rosen, and Oscar Doob in foreground.*

***AND EVEN A RABBI,** Isaac Wapner, added his protests. The tax, he declared, is upon children.*

CINEMASCOPE SCHEDULE SET FOR 12 PICTURES

Twentieth Century-Fox's CinemaScope news this week was, like Gaul, divided into three parts. They were:

An announcement detailing the release schedule of the new single track magnetic and single track optical sound prints on 12 CinemaScope pictures, beginning with "The Robe" June 19 and following with the release of at least one a week thereafter through August 28.

An announcement that starting in July the company would service four types of trailers on each CinemaScope production.

An anouncement of a forthcoming "industry progress report" on CinemaScope, expected to run about an hour, which will demonstrate the newly improved CinemaScope camera "taking" lenses and include a full comparison of four-track magnetic sound with single track magnetic and single track optical.

Al Lichtman, the company's director of distribution, announced the following schedule for the availability of the new single track sound prints: "How to Marry a Millionaire," June 26; "Night People," July 3; "Prince Valiant," July 10; "Hell and High Water," July 17; 'Three Coins in the Fountain," July 24; "New Faces," July 24; "River of No Return," July 31; "King of the Khyber Rifles," August 7; "Garden of Evil," August 14; "Beneath the 12-Mile Reef," August 21, and "Demetrius and the Gladiators," August 28.

It was in connection with the release of these new prints that Mr. Lichtman announced that new advertising accessories and four different types of trailers would be made available to exhibitors.

The trailers will include one in CinemaScope with full, four-track magnetic stereophonic sound; one in 2-D with regular optical sound selling CinemaScope and stereophonic sound; one in CinemaScope with regular optical sound for use in theatres equipped with one-track magnetic or for regular optical sound, and one in 2-D with regular optical sound for use in theatres equipped for either single track magnetic or regular optical sound.

The CinemaScope progress report film, the editing and scoring of which was scheduled to be completed this week at the 20th-Fox studios on the coast, will be shown throughout the world later. Dramatizing the technical advances made in the CinemaScope medium within one year, the film will place special emphasis on the new lenses developed by Bausch & Lomb and which are used in the production of new attractions.

Presentation of the film will be via special theatre showings for exhibitors representing every size and type of theatre, members of the trade and consumer press, and executives from all branches of the film industry. Scheduling of the showings, currently being mapped, will follow the general pattern established by the initial CinemaScope demonstrations last year.

From Stratford, Conn., Albert M. Pickus, owner of the Stratford theatre and nationally known as an executive of Theatre Owners of America, announced that he would be showing MGM's CinemaScope production, "Rose Marie," with the "big four" of the new techniques. In his advertising copy, Mr. Pickus said that he would project the CinemaScope print through SuperScope lenses onto his own "Amp-o-Vision" theatre-wide screen. The fourth of the big four techniques is stereophonic sound, which Mr. Pickus prefers over conventional sound.

20 More Drive-ins Take Stereophonic Sound

A postscript to these CinemaScope developments came in the week from Texas, where Claude Ezell, circuit operator and developer of an in-car speaker unit to simulate stereophonic sound at drive-ins, announced that 20 drive-in theatres throughout Texas will be equipped for CinemaScope presentations by July 1, including the Ezell-type speakers. Mr. Ezell said that eight installation teams currently are working throughout the south and middle west equipping outdoor theatres with the equipment.

PARAMOUNT PLANS 15 IN VISTAVISION

HOLLYWOOD: Paramount announced here this week that it has set a total of 15 pictures, all in VistaVision, including two now in work, for the balance of this year. Starting dates have been set for the forthcoming productions, virtually all of which will have color by Technicolor. The company stated that since VistaVision cameras are fast being made available, the entire schedule can be filmed in the new medium.

"Strategic Air Command," starring James Stewart and June Allyson under the direction of Anthony Mann and produced by Samuel J. Briskin, now is in the final stages of production. Now on location in Colorado is "Run for Cover," Pine-Thomas production starring James Cagney, Viveca Lindfors and John Derek, with Nicholas Ray directing.

Three productions are scheduled to start in June. They are "To Catch a Thief," starring Cary Grant and Grace Kelly, with Alfred Hitchcock producing and directing on the French Riviera; "Love Is a Weapon," starring John Payne and Mary Murphy, under the direction of Phil Karlson, and "We're No Angels," starring Humphrey Bogart, Joan Bennett and Aldo Ray, with Michael Curtiz directing and Pat Duggin producing.

The fast pace will continue with the following productions, all with color by Technicolor: "Blue Horizons," the Pine-Thomas production about the Lewis and Clark expedition, scheduled to start July 6; Bob Hope's next and as yet untitled comedy, to be produced and directed by Mel Shavelson and Jack Rose, July 14; Danny Kaye's "The Court Jester," under the producing-directing-writing team of Norman Panama and Melvin Frank, August 15; and "Lucy Gallant," Pine-Thomas production with a top cast, August.

Also scheduled for the fall and late 1954 are Dean Martin and Jerry Lewis in "You're Never Too Young," to be directed by Norman Taurog and produced by Paul Jones, September; Cecil B. DeMille's "The Ten Commandments," with a cast headed by Charlton Heston, Yul Brynner and Sir Cedric Hardwicke among others, to start October 11 on Biblical locales, and "The Vagabond King," starring Kathryn Grayson and the European operatic tenor, Oreste Kirkop, to be directed by Michael Curtiz and produced by Pat Duggin, November.

The fall production slate also includes Hal Wallis' film adaptation of "The Rose Tattoo," starring Burt Lancaster and Anna Magnani, under the direction of Daniel Mann. Later this year too, producer-director William Wyler will put before the cameras "The Desperate Hours," from the novel of Joseph Hayes. Also in preparation for later this year is another Cary Grant film to be produced and directed by Alfred Hitchcock, the subject of which will be announced.

Paramount's latest regional VistaVision demonstration was held Wednesday in Chicago at the Chicago theatre. On hand for the showing, which followed the pattern of like demonstrations in New York and elsewhere, were Y. Frank Freeman, Paramount vice-president, and Dr. Charles R. Dailey, technical expert.

LONG RUNS

AND SOLID
BUSINESS
HAVE ALREADY
PROVED PARAMOUNT'S
TERRIFIC HIT YOU
CAN BOOK
FOR JULY!

DANNY KAYE in K

Co-starring MAI ZETTERLING

Choreography by Michael Kidd · Words and Music by SYLVIA FINE · Written

8th Week – New York

8th Week – Boston

8th Week – Washington

8 Weeks – Los Angeles

7th Week – Philadelphia

6 Weeks – San Francisco

Spectacular and conclusive results in every one of the six showcase engagements, many of which have been extended indefinitely. Now you can be one of the fortunate showmen to play this smash attraction and cash in on the fun-minded summer crowds. Date it now and get the full benefit of the powerful penetration of Paramount's exactly-timed national ad campaign...four-color ads in Life, Look and Amercian Weekly, plus full pages in Seventeen and the entire fan list...totaling forty million readers who'll be eager ticket-buyers!

NOCK ON WOOD

Color by TECHNICOLOR

Produced and Directed by NORMAN PANAMA and MELVIN FRANK

LATE FEATURE REVIEW

Demetrius and the Gladiators

20th-Fox—"The Robe" Continued

(Color by Technicolor)

The tremendous audiences which already have seen "The Robe" are conditioned to be receptive to this film. Seldom, if ever, has there been waiting such a number of "pre-sold" patrons. Neither the public nor the exhibitor is likely to be disappointed in the sequel. In "Demetrius and the Gladiators" the CinemaScope medium reaches a certain maturity of perfection. Absent are some of the understandable technical flaws of the first CinemaScope picture.

For many of its assets this picture has drawn on the cast and production team that made "The Robe." Victor Mature who was the surprising star of the first attraction continues to make alive the Greek slave whose career was marked by a robe and its original owner. Also featured in the same parts are Jay Robinson, the Emperor Caligula and Michael Rennie, Peter. The characterizations developed in "The Robe" are broadened by each of the players.

Frank Ross, producer, who worked with "The Robe" picture project for years, gave the same lavish mounting to this attraction. Philip Dunne, familiar with Lloyd C. Douglas's novel characters through his screenplay, wrote "Demetrius and the Gladiators." Unlike "The Robe," this film has a certain unity of place. All the action is in or near Rome.

Delmer Daves, the director, did an excellent job of keeping a reasonable balance between a human story of broad meaning and a rich spectacle played against the background of Caesar's Rome in its declining days. To the director and to all the performers goes the credit of having even the small roles well done.

Susan Hayward, as Messalina, the beautiful, scheming and voluptuous wife of Claudius, the Emperor's uncle and heir, shares with Mature the principal billing. Debra Paget is the Christian girl in love with Demetrius. Barry Jones, Claudius, and William Marshall, playing a giant African, are fine in supporting roles.

The story opens with the last scene of "The Robe." Demetrius is captured by the Emperor's soldiers and condemned to be a gladiator. Messalina is fascinated with him. When he fails to turn against his Christian faith and slay his adversary in the arena, she tries to arouse his passion for her. At first he resists her advances.

Demetrius' faith is shaken when the Christian girl apparently dies when several of the gladiators attempt to rape her. He is now ready to slay men in the arena and also become the favorite of Messalina. After a while Peter returns from a trip and rekindles the faith in the former Greek slave. Demetrius repents of his sins as he recalls the time when he found the robe at the foot of the Cross. Again condemned to the gladiators arena, Demetrius throws down his sword. Before he can be killed the Praetorian Guard slays the Emperor. The new Emperor Claudius, and his reformed wife Messalina, pledge not to molest the Christians as long as they are not disloyal. Demetrius resigns his commission in the Praetorian Guards and with Peter returns to his friends.

The film includes a number of action shots of Demetrius and other gladiators in death struggles with one another and also of Demetrius in combat with three tigers. In CinemaScope these scenes have an almost startling sense of reality and presence. In these scenes and elsewhere in the film the stereophonic sound is effective in enhancing the drama. The arena, the palace, Roman streets, the costumes, are all attractive in striking color by Technicolor.

Reviewed at the home office. Reviewer's rating: Excellent.—M. Q., Jr.

Release date, June, 1954. Running time, 101 minutes. PCA No. 16588. General audience classification.

Demetrius	Victor Mature
Messalina	Susan Hayward
Peter	Michael Rennie
Lucia	Debra Paget
Paula	Anne Bancroft
Caligula	Jay Robinson

Barry Jones, William Marshall, Richard Egan, Ernest Borgnine, Charles Evans, Everett Glass, Karl Davis, Jeff York. Carmen de Lavallade, John Cliff, Barbara James, Willetta Smith, Selmar Jackson, Douglas Brooks, Fred Graham, Dayton Lummis, Robert E. Griffin, Frank Hagney, Gisele Verlaine, George Eldredge, Paul Richards, Ray Spiker, Gilbert Perkins, Mickey Simpson, George Barrows, Paul Stader, Jim Winkler, Fortune Gordien, Lyle Fox, Dick Sands, Woodie Strode, George Bruggeman, Jack Finlay, Paul Kruger, Peter Mamakos, Shepard Menken, Harry Cerding, William Forrest

---

United Artists Sets Four Releases During June

"Man With a Million," starring Gregory Peck, in color by Technicolor, heads the roster of four United Artists productions which will be released during June. The other features comprising the slate are "Hobson's Choice," comedy with Charles Laughton; "Gog," 3-D science-fiction adventure in Eastman Color and "Challenge of the Wild," drama of a family expedition in the Arctic in color by Color Corp. of America.

Paramount Will Retain Building in New York

The New York District Court has entered an order permitting Paramount Pictures to keep the Paramount Building in New York City. Originally the company was required to sell the building under the original Paramount Consent decree. The order has conditions designed to keep the picture company from controlling the operations of the theatre in the building. It provides that if there is a new lease or modification of the lease on the theatre portion of the building, the lease or modification must be negotiated by an outstanding New York City realtor acting as an agent of the court. It also provides that if the Justice Department ever should feel that the picture company's continued control over the building is unreasonably restraining competition either in distribution or exhibition of pictures, it can notify the company and the company must then either sell the building within two years or have the issue settled by the court.

Florida Unit Sets Meeting

MIAMI: A regional south Florida meeting of the Motion Picture Exhibitors of Florida has been set for June 17 at the local Biscayne Terrace Hotel, Horace Denning, president, has announced.

Planning 40 Exhibitions Of Perspecta

Within the next three months more than 40 major trade and press demonstrations of Perspecta sound will have been held in important centers overseas, Arthur M. Loew, president of Loew's International Corporation, announced in New York this week. All the demonstrations are being run under the joint sponsorship of MGM, Paramount and Warner Brothers, the three companies which have adopted Perspecta.

Mr. Loew said 12 demonstrations have been completed abroad; definite dates set for eight more, while an additional 20 are planned for the near future. Cities in which Perspecta already has been shown include London, Mexico City, Brisbane, Paris, Marseilles, San Juan, Copenhagen, Sydney, Melbourne, Havana and Cairo. In each country follow-up demonstrations have been or will be held in key cities, he said.

Among the demonstrations scheduled are the following: Bogota, June 9; Bordeaux, June 10; Lima, June 16; Rio de Janeiro, June 23; Algiers, June 24; Sao Paulo, June 30; Montevideo, July 7; Santiago, July 14. Demonstrations also will be held in the following cities, with dates still to be set: Buenos Aires, Vienna, Brussels, Frankfurt, Hong Kong, Bombay, Djakarta, Tel Aviv, Formosa, Rome, Beirut, Singapore, Panama City, Manila, Johannesburg, Stockholm, Bangkok and Caracas.

Mr. Loew also announced the signing of licensing agreements for the manufacture and sale of Perspecta sound integrator units with the following firms: Microtechnica of Turin, and Cinemeccanica of Milan, Italy; the Brockliss-Simplex Company of France, and the Japan Victor Company of Tokyo. Active negotiations were said to be under way with other manufacturers in other parts of the world.

20th-Fox Announces Five Changes in Sales Staff

Five promotion and branch office realignments in 20th Century-Fox's domestic sales organization were announced by the company this week. Martin Moskowitz, formerly Empire state division manager, has been advanced to division manager of the revised Atlantic division of New York, Philadelphia and Washington. The Pittsburgh exchange, formerly in the Atlantic division, has been added to the central division under T. O. McCleaster, central division manager. J. M. Connolly, previously manager of the Boston exchange, has been promoted to division manager of the new northeast division, Boston, New Haven, Hartford, Buffalo and Albany. John Feloney, formerly sales manager in Boston, has been promoted to Boston manager, while John Peckos, salesman in Boston, has been promoted to sales manager.

AA

Allied Artists
PICTURES CORPORATION

Takes Pride in Welcoming

One of the World's

Most Distinguished Creators

of

Outstanding Motion Pictures

John Huston

THIS IS THE FIRST OF A SERIES OF IMPORTANT ANNOUNCEMENTS FROM ALLIED ARTISTS

NEED 26 MORE A's: O'DONNELL

Krim and Broidy Reply to Circuit Head's Plea for Additional Product

A call for an addition of 26 "A" pictures to the 1954-55 production slate has been sounded by R. J. O'Donnell, executive of the Interstate circuit of Texas, in a letter released this week and addressed to the leading production and distribution executives of the Hollywood companies.

Mr. O'Donnell said his letter was the result of a recent meeting of Texas exhibitors, representing both conventional and drive-in situations, called to discuss the present product situation, and that he had been elected to inform production and distribution as to the meeting's results.

Answers Forthcoming

Answers to Mr. O'Donnell were almost immediately forthcoming from two production sources, Steve Broidy, president of Allied Artists, and Arthur Krim, president of United Artists.

Mr. Broidy's reply coincided with the Allied Artists announcement that it had concluded a contract with Academy Award-winning director John Huston calling for a minimum of three pictures and that the company soon would conclude similar deals with Billy Wilder and William Wyler. "It is our earnest hope and desire," wrote Mr. Broidy, "to add no less than six and possibly as many as eight pictures in the top "A" category to the supply available for the year 1954-55."

The Allied Artists executive said his company had been cognizant of the product situation for a long time and had been working over the past 12 months to increase the supply of top films. Allied Artists, he added, also was increasing the number of pictures in its regular program by 15 per cent, in addition to the big films it expects to receive from Huston, Wilder and Wyler.

In his answer, Mr. Krim said that in the 1954-55 season, "our delivery of potential blockbusters will be several times the number distributed by us this past year and far more than in any single year in the 35-year history of United Artists."

Lists Top U.A. Films

Mr. Krim then listed some of the top releases on U.A.'s schedule and said: "All of these pictures are in the can or about to start in the immediate future. We pledge you this—we will deliver more than 50 pictures at the rate of at least four a month in 1954-55 and we promise you a preponderance of big ones."

In his original letter, Mr. O'Donnell took exception to the view held by some film executives that there should be fewer but better pictures. Said Mr. O'Donnell, "This is understandable but it is not practical in the smaller areas where saturation is reached in three or four days, maximum five days."

The Texas exhibition leader, however, disassociated the Texans from those exhibitors who "are critical almost to the point of belligerance toward production because of lack of product." He went on to say that "we have estimated that in Texas we need 26 additional "A" pictures for the 1954-55 season. In our opinion, 26 "A" pictures would not only eliminate the present shortage, but they would compound dividends to production, distribution and exhibition.

"There are now 1,424 theatres operating full time in Texas; 1,035 conventional and 389 drive-ins; 685 of these theatres are desperately in need of one-half additional picture each week; 379 of these theatres are seriously in need of one-third additional picture each week; 195 of these theatres are vitally in need of one-fourth additional picture each week.

Cites Available Playdates

"Without these additional pictures each week, there are 27,167 *available* playdates in Texas. Since June 1, 1953, through March, 1954, 45 top "A" pictures released in Texas have averaged $143.55 each playdate. This can mean a total of $3,899,722.85 added revenue to production and distribution for the 1954-55 season. This being the case," he said, "it is reasonable to assume that the remaining 47 states are at least in comparable position."

In conclusion, Mr. O'Donnell said that by adding 26 more "A" pictures to the 1954-55 release schedule, production and distribution would stand to get $74,798,493.65 in additional income and the box offices of the nation an additional $200,000,000. "We urgently recommend," he said, "that you give all possible consideration to the proposal."

Besides Mr. Broidy and Mr. Krim, the letter also was sent to Barney Balaban, Harry Cohn, Jack Cohn, Walt Disney, Robert Fellows, Y. Frank Freeman, Samuel Goldwyn, James R. Grainger, William J. Heineman, Howard Hughes, Arthur B. Krim, Harold Mirisch, Edward Muhl, Milton R. Rackmil, Nicholas Schenck, Dore Schary, David O. Selznick, Spyros P. Skouras, Hal Wallis, Harry Warner, Jack Warner, John Wayne, Herbert J. Yates and Darryl Zanuck.

To Discuss Film Censorship

The University of Michigan Law School's 1954 Institute, to be held at Ann Arbor June 16-18, will hear a discussion on the motion picture aspect in a forum on "official controls versus self-regulation of communications media." Hugh Flick, director of the motion picture division of the New York State Education Department, and Sidney Schreiber, general attorney for the Motion Picture Association, will speak.

Progress of Firm Cited By Balaban

Paramount Pictures' production policy for the foreseeable future will be to produce every picture that "we believe can pay for itself and return a profit, without limitation as to number, cost or over-all budget," Barney Balaban, president, stated Tuesday at the stockholders meeting in New York.

He explained that "in our business we can no longer plan for a volume of pictures to be delivered at some time in the future. The public has become most selective in its motion picture preferences." He emphasized that now "each picture must stand on its own merits. As a result Paramount does not plan a specific number of pictures nor does it have a determined over-all budget during a given fiscal period."

Reviewing company progress in terms of new product, current earnings and new technical developments, Mr. Balaban declared: "Paramount now finds itself with a healthy motion picture business and diversified interests in a number of new and growing areas."

In discussing color television, he said the "21-inch and 24-inch chromatrons, the 'Lawrence' color television tube developed by Chromatic Television Laboratories, Inc., are now sufficiently developed to provide the popular-sized larger pictures to which the public is accustomed, in high quality color."

As for Telemeter's "pay-as-you-see" television operations, Mr. Balaban said the experiments conducted at Palm Springs during the winter "clearly established the technical proficiency of the system and the willingness of the public to pay for quality television entertainment in their homes."

Mr. Balaban was strongly optimistic about VistaVision. He cited the enthusiastic response to the demonstrations in this country and said plans are being made for demonstrations in other cities in the U.S. and in South America, Europe and the Far East.

Mr. Balaban was deeply gratified by the company's schedule of forthcoming product. He added, "During the second half of 1954 we shall be delivering a greater concentration of outstanding pictures and potential box office hits than ever before in the history of the company."

RKO Sets 40 Dates for Area Premiere of "Sins of Rome"

Forty dates have been set for the Cincinnati area premiere on June 23 of RKO's "Sins of Rome," Charles Boasberg, general sales manager, announced in New York this week. The Italian-made spectacle, dubbed in English, will open first at the Palace, Cincinnati; the Grand, Columbus; Colonial, Dayton; Palace, Huntington; Palace, Hamilton; Grand, Steubenville; Fayette, Washington Court House, and Paramount, Ashland, Ky.

To our new associate...

We are all extremely happy to welcome

JOHN HUSTON

into the Allied Artists family. It is a source of great personal pride to us that he has chosen our company as the exclusive producing and distributing organization for his future productions. We know that exhibitors throughout the world will find in our mutual plans a profitable answer to their most pressing problem—a source of outstanding product.

Steve Broidy Harold J. Mirisch

G. Ralph Branton

G. D. Burrows Walter M. Mirisch

PLAN REACTION STIRS BRITISH

CEA Urges U. S. Leaders Attend Exhibitor Meet in England June 21

by PETER BURNUP

LONDON: The favorable American reaction to the proposal of the Cinematograph Exhibitors Association for a permanent liaison with similar groups throughout the world has delighted the exhibitors here. The leaders are particularly impressed with the suggestion of Ben Marcus, president of Allied States Association, for an exploratory meeting in Hollywood.

Obstacles in Way of Trip

Nothing would please CEA's president, Claude Whincup, and the Association's secretary, Walter Reginald Fuller, more than to make the Atlantic crossing, but there are obstacles. Negotiations are in progress on the break-figure dispute with distributors, which concerns the proportion of entertainment-tax remission to producers, and an involved wage claim made by NATKE in behalf of theatre employees.

However, they have another plan, herewith exclusively disclosed. CEA's annual convention opens June 21 at Harrogate in Yorkshire. It will be attended not only by delegates to the association's general council, but by hundreds of exhibitors from every corner of the country.

CEA's executives gladly invite to their deliberations and attendant functions any American executive and discuss the outline at least of the latest proposal. They would welcome in particular the opportunity of demonstrating that CEA is indeed what Abram F. Myers describes as a "well-organized, effective association."

It is understood that private letters in this sense have already gone to the U. S., but this article will serve further to make the suggestion as widely known as possible in American exhibitor circles.

Says Secretary Fuller: "We are exceptionally anxious that no misapprehension should arise in regard to the nature of our proposal. We do not suggest a sort of supranational organization which would supersede existing ones. What we do urge most earnestly is the creation of some instrument by which viewpoints and needs might be exchanged immediately and continuously."

Throughout the stereophonic sound controversy CEA's leaders were in close though informal communication with certain American authorities, including Mr. Myers of Allied, and there's a considerable and growing body of opinion here that the Spyros Skouras concession in the matter of stereophonic sound would not have been made had it not been for the world-wide resistance to sales conditions spearheaded (so the Britons claim) by CEA.

Certainly, CEA's contribution to the deliberations of the Union Internationale de l'Exploitation Cinematographique made a profound impact on Continental exhibitor opinion. CEA's resolution last week in regard to the availability of conventional prints of CinemaScope subjects now has been sent to all known exhibitor organizations in various parts of the world.

Backstage Work in Progress

The general council will not again assemble until the Harrogate occasion, but much backstage work is in progress at CEA's headquarters in regard to the global proposal. That will figure high on the council's agenda. The plan wil be vigorously ventilated also at the Forum open to all theatre men, which has become over the years an integral part of the convention.

Their British confreres hope devoutly that some American showmen will find it convenient to be present at Harrogate.

MPEA Reelects All Incumbent Officers

The board of directors of the Motion Picture Export Association at its annual meeting Tuesday reelected all incumbent officers. Reelected were Eric Johnston, president; Ralph Hetzel, Kenneth Clark and G. Griffith Johnson, vice presidents; Sidney Schreiber, secretary; F. W. DuVall, treasurer; Herbert J. Erlanger, assistant secretary-treasurer; and Frank J. Alford, assistant treasurer. At the meeting of the stockholder members which preceded the board meeting, all of the present directors were reelected.

File Percentage Suits

PORTLAND, ORE.: Six percentage actions have been filed in Federal Court here against Carlie S. McNeil. Paramount, Loew's, Twentieth Century-Fox, Warner Bros., United Artists and Universal each filed a separate action involving the Plaza theatre.

FPC Votes Dividend

OTTOWA: Famous Players Canadian Corp. has declared a dividend on its common stock of 37½ cents for the quarter ending June 30, payable June 25 to shareholders of record June 10.

Universal Dividend 25 Cents

The board of directors of Universal Pictures Company, Inc., at a meeting declared a quarterly dividend of 25 cents per share on the common stock, payable June 25, 1954, to stockholders of record June 11.

Bernstein to Produce for Television

LONDON: Sidney Bernstein, chairman of Granada Theatres, shortly will commence production through his Transatlantic Pictures Corp. of a series of television films for world distribution, he has announced.

The films will be made in Britain but will have stars from both sides. Mr. Bernstein, associated with Alfred Hitchcock in Transatlantic, already has approved a number of stories and ideas for the series and has left for New York for discussions with U.S. television interests. He will be joined by his brother Cecil, and during their stay they also will survey progress in color television.

▽

Labor Members of Parliament still hanker after a British film-quota in the programme of the forthcoming Independent Television service. They moved an amendment in that sense to the Government's bill setting up the new service, arguing that without such legislative provision old American TV films would be dumped here wholesale.

The Postmaster General, in charge of the bill, would have none of that. He agreed that producers and technicians wanted to protect their interests, but he asked them, in their own long term interests, not to try to turn the television industry into a closed-shop for British-produced films.

The Minister has visions of Britain leading the world in the TV field. "If we do not adopt too restrictionist an attitude here at home, and do not try to protect British films because they are British films, I believe any fears they may have about the loss of a home market will be swept away in the opportunities that there will be for sending their products abroad. I see no reason why this country cannot become the Hollywood of the television world. I think there are enormous potentialities here," he told the House.

Altec, RCA to Install Pola-Lite Equipment

The Pola-Lite Company, manufacturer of the single-track 3-D projection system, has engaged the services of Altec Service Corp. and RCA Service Co., Inc., to supervise the installation of the Pola-Lite single-track 3-D units on projection machines in theatres throughout the country. Al O'Keefe, distribution vice-president of Pola-Lite, said that, under this new policy two Pola-Lite units will be sold for $150 completely installed to theatre projectors by either Altec or RCA engineers. Thus the exhibitor's only concern will be to widen his portholes to take care of the larger projection angle necessary with the Pola-Lite units, and fulfill his commitments for the use of 6,000 Pola-Lite 3-D glasses over a stipulated one-year period.

Arbitration Drafters Set Meeting

The joint distribution-exhibition drafting committee, appointed at the closing session of the arbitration meeting in New York last Wednesday to try to adjust differences, was to have met at a luncheon session this week. The eight-man committee was to gather for the purpose of establishing a method of operation for the task, it was believed.

While both branches of the industry appeared to be in accord on the general principles of the proposed arbitration system, which when formulated, will be presented to the Department of Justice for approval, indications were that there may be some definite disagreements when the committee starts putting the proposals in writing.

The group is composed of Herman Levy, Theatre Owners of America general counsel; S. H. Fabian, TOA; Leo Brecher, Metropolitan Motion Picture Theatre Owners Association; Max A. Cohen, Independent Theatre Owners Association; Adolph Schimel, Universal general counsel; A. Montague, Columbia Pictures; Al Lichtman, 20th Century-Fox; and A. W. Schwalberg, Paramount Film Distributing Corp.

Apparently the group planned to waste no time in preparing a fresh draft, inasmuch as they are committed to submit a formula to the over-all industry arbitration committee in not more than 60 days from last Wednesday, May 26. The alternate member of the committee for distribution is Charles Feldman, Universal Pictures. No alternate for exhibition was named.

Although two months appeared to be ample time in which to prepare an initial draft, it was pointed out by some committee members that, because of the pressure of their own business affairs, a problem may arise in getting the full eight-man group in one session at one time.

Also, the four theatre organizations, TOA, MMPTA, ITOA and Southern California Theatre Owners Association, will have to contact each and every member to learn of individual complaints, disputes and matters which they term arbitrable. Once the "proposals" are received by the headquarters of each exhibitor organization, the officers of each will have to sift them out before forwarding them to the drafting committee.

Oregon TOA Unit Plans Convention June 9

PORTLAND, ORE.: Oregon Theatre Owners, one of the newer units of the Theatre Owners of America, will hold its annual convention here June 9 at the Benson Hotel. Among the national executives of TOA who are scheduled to attend are Walter Reade, Jr., president; Herman Levy, general counsel; Alfred Starr, board member, and Roy Cooper, vice-president of the TOA western division.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 29 were:

Albany: Dial M for Murder (WB), Gone With the Wind (MGM reissue) 2nd week; The Naked Jungle (Para.).

Boston: Carnival Story (RKO) 2nd week, Executive Suite (MGM) 2nd week, Johnny Guitar (Rep.)

Buffalo: Dial M for Murder (WB), Johnny Guitar (Rep.), Secret of the Incas (Para.), Three Coins in the Fountain (20th-Fox).

Cincinnati: Dial M for Murder (WB), Elephant Walk (Para.)

Cleveland: The Long Wait (UA), River of No Return (20th-Fox), 2nd week.

Detroit: Executive Suite (MGM) 4th week, The Moon Is Blue (UA) 2nd week, Pickwick Papers (Kingsley), Pinocchio (Disney-RKO), Playgirl (Univ.), Three Coins in the Fountain (20th-Fox).

Hartford: Dial M for Murder (WB), Executive Suite (MGM), The French Line (RKO) 2nd week, Secret of the Incas (Para.)

Indianapolis: Dial M for Murder (WB), River of No Return (20th-Fox), The Student Prince (MGM).

Kansas City: Elephant Walk (Para.) holdover.

Memphis: Dial M for Murder (WB), Johnny Guitar (Rep.), River of No Return (20th-Fox) 2nd week.

Miami: Executive Suite (MGM) 7th week, Three Coins in the Fountain (20th-Fox).

Milwaukee: Carnival Story (RKO), Johnny Guitar (Rep.) holdover, River of No Return (20th-Fox) holdover.

Minneapolis: Prisoner of War (MGM), Rhapsody (MGM), River of No Return (20th-Fox).

Oklahoma City: Creature from the Black Lagoon (Univ.), Make Haste to Live (Rep.).

Philadelphia: Dial M for Murder (WB), Johnny Guitar (Rep.), Three Coins in the Fountain (20th-Fox).

Pittsburgh: Beachhead (UA).

Portland, Ore.: The Carnival Story (RKO) 2nd week, Miami Story (Col.), River of No Return (20th-Fox) 3rd week, Witness to Murder (UA).

Providence: The Naked Jungle (Para.), River of No Return (20th-Fox).

Toronto: Executive Suite (MGM) 3rd week, Hobson's Choice (UA) 13th week.

Vancouver: The Living Desert (Disney) 2nd week, Rob Roy (Disney-RKO) 2nd week.

Washington: Captains Paradise (UA), Elephant Walk (Para.) 4th week, Executive Suite (MGM) 4th week, The French Line (RKO), Johnny Guitar (Rep.), Knock on Wood (Para.) 6th week, River of No Return (20th-Fox) 3rd week.

Naturama Will Be Shown in Dayton

DAYTON, OHIO: Naturama, a new widescreen projection process combined with single strip 3-D, will shortly be demonstrated before the trade here by Synthetic Vision Corporation of this city. The process already has been shown privately. Pictures projected in the process have the same aspect ratio (2:55 to 1) as CinemaScope, in addition to being in three dimensions. Regular projection booth equipment is used and there is no change in the booth port, according to a release from Synthetic Vision. All that is necessary, besides the special prints, is the Naturama super-imposing attachment (measuring less than 11 inches by 10 inches and only two inches thick) which can be attached in a few minutes. Naturama was invented by Col. R. V. Bernier.

Republic Dividend Voted

A dividend of 25 cents on preferred stock, payable July 1 to holders of record as June 10, has been declared by Republic Pictures' board of directors.

Columbia Net Up Sharply

An estimated net profit of $2,664,000 for the 39 weeks ended March 27, 1954, compared to a net of $310,000 for the same period in 1953 has been reported by Columbia Pictures.

Earnings per share on common stock amounted to $3.26 for the 39-week period this year as against 15 cents for the same period the preceding year. Net profit before income tax was $6,296,000 compared with $1,071,000 for the previous year's 39 weeks.

Total estimated taxes for the period were $3,632,000 for this year against $761,000 last year. Earnings per share of common stock after preferred stock dividends for both current year and prior year are based on 757,843 shares outstanding March 27, 1954.

The Federal Government this year took $2,600,000 and state and foreign governments profited to the extent of $1,032,000.

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

JOSEPH M. NEWMAN will start June 10 directing "The Police Story," a Hayes Goetz production for Allied Artists. His last previous picture is the unreleased Universal-International "This Island Earth," which he packaged and sold to that studio, along with his services, and which is expected in forecasting circles around here to outgross the company's high-yielding "Creature from the Black Lagoon" by fancy figures.

Joseph Newman

His next, after "The Police Story," will be one of two he's been honing to fine edge for purposes of launching an independent producing company in partnership with one of the shrewdest money men in these parts. None of the four pictures mentioned are going extra-dimensional (beyond what's loosely termed wide-screen) but that isn't because Mr. Newman doesn't think out-sizes are okay. He does. But he thinks screen sizes and shapes are, so to speak, beside the point—says you've gotta give 'em entertainment, any way you cut it.

Joe Newman (nobody calls him formal Joseph M.) was a contract director for 20th Century-Fox until August, 1953 when, his contract having expired and the studio having converted to a policy of fewer pictures, he stepped out into the wide world of independent operation and looked about him to see what was going on in the theatres.

He found the kiddies were still going to the movies, especially on Saturdays, and a carefully varied personal canvass revealed that science-fiction was outdrawing the cowboys two-to-one, not only at the children's matinees but at the stands where they buy their comic-books and the toy counters where they stock up on flight gear and ray guns. That's how come he bought a story called "This Island Earth" (man goes to a planet, instead of vice versa, in this one) and packaged it for sale to U-I.

Had Directed Number of Independent Productions

Back a good while before he accepted that 20th-Fox contract Joe Newman had directed a sizable number of independent pictures, notably "711 Ocean Drive," and while the war was on he directed 32 productions in uniform. Before all that he had learned and performed "every job in production" at the MGM studio, where he started as office boy, moved up to directing "Crime Does Not Pay" features and to contract director. He was born August 7, 1909, and hasn't idled away a minute of his 45 productive years. He doesn't intend to.

He says, "I intend to make good, solid pictures, with fresh backgrounds when possible—genuine locations rather than sets, in most cases—and with box office personalities in the top roles and good actors in support. I don't think I or anybody else can set out realistically on a policy of making nothing but multi-million-dollar productions exclusively, nor that a business can operate on a policy of showing only that kind of pictures, because nobody can ever be sure enough of getting nothing but plus-quality pictures from plus-budget investments."

He goes on, "Today's conditions are hard. Competition is severe and it wears many faces. We, in production, and the men in exhibition, working together, can beat it. We've got to give the exhibitor solid, salesworthy product—rounded properties, well written, properly and provocatively cast, and produced with style and taste—and the exhibitor has got to acquaint his public fully, intimately and impressively with what he's got."

Joe Newman approaches his next undertaking, "The Police Story," with a completely informed opinion of its potentialities. It is a story of policemen and their work as revealed in the handling of the flow of crime, large and small, in the life of a contemporary American city. Unlike nearly all the melodramas on screen or tube these past few years, this one will not be set forth as happening in Los Angeles. As many other differences as can be devised without damage to the story itself will be provided.

◆

SEVEN pictures were started and six others were finished at the weekend, bringing the over-all total of films shooting (the seven new ones plus 19 others) to a trim 26.

MGM's Jack Cummings started "Many Rivers to Cross," in CinemaScope and Eastman color, with Roy Rowland directing Robert Taylor, Eleanor Parker, Victor McLaglen, James Arness, Rosemary DeCamp and others.

CinemaScope is in use also, this time with WarnerColor, for Warners' "East of Eden," which Elia Kazan is producing and directing, with Julie Harris, Raymond Massey and James Dean as principals.

Technicolor is the pigmentation process employed by Universal-International on "Smoke Signal," with Dana Andrews, Piper Laurie, William Talman, Bart Roberts and William Schallert in the cast. Howard Christie is the producer, and Jerry Hopper is directing.

"Five Bridges to Cross" is shooting in Boston for U-I, with Aaron Rosenberg producing and Joseph Peveney directing. Tony Curtis, Julia Adams, George Nader and Bobby Curtis are principals.

Allied Artists began filming "Killer Leopard," in the Bomba series, with Johnny Sheffield again the jungle boy and with Beverly Garland, Barry Bernard, Leonard Mudie and Smoky Whitfield in the cast.

"The Little Red Monkey," an Anglo-Guild-Tony Owen production starring Richard Conte, was launched in London by producer Alec Snowden, with Ken Hughes directing.

"The $1,000 Bill" is an independent undertaking by Telecrafts Productions, Inc., which has Keith Andes, Angela Lansbury, Douglas Dumbrille and Bill Henry in the cast. Henry R. McCune is producer; Paul Guilfoyle director.

THIS WEEK IN PRODUCTION:

STARTED (7)

A.A.
Killer Leopard

INDEPENDENT
$1,000 Bill
(Telecraft Prod.)
Little Red Monkey
(Anglo-Guild-Tony Owen Prod.)

MGM
Many Rivers to Cross
(CinemaScope; Eastman)

U-I
Five Bridges to Cross
Smoke Signal
(Technicolor)

WARNER
East of Eden (CinemaScope; WarnerColor)

COMPLETED (6)

A.A.
Jungle Gents

COLUMBIA
Moon Men

INDEPENDENT
Crashout (Palo Alto)

LIPPERT
Thunder Pass (Broidy)

U.A.
Shield for Murder
(Schenck-Koch)
Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

SHOOTING (19)

COLUMBIA
Phffft
Joseph and His Brethren
(CinemaScope; Technicolor)

INDEPENDENT
Return of Columbus
(Paal-Real)
Long John Silver (Kaufman; CinemaScope; Technicolor)

MGM
Jupiter's Darling
(CinemaScope; Eastman)
Glass Slipper (Eastman)
Deep in My Heart
(Technicolor)
Green Fire
(Technicolor)
Athena (Technicolor)

PARAMOUNT
Strategic Air Command
(VistaVision; Technicolor)
Run for Cover

RKO
Conqueror (CinemaScope; Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
There's No Business Like Show Business
(CinemaScope; color)
Woman's World
(CinemaScope; color)

U-I
Destry (Technicolor)

WARNER
Dragnet (WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs
(CinemaScope; WarnerColor)

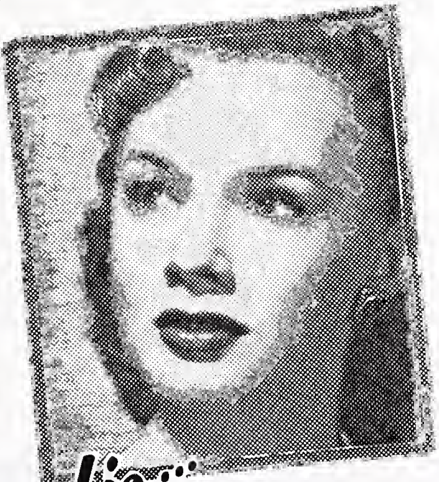
A GREAT NEW WORLD OF THRILLS SWEEPS ACROSS THE SCREEN!

Supported by NATIONAL MAGAZINE ADS! NATION-WIDE PROMOTIONS! and the co-operation of THOUSANDS OF SPORTS CAR CLUBS and ENTHUSIASTS!

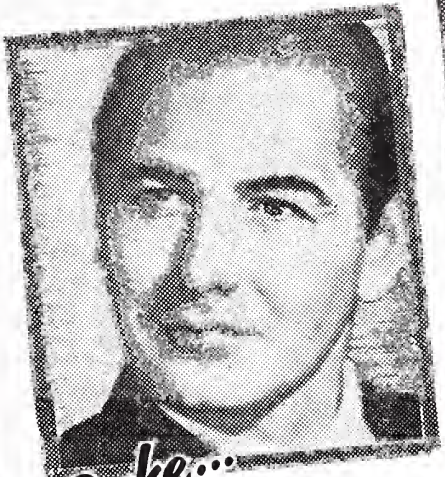
It will all be reflected at your Boxoffice!

YOUNG AS TODAY! FRESH AS TOMORROW! RECKLESS AS RAW COURAGE CAN BE!

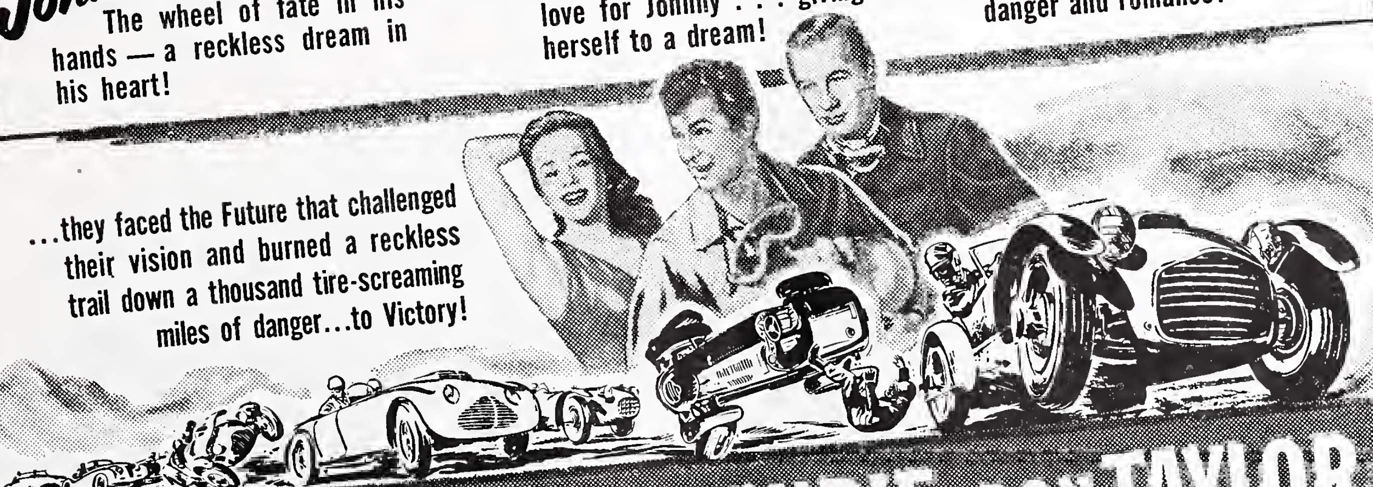
Johnny... The wheel of fate in his hands — a reckless dream in his heart!



Liz... Hiding her past, and her love for Johnny . . . giving herself to a dream!



Duke... Fast and frivolous—on the double cross-roads of danger and romance!



...they faced the Future that challenged their vision and burned a reckless trail down a thousand tire-screaming miles of danger...to Victory!

TONY CURTIS · PIPER LAURIE · DON TAYLOR

"JOHNNY DARK"

COLOR BY **Technicolor**

with
PAUL KELLY · ILKA CHASE · SIDNEY BLACKMER
RUTH HAMPTON · Directed by GEORGE SHERMAN
Written by FRANKLIN COEN · Produced by WILLIAM ALLAND · A Universal-International Picture

Universal International

PICTURES WITH THAT UNIVERSAL APPEAL!

People in The News

Mel Gold, recently resigned from National Screen Service, has announced the formation of Mel Gold Productions, Inc., with executive offices in New York. The new unit will produce TV films, educational, theatrical and training films, and "live" television programs.

Reville Kniffen has been named western division manager of 20th Century-Fox, succeeding Bryan D. Stoner who has resigned.

R. L. Bostick, southern district supervisor and vice-president of National Theatre Supply, has received a commission as Kentucky Colonel from Governor Lawrence W. Wetherby.

Alex Evelove, public relations firm, has been appointed to represent "Wisdom," forthcoming national monthly picture magazine.

Sir Philip Warter, chairman of Associated British Picture Corp., is en route to New York from England.

Walter A. Brown, chief barker of the Variety Club of New England, has received the Heart Award of the unit.

Americo Aboaf, vice-president and foreign general manager of Universal International Films, and Felix Sommer, Universal International vice-president, left New York over the weekend for Barcelona, Spain, where they will attend the company's 1954 European sales convention, opening June 7.

M. Spence Leve has been transferred from Fox West Coast Theatres' northern California division manager to the Los Angeles office as assistant to Edwin F. Zabel, general manager. James Runte, Sacramento, moves up to replace Mr. Leve in San Francisco.

NT Will Buy Magna Stock

Federal Judge Augustus Hand has granted National Theatres' petition for permission to purchase $1,000,000 of six per cent debentures of Magna Theatre Corp. The deal involves 73,300 shares of Magna common stock.

National previously had submitted its petion to purchase the debentures to the Department of Justice, which in turn announced last week that it would not oppose the action after National, Magna, Todd-AO agreed to certain conditions on the investment.

As revealed last week, with the purchase of $1,000,000 of debentures, National will receive warrants entitling it to acquire over a 10-year period up to about four per cent of the outstanding Magna common, and also to a four and one-sixth per cent participation in the profits of "Oklahoma."

Brewer Announces Slate to Oppose Walsh of IATSE

HOLLYWOOD: Roy M. Brewer here Wednesday named the following who will oppose IATSE president Richard Walsh and other encumbents in the August 9 election. For general secretary-treasurer, James V. Sipe, Pittsburgh Projectionists Local 171; first vice-president, Jerry Galvin, Boston, Stage Employees Local 11; vice-presidents, not in this order, and with four more to be named, George Raywood, Miami; George Barrett, Kansas City; Roy Ruben, Detroit; Russel Moss, New York. Mr. Brewer said he has more than necessary majority of IATSE votes assured to him "at this minute" and that he'll spend time before election touring the country.

Allied Artists Dividend

HOLLYWOOD: Allied Artists' board of directors has voted 13¾ cents per share for the first quarterly dividend on the 5½ per cent cumulative convertible preferred $10 per stock of the company, payable June 15 to stockholders of record June 5.

READE IS ALARMED AT JOHNSTON'S REMARKS

Statements by Eric Johnston, president of the Motion Picture Association of America, before the Omaha Chamber of Commerce "concerning the future of home pay-as-you-see television" were termed "shocking" and showing "a complete lack of understanding of the economics of the motion picture and television industries" in a statement issued by Walter Reade, Jr., president of Theatre Owners of America. He said, "Mr. Johnston has placed all segments of the industry in a compromising position by implying an increase in the number of television stations and the development of home pay-as-you-see TV will be helpful to production, distribution or exhibition. The results of impartial scientific research disclosed that Mr. Johnston was badly informed concerning the facts," the release states.

Phonevision Tests Held In New York

The first private, experimental tests of Zenith's Phonevision system of subscriber television were initiated in the New York City area Monday under the direction of Dr. Alexander Ellett, vice-president of Zenith in charge of research. The tests held in cooperation with WOR-TV, were authorized recently by the Federal Communications Commission. The tests were to run seven days, beginning at 9:30 A.M. and continuing to 4:30 P.M. according to Seymour Handy of WOR-TV.

In the operation were seven field camera crews operating throughout the city with Phonevision "decoders." The experiment was to determine what distances the system will project, and how it will react to fringe areas and other technical problems peculiar to the New York area, according to Mr. Handy .

No telephone lines were employed and images were to be received only on test receivers equipped with air code translators, station spokesmen said.

In commenting on the tests, Mr. Ellett said: "In simple essence, a subscription television service can be compared with a theatrical box office. Phonevision then is a method for installing a box office in the home. But as in the case of a theatre, the program will not be a financial success if people are able to detour around the box office and watch the program without paying for it. So far as we know, the vast number of codes possible with Phonevision will eliminate any 'free passes' or sneaking in at the side door," Mr. Ellett said.

Projectionists Stop "Salt" Opening in Chicago House

CHICAGO: "Salt of the Earth," the controversial film made by left-wing elements, failed to open as scheduled here last week at the CinemaAnnex. The projectionists failed to show up for work. The first night audience had its money refunded to it after hearing several impromptu speeches from the stage by theatre owner Mandel Terman; Juan Chacon, actor in the film, and Howard Biberman, who directed the picture. Mr. Terman hinted at the possibility of a law suit against the projectionists union.

June 9 General Release Date for "Andersen"

Samuel Goldwyn's "Hans Christian Andersen" will open June 9 at the Paramount theatre, Portland, Ore., in its first general release playdate, it has been announced by Charles Boasberg, general sales manager for RKO, distributor of the film. New ads and publicity material have been created for the general release of the Danny Kaye picture in color by Technicolor.

Leonard H Goldenson

President United Paramount Theatres, says:

"A great book has been made into a greater motion picture. As with 'Eternity', Columbia has done it again with

THE CAINE MUTINY!"

STARRING

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and Introducing
ROBERT FRANCIS · MAY WYNN COLOR BY **TECHNICOLOR**

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK
Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

The National Spotlight

ALBANY

Metro's consent to accept bids for three pictures from Harry Lamont's Vail Mills drive-in, near Gloversville, stirred speculation on whether other outdoor theatre owners might try to obtain first-run product that way. Many observers thought not. Two of the largest situations, Fabian's Mohawk, midway between Albany and Schenectady, and Kallet's outside Utica, are said to be content with later bookings—because, among other considerations, first-run exhibitions would hurt their adjacent city theatres. . . . The Variety Club raised $22,580 in the past year for Camp Thacher, it was revealed at a dinner honoring Big Brother Chairman Saul J. Ullman. Toastmaster Lewis A. Sumberg presented the Fabian division manager with a wrist watch. Gene Robb, publisher of the Times-Union (which cooperates in the summer camp project), also presented a gift to Mr. Ullman.

ATLANTA

George Coburn, owner of the Prattmount drive-in, Prattsville, Ala., will soon install CinemaScope. . . . Also another CinemaScope by Wil-Kin will be installed at Troy drive-in owned by Jimmy Gaylord. . . . The Dixie Theatre Supply Co. of Albany, Ga. has opened a branch at 95 Walton St., with Jon Sims as manager. . . . Curt Shreve, for a few years southern district manager, Manley Popcorn Co. here, has resigned on account of ill health. . . . Hubert Mitchell and son, owner of the Ranch drive-in, Hartselle, Ala., were in for a visit. . . . Mr. and Mrs. James C. Hoge, Sr., of Lakeland, Fla., six of whose children are in the theatre business in Florida, celebrated their golden wedding anniversary. . . . The Princess theatre, Cross City, Fla., is undergoing a remodeling program.

BOSTON

Smith Management Company closed the Natick drive-in for four days to install a new curved all-purpose screen. . . . Interstate Theatres opened its newest drive-in in Hyannis, Cape Cod, near the airport, managed by Bill Sinnott under the district managership of Chris Joyce. . . . Six merchants from North Woodstock, N. H., have built a new drive-in called Deer Park which will open in mid-June and will be booked by Affiliated Theatres Corp. . . . With the report coming from 20th's home office that James M. Connolly has been named division manager for New England, New Haven, Albany and Buffalo, other promotions have been announced from the Boston office. John Feloney is now branch manager, John Peckos is sales manager and Frank Keller, former booker has been upped to salesman.

BUFFALO

William Goehrig, Jr., son of the 20th Century Fox sales executive, and who has been managing the Dipson Amherst for several years, is now a student salesman in the local Fox exchange. . . . Herb Gaines, WB salesman, was to be the guest of honor at a bachelor dinner in his honor June 7 by Tent 7, Variety club of Buffalo. . . . Wadsworth Konczakowski is taking over the operation of the Capitol, South Buffalo community house, renting it from the Dipson circuit. . . . Elmer F. Lux was the guest speaker at the May meeting of Buffalo Court, Royal Order of Jesters, one of whom liked his speech so well that he offered to give $50 to any charity Elmer named if Lux would give him a transcript of the talk. Elmer held forth on the idea that more citizens should take more interest in their governments—local, state and federal. . . . George Sussman, booker at the Columbia office, is recovering from a heart attack suffered the other day while he was on the job in the exchange in the Film Building.

CHICAGO

John Balaban, president of Balaban and Katz, will be honored at a testimonial luncheon kicking off the amusement division campaign of the Combined Jewish Appeal. . . . Sol Cohen, veteran film salesman, has left Warner Brothers. . . . Sylvan Goldfinger departed for a short stay in Tucson before bringing his wife back from there to spend the summer in Chicago. . . . The advent of warmer weather and the annual spring box office slump has brought about a junior wave of closings in this area, among them Bailey Enterprises' Tazewell, Washington, Ill.; Abe Werbner's Princess, Louistown; A. Tonkinson's Tampico, Tampico, because of illness; Frank Stewart's Rivoli, Danville, for the summer; and the Glassford, Glassford.

CINCINNATI

The Capitol theatre box office has been opened for the advance sale of reserved seats for the premiere of "This Is Cinerama" June 21. . . . unusual interest is being manifested here in the RKO Palace showing of Warner's "Dial M For Murder," because of the opportunity of comparing the film version with the stage play appearing here at the Cox theatre earlier in the season with Maurice Evans as the star. . . . John Gentile, who has been covering the Columbus (Ohio) territory for Paramount, has been transferred to Detroit as sales manager of that branch. No successor has been announced. . . . Jack Finberg, United Artists branch manager and his wife, are among the Miami Beach, Florida, vacationists. . . . At Millersburg, Ky., Leonard Howard has shuttered his Millersburg theatre. . . . Pa Center, Ky. is to have a new drive-in theatre, on which construction work has already been started by Clark Smith, who has operated theatres in the Texas panhandle.

WHEN AND WHERE

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

June 27-29: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

CLEVELAND

The Variety Club gin rummy contest held this week in the club's Hollenden Hotel headquarters, attracted more than 100 dinner guests and 68 contestants. Peter Rosian, U-I district manager, ended in first place. . . . Nat Walken closed his Grand theatre, Salem, for the summer, concentrating operations on the State, the "A" house. . . . All local exchanges were closed Monday. . . . Eddie Bergman, U-I salesman and Mrs. Bergman returned from a Florida vacation. . . . Eclair theatre, 500-seat neighborhood house, closed June 1. . . . Seymour Simon, well-known industry attorney of Chicago, and Mrs. Roslyn Biel of Cleveland, were married here this past week. . . . Back from military service in Germany are Capt. Gerald Albert and his wife, Mrs. Gloria Sogg Albert, daughter of M-G-M branch manager Jack Sogg. . . . James Ochs, son of Herbert Ochs, who operates a chain of Canadian drive-ins and Mrs. Ochs, was married May 29 to Mary Kilbane in St. Philip and St. James Catholic Church.

COLUMBUS

Mrs. Mabel E. Higgins was installed as president of the Columbus and Franklin County Motion Picture Council at a luncheon meeting in the Seneca Hotel. Other newly-installed officers are: Mrs. James M. Schooler, first vice-president; Mrs. Carl Neff, second vice-president; Mrs. H. M. Moore, recording secretary; Miss Ella Becker, corresponding secretary and Mrs. O. C. Daubert, treasurer. Dr. Floyd Faust was named chairman of the public relations committee and Mrs. Faust, chairman of the juvenile delinquency committee.

DENVER

As an experiment the Lakeshore drive-in went first run last week, running "Johnny Guitar" and "Sun Shines Bright" day-date with the Denver and Esquire. . . . Paul Allmeyer has resigned as Realart salesman and is operating the theatres at Grand Lake and

(Continued on page 30)

SPECTACULAR AREA PREMIERE IN CLEVELAND-CINCINNATI AREAS JUNE 23!

Big-time advertising, exploitation, TV, radio and general promotional plans aimed at top grosses for a top action-spectacle show!

SINS OF ROME

with
MASSIMO GIROTTI · LUDMILLA TCHERINA
YVES VINCENT · GIANNA MARIA CANALE
and Carlo Ninchi · Vittorio Sanipoli

Directed by RICCARDO FREDA · Music by RENZO ROSSELINI · Director of Photography GABOR POGANY · Produced by SPARTACUS CONSORTIUM

FROM RKO THE SHOWMANSHIP COMPANY

Distributed by RKO RADIO PICTURES

(*Continued from page* 28)

Fraser, Colo. . . . Joe Clark has resigned as Lippert salesman and is selling advertising. . . . Carl Nedley, Metro branch manager, Salt Lake City, was in Denver on a selling trip. . . . Tom Poulos has installed wide screen in the Paonia, Paonia, Colo. . . . M. R. Austin, United Artists branch, celebrated his 25 years in the film and theatre business by buying a new house, near Arvada, a Denver suburb. . . . The Cactus drive-in, Albuquerque, N. M., installs CinemaScope and magnetic sound.

DES MOINES

Albia's new drive-in theatre on Highway 34 was formally opened last week. Entirely modern with new plastic speakers, the outdoor house has space for 250 autos. Manager is Robert Morton, who also is chief of the King in Albia. Key figures in construction of the theatre were Herb Loeffler, construction engineer for Central States Theatre Corp., and M. McClain, president of the McClain Theatre Co. of Fremont, Neb. . . . Chuck Elder has returned to Film Row after a long absence. He's here in his new capacity as manager for the Allied Artists exchange, and comes from Kansas City where he was a salesman with Universal. When he was last in Des Moines, Elder was with the Paramount exchange. . . . Vern Stephens has replaced Lake Tilton, resigned, as assistant shipper at Warners. . . . Dave Kramer, Warner salesman, has been transferred to the Chicago office. . . . Columbia office employees held a picnic at Walnut Woods park. . . . Thelma Washburn has been elected vice-president of the Des Moines Zonta club. She is booker and office manager at RKO.

DETROIT

Both the Pontiac and Blue Sky drive-ins are showing "The Robe" in CinemaScope with good business. . . . Frank Barbaro is in business at the Tuller Hotel, booking stage shows and other entertainment. . . . Bucur Stoica died after 30 years as an operator at the age of 68. Stoica built the Davison, Park, Hazel Park and Cameo theatres during his Detroit career. . . . Irving Belinsky, local circuit operator, is extended sympathy in the recent loss of his wife, Lily. . . . Leonard Salerno, recently of the Keno, is moving to San Diego where he'll operate an art theatre. . . . The Shores theatres in St. Clair Shores is being managed by Bruce Harsen who replaces Floyd Hanler. . . . Bert Tighe has left Republic for Florida. . . . Clair Townsend has left Dezel Productions.

HARTFORD

Construction of a 600-car capacity drive-in theatre has been started at South Windsor, Conn., by the newly-formed South Windsor Realty Corp. A July 1 opening is planned. Project will be known as the East Hartford Family drive-in theatre. Site is one mile north of the East Hartford town line. . . . Max Finn, general manager of the E. M. Loew's Theatres, has concluded a tour of drive-in theatres in Connecticut and western Massachusetts, accompanied by George E. Landers, Hartford division manager. . . . Jack Sanson, manager of the Stanley Warner Strand, Hartford, and Mrs. Sanson are marking their 43rd wedding anniversary. . . . Robert E. Emerson, senior vice-president of the Springfield Safe Deposit and Trust Co., has been elected a director of Nathan E. Goldstein, Inc., real estate and theatre corporation, headed by Nathan E. Goldstein.

INDIANAPOLIS

Sixty exhibitors representing 210 theatres attended the Makelim Plan meeting here Thursday and gave commitments exceeding the area's quota, local Allied officials reported. . . . Ace Berry, one-time general manager of Greater Indianapolis and a Warner Bros. theatre executive, was a weekend visitor. . . . Downtown stores here will remain open Tuesday as well as Thursday night for the duration of the transit strike. . . . Joe Cantor kept his Lafayette Road drive-in open all night May 30-31, served coffee and doughnuts for breakfast, and kept watch on patron's cars while they went to the race. It's a 15-minute walk from the Speedway.

JACKSONVILLE

Many South Georgia and Florida dealers and salesmen of the Chrysler Corp. expressed pleasure over the fine visibility of a recent TV sales-program telecast for them from New York to the large TV screen at the Florida theatre. . . . A large group of exhibitors turned out for the press premiere of "Magnificent Obsession" which Buford Styles, U-I branch manager, held at the Murray Hill theatre. . . . Otis O. Ray, Jr. switched from his booker's job at UA to a similar post at U-I, replacing Marshall Fling, who has been named manager of Fred Kent's new Southside drive-in theatre, which is scheduled to open in June. Cliff Hardin, former head booker at Fox, took over Ray's work at U-I. . . . Danny Deaver, manager of the Normandy Twin Outdoor, was using a series of teaser ads on his coming CinemaScope opening. . . . Mabel B. Leventhal, former manager, San Marco theatre, replaced Clarice Hall at Florida State Theatres when Mrs. Hall was called to West Englewood, N. J., by a death in her family.

KANSAS CITY

The general committee of the City Council, Kansas City, Mo., has recommended killing the proposed curfew ordinance, under which persons under 17 years old would be required to be off the streets and away from public places between midnight and 5 a.m. . . ."The French Line" will close its engagement at the Roxy with its sixth week. . . . One drive-in has a single bill. The rest have double bills and most of the two-feature drive-ins have extra midnight shows at no extra charge. . . . Senn Lawler of Fox Midwest has been elected a director of the Kansas City Press Club. . . . Very little is being published in newspapers on the trend toward more openings of retail stores on Sunday, but a campaign to combat the trend is active—the churches participating but not conducting it. . . . Special series of events, and clubs, for children are being set, as vacation approaches.

LOS ANGELES

The Sky View Drive-in has been opened in Las Vegas by Howard Cahoon. . . . Planning to middle-aisle it August 1, is Jerry Sheftel, IFE office manager, and Barbara Porkas, 20th Century Fox clerk. . . . Resigning to await the arrival of the stork is Sandra Moskovich, Realart bookkeeper. . . . The closed Cairo theatre has been re-opened by Charles L. Allen. . . . Fox West Coast added another first run to their circuit here with the opening of the new Fox theatre in Hollywood. House was formerly known as the Guild and had not been operating as a motion picture theatre for the past few years. . . . Cicille Reynolds, Realart secretary, is leaving for Las Vegas on her honeymoon and plans to resume her duties at the Realart exchange. . . . The Wilshire Ebell theatre was once more the site of the L. A. Motion Picture Salesmen's Annual Laugh Show, which was attended by many representatives of exhibition and distribution.

MEMPHIS

Strand theatre, Memphis, has been transferred from Tenarken Paramount Corporation to Paramount-Gulf. The position of general manager of Tenarken has been abolished and Jack Katz, who has held that position for two years, is awaiting assignment elsewhere with ABC-Paramount. Carroll Beasley remains as manager of Strand. . . . R. L. (Bob) Bostick, National Theatre Supply Co. southern district manager, Memphis, has been named a Kentucky colonel by Gov. Lawrence Wetherby of Kentucky. . . . W. F. Ruffin, Jr., Ruffin Amusements Co., announced CinemaScope equipment had been installed in Ruffin theatre at Covington, Tenn. . . . Paul Beisman, manager of St. Louis Municipal Opera, was a Memphis visitor. . . . Mrs. W. B. Smith was elected president of Memphis Better Films Council and "Elephant Walk" was selected by the council as the month's best picture.

MIAMI

Sidney (co-owner of Wometco) Meyer and his wife were in New York recently on a two-week trip. . . . Mitchell Wolfson, the other half of the Wometco circuit, was delayed a few hours in Chicago, when he missed a plane there after attending the National Radio and TV Broadcasters convention. . . . Jack Miller, manager of the Shores, has an extra added Saturday drawing card with the on stage appearance of the Amazing Maurice who broadcasts the show over radio station WKAT. . . . Don Tilzer, of Claughtons, is on vacation and spending it getting acquainted with his infant daughter, Fern Janice. . . . John S. Allen, vice-president and general sales manager of WTVJ, announced the appointment of Carl Harold to the post of regional national account executive, where he will work with Stan Gordoni, national sales manager.

MILWAUKEE

"Magnificent Obsession" was screened for the press and exhibitors at the Fox-Varsity theatre here May 24. . . . Mrs. A. W. Nagle, Crescent theatre, Shawano, was among those attending the screening. . . . Mrs. H. Olshan, wife of the branch manager of the Columbia exchange here, has returned home from the hospital. . . . Arnold W. Brumm, part owner of the Ritz theatre here, has been appointed general manager of the new Dezyn Rollar division of E. Z. Paintr Corp., manufacturer of paint rollers and supplemental materials. Mr. Brumm was

(*Continued from opposite page*)

(*Continued from opposite page*)

formerly purchasing agent for the firm, and has been with them for four years. . . . The Juno theatre, Juneau, Wis., is not closing.

MINNEAPOLIS

Several outstate bookings of "The French Line" were announced by the RKO exchange here. . . . Saul Malisow, branch manager of 20th-Fox, was in northern Minnesota with salesman Bob Levy working the territory. . . . Don Swartz, operator of the Independent-Lippert exchange, was in Chicago for the national television convention. . . . John Thompson, exploiteer for Columbia, was in for "Indiscretion of an American Wife" which is opening at the Orpheums in both Minneapolis and St. Paul. . . . Ethel Curtiss, contract clerk at Columbia, vacationed in Washington, D. C. . . . Walt Disney's "The Living Desert" opened at the World theatres in both Minneapolis and St. Paul on June 4. Picture originally was scheduled to play the RKO Orpheums in both cities. . . . Charlie Wiener, sales representative for IFE, is in the IFE Chicago office substituting for Harry Walders, who has gone with Columbia.

OKLAHOMA CITY

Fire destroyed the Frontier theatre here May 23. Damage was estimated as high as $50,000. . . . Barton Theatres has added another theatre to the chain. It is the Circle drive-in. Mr. and Mrs. Harold Combs are managing the theatre temporarily. This is the 15th theatre in the Barton chain in Oklahoma City. . . . Emery Duncan, manager of the Skytrain theatre here, is on his vacation for the next two weeks. . . . The Ritz theatre, Ardmore, Okla., was closed May 26 for complete remodeling. . . . K. T. Harris of Tyler, Texas has leased the Edgewood theatre at Edgewood Texas. . . . The Tivoli theatre, Ardmore, Okla., is completing installation of the equipment for CinemaScope.

OMAHA

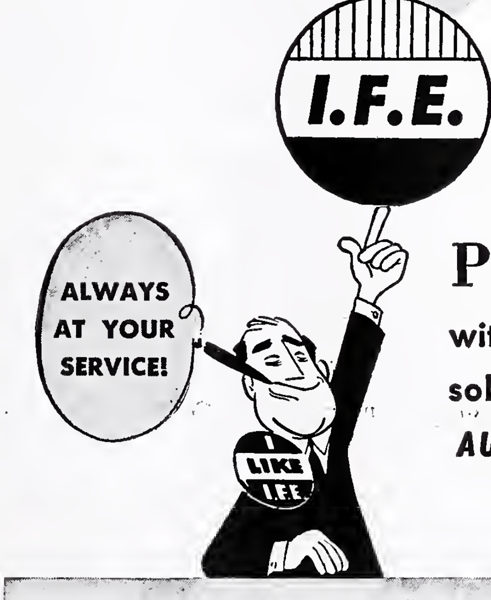
Omaha theatres felt the effects of the 1954 horse racing season last week and receipts took a dive as crowds flocked to the opening week of races at Ak-Sar-Ben. Opening day crowds and betting were higher than last year's mark. . . . Paul Webster, formerly with Republic, has joined the United Artists sales staff, replacing Sol Reif, who resigned. . . . Jackson Jorgens, 11-year-old son of MGM salesman Jack Jorgens, was featured in a half-page layout as a typical School Safety Patrol captain in the Sunday paper. He heads the junior traffic patrol crew at Jefferson School. . . . Glenn Van Wey has installed CinemaScope and stereophonic sound at the Sun, Gothenburg, Neb. . . . Carrying the movie industry's banner in the Omaha Centennial Whisker Derb are Sam Deutch, Universal office manager, and Ray Nielsen, MGM booker.

PHILADELPHIA

The Bucks County drive-in in suburban Willow Grove, Pa., opening this week, will have its booking and buying handled by Claude Schlanger, Jr. . . . Mrs. R. Friedman is now managing the suburban Yeadon herself. . . . Jerry Caghan, amusement editor of the "Philadelphia Daily News," has left

(*Continued on following page*)

THE NEW CARUSO HIT!
The Young CARUSO
A NEW AMERICAN LANGUAGE HIT From I.F.E.
3 girls from Rome
introducing LUCIA BOSE COSETTA GRECO LILIANA BONFATTI
An I.F.E. Release
"ONE OF THIS YEAR'S FUNNIEST MOVIES!" —N.Y. Her.-Trib.
THE LITTLE WORLD OF Don Camillo
starring FERNANDEL
An AMERICAN LANGUAGE Hit from I.F.E.
BEHIND CLOSED SHUTTERS


I.F.E.
ALWAYS AT YOUR SERVICE!
I LIKE I.F.E.

GIVES YOU BALANCED PROGRAMMING

with these 4 fresh, unusual, pre-sold American-language hits!

AUDIENCE-TESTED AND TERRIFIC!

CONTACT YOUR NEAREST I.F.E. RELEASING CORP. DISTRICT OFFICE

1501 BROADWAY
NEW YORK 36, N. Y.

1255 SO. WABASH AVE.
CHICAGO, ILL.

115 WALTON ST., N.W.
ATLANTA, GA.

1907 SO. VERMONT AVE.
LOS ANGELES, CALIF.

2108 PAYNE AVENUE
CLEVELAND, OHIO

310 S. HARWOOD ST.
DALLAS, TEXAS

246 STUART ST.
BOSTON, MASS.

(Continued from preceding page)

the newspaper. . . ."John Wesley" had its local premiere in a church, the Arch St. Methodist Church, with only an offering taken to defray expenses. . . . Roy Sullender's National Service Corp. is now handling the buying and booking for the Tremont, Tremont, Pa. . . . Ray O'Connell temporary manager of the Capitol as well as managing the Strand, both in York, Pa., with Francis Anthony leaving the Stanley Warner's Capitol. . . . A sign was erected heralding the S. W. Cor. Juniper and Vine Streets as the future home of United Artists, with David Supowitz, theatre architect, and Shander Berger, the architects for the new building.

PITTSBURGH

Downtown theatre operators are hopeful that the prolonged transit strike will soon be ended, now that negotiations are reported to be progressing favorably. The strike, idling 2,700 streetcar operators and bus drivers, began May 9. . . . Both the Stanley and the Harris reported a brisk advance sale for their telecast of the Marciano-Charles fight on June 7 at a $3.50 top, with special reserved seats in the lodges at $5. . . . The Post-Gazette, daily morning newspaper, resumed publishing after a two-day strike brought on by a jurisdictional dispute between two unions, which finally agreed to arbitrate the argument. . . ."Them" has been added to the Stanley booking chart to be followed by Danny Kaye's "Knock On Wood.". . . The Greater Pittsburgh drive-in theatre, the first local drive-in with CinemaScope, opened on Route 30 with "The Robe" on a curved 100 by 75 foot screen and with stereophonic sound.

PORTLAND

Stars of screen, stage, TV, and radio will appear here for the 1954 annual Rose Festival June 9-13. Roy Rogers, accompanied by wife Dale Evans and their horses Trigger & Buttermilk, will be grand marshal of the floral parade. . . . Oregon exhibitors have been invited to attend a luncheon June 9 to meet Theatre Owners of America executives Walter Reade, Herman Levy, Alfred Starr and Roy Cooper. Art Adamson, Vancouver, Wash., circuit owner has been set as host. . . . Hamrick's city manager, Marvin Fox, is back at his desk after a two week vacation. . . . Evergreen's engineer, Carle Mahne, is here from Seattle to look at Fox theatre advancement. Plush showcase is set to open July 7.

PROVIDENCE

E. M. Loew's drive-in theatre baseball team got off to a flying start in the Providence Amateur League, top sand-lot organization, as Jim Anderson hurled a 4-hit shutout, defeating the Club 888 outfit 7 to 0. This year's Loew's entry boasts many outstanding amateur players, and their sights have been set on the league championship. . . . The Avon Cinema offered the first Providence showing of Audrey Hepburn in "Young Wives' Tale.". . . Record-breaking spring rainstorms have been hampering open-air theatres which got off to a good start. With something like 14 out of 17 days in May being wet, all existing records for rainfall have been shattered. Pleasure-seeking moviegoers, naturally, have been packing 'indoor' houses.

ST. LOUIS

A new wide screen has been installed at the Imperial theatre, Marianna, Ark. . . . Mrs. J. Dozier Stone, owner of the Missouri theatre building in Columbia, Mo., died at her home in that city. Mrs. Stone was the widow of a well-known business man of Columbia and was known in civic, community and business circles of the city. . . . Miss Evelyn Steimle, private secretary to Russell Bovim of St. Louis division manager of Loew's Theatres, is on her annual two-week vacation which she will spend in Evansville, Ind. . . . A new panoramic screen has been installed at the Logan theatre, Paris, Tenn. . . . Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco, stopped off in St. Louis several days on his way to Washington, D. C., to visit with his family. . . . The University theatre and Concert Hall at the University of Arkansas at Fayetteville, Ark., is being air conditioned at a cost of $25,000.

TORONTO

Markham Developments Ltd. has gained the right by a Supreme Court of Canada decision to construct a drive-in at Scarboro, Ont., a suburb. They have fought the township through three courts in order to have the right to construct their ozoner. . . . New appointments by Famous Players Canadian Corp. include that of Don Edwards, present manager of the Nortown here to be manager of the Tivoli, Hamilton, replacing James P. McDonagh who has been named Maritimes district manager. Filling in for Edwards will be Mike King from the Alhambra. . . . Theatre Properties (Hamilton) Ltd. showed a gross profit of $77,597 for 1953, with a net of $35,105. The report indicates a total surplus of $1,529,172.

WASHINGTON

Alvin Q. Ehrlich, vice-president of Kal, Ehrlich & Merrick Advertising, in charge of TV and Radio, was elected to the board of directors of the Advertising Club of Washington. Ehrlich is also on the Board of Governors of the Variety Club of Washington, and is first assistant chief barker of Tent No. 11. . . . Sam Galanty, mid-east division manager for Columbia Pictures, celebrated his 25th year with the company May 25. . . . Harold Saltz, Universal branch manager, has transferred his Variety Club membership to Tent No. 11, from the Variety Club of Connecticut, Tent No. 31. . . . Joseph Gins, Universal district manager, will be given a testimonial cocktail party and buffet supper June 18, in the Variety Club. . . . Martha Raye opened a nine-day stay at Loew's Capitol theatre May 28. . . . Newest Variety Club members to be inducted by membership chairman Orville Crouch on June 14, are: Emanuel Lerner, president of Store Radio, and Jack S. Connolly, motion picture dept. newsreel editor at the Dept. of State. . . . The Variety Club had a Spring Dance on May 29.

Hal Makelim Continues to Win Support

Hal Makelim, originator of the Makelim plan to produce 12 films under exhibitor sponsorship and designed to relieve the current production shortage, continued his travels into exhibitor territories the past week.

In Baltimore representatives of three exhibitor groups, the Allied Motion Picture Theatre Owners of Maryland, Theatre Owners of Washington and the Independent Exhibitors of Virginia, last Saturday approved the plan. They attended a meeting called by the Maryland group and heard Mr. Makelim discuss his plan.

As the assembly adjourned several exhibitors immediately signed contracts. The meeting was attended by approximately 100 exhibitors and most of them "were in a receptive mood toward the Makelim plan."

In Indianapolis last Thursday, meeting with 60 state exhibitors, Mr. Makelim declared, "the pictures will be made." He said that commitments have been so encouraging that he positively will go ahead with production. Exhibitors attending represented 210 theatres.

Commitments were made in excess of the quota for the Indianapolis area, W. A. Carroll, secretary of the Allied Theatre Owners of Indiana, reported.

Altec Field Men Hold Division Meetings

A series of meetings called by C. S. Perkins, manager of Altec Service northeastern division, was held at New York division headquarters last week. The meetings, presided over by Mr. Perkins and Fred Hall, New York branch manager, were attended by all Altec territory engineers and field representatives for discussions of Perspecta sound installations. Also in attendance were S. N. Trent, F. A. Brown, H. Lateltin, and field engineers J. McGinley, P. Capone, M. Kenely, L. Davies, H. Neuberger, H. Neill and J. Silberstein. Marty Wolf, assistant general sales manager of Altec Service, presided at a brief meeting dealing with features of the Altec stereophonic service contract available for exhibitors.

Radio, TV Aid "Them!" in Record 2,000 Bookings

Warner Brothers has set what the company calls "the most ambitious daytime and nighttime television and radio spot penetration campaign in industry history" to help launch the mass saturation release of its science-fiction film, "Them!", in 2,000 playdates across the country June 15. The campaign is designed to blanket every distribution area in the United States, with an excess of 600 prints, a new high for the company, being made available to handle the saturation bookings.

SAFETY LADDERS
Top quality aluminum or sturdy wood construction, with extra features that make these ladders real "super values". Get details, compare!
First·American products. inc.
1717 Wyandotte St., Konsas City 8, Mo.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"Seasonal Product Festivals"—Says Dan Krendel

At this time of year we suddenly become aware that we are not alone in the business of purveying entertainment to the masses. . . . Circus posters stare at us from every billboard . . . our newspapers are filled with a dozen types of added competition, summer theatres, stock-car races, sporting events and what not. . . . The golf courses and trout streams beckon. . . . Everybody, it seems, has his hand out for at least a portion of that elusive entertainment dollar.

Even nature seems to be agin' us. . . . Thousands of amateur horticulturists spend that extra hour of daylight in a never-ending struggle with the dozens of garden pests which are the bane of every gardener. But . . . they like it, and keep it up right through the summer and well into the fall . . . and it will take more than a casual newspaper ad to cause them to drop everything and go scurrying to their nearest movie palace.

That should be the signal for a revitalization of all of our selling efforts. . . . The more competitive our business becomes, the harder we should hammer away . . . the louder we should shout our wares . . . the more tricks we should pull out of that beaten-up old hat.

"Festivals" seem to be the order of the day . . . Spring festivals . . . Summer festivals . . . Fall festivals. They're no strangers with us. Dress up your front and lobby in keeping with the season. . . . Use your imagination plus the many seasonal accessories available from most of the distributors we do business with. . . . Slant your campaigns at the women folk. . . . Create an urge to see your attractions. They'll drag the old man along . . . never fear.

You can't do all this sitting at your desk punching buttons. . . . Get out on the floor . . . greet your customers . . . talk to them . . . gain their interest. Emphasize what you say with good selling displays.

Get your Spring festival under way, and start planning your Summer festival. . . . Have something doing all the time. . . . You can't keep people from buying other forms of amusement or recreation . . . but you CAN, with the proper effort get your fair share of business. *GO AFTER IT!*

ALL BUSINESS IS LOCAL

Round Table members will recognize and remember the slogan of the American Newspaper Publishers Association, above, which we have often repeated in this space to point up the fact that every business result which may be counted on a national basis is actually accomplished on a local level, or not at all. The statisticians may assemble the total figures, but the basic results are secured at the grass roots, regardless.

Right now, New York City is fighting a 5% tax levy, and they are doing it right down to the curb stones in front of the theatres that are involved. It's no more than a demonstration of the continuing fact that "all business is local" and that tax fights must be fought on the home grounds. A grand idea, which will get results, is the darkening of theatre marquees at nine o'clock to show the public and the business neighborhood what happens when these lights go out, on Main Street.

New York City needs revenue, and it's likely, and logical, that they should figure they could tap the theatres for the tax relief we've just obtained from the Federal Government—probably on the theory that it's a place where we'd feel no pain, since the spot is numb from years of beating by tax gatherers. But such a considered and collective resistance as has been put into effect here will slow down, and perhaps stop, the eagerness with which the municipalities tax film theatres.

(We borrowed all the foregoing, right off the front page of Dan Krendel's "Ballyhoo"—because it fits in so well with what we've been thinking and is stated in so many well chosen words. Hope that Dan doesn't mind the pilfering—and this entitles him to award himself 500 points in his own contest for getting stuff in the trade press, with extra honorariums for landing the top position at the head of the Round Table for this meeting.)

¶ COMPO'S committee of advertising experts, assembled in New York to plan for a national audience poll for the choice of the best picture of each month, is headed by Mrs. Alice Gorham, Quigley Grand Award winner, from United Detroit Theatres; with Senn Lawler, advertising and publicity director for Fox Midwest Theatres, Kansas City; Paul Levi, of American Theatres Corporation, Boston; Emil Bernstecker, of Wilby-Kincey Theatres, Atlanta; and Ralph W. Russell, manager of the Palace Theatre, Canton, Ohio, all of whom are long-time Round Table members, and from areas where local theatres have had substantial experience with audience polls.

Our best suggestion is that this is a variety of sales approach which can be worked best with the cooperation of a daily newspaper, who can share in the sponsorship of such enterprise. It reminds us of the long-established and highly successful audience poll conducted for many years by the London Daily Mail, a national newspaper in England, where ballots cut from any copy of the paper were deposited in boxes placed in theatre lobbies, thus making it necessary for participants to (a) buy the paper and (b) visit the theatre, in order to enter their ballots.

◆

¶ SPEAKING OF CANADA, as we are this week in several places, the boys of Odeon gave a "Welcome Home" luncheon to Archie Laurie as he took over as advertising and publicity head for United Artists Corporation, in Toronto. Present were Max Chic, Hye Bossin, Wannie Tyers and Jim Hardiman of Odeon Theatres; Tommy Knight, of J. Arthur Rank; Sam Glassier of 20th Century Fox; Irving Herman, of Warner Brothers; Win Barron of Paramount; Chet Friedman of MGM; Bert Wilkes, Jimmy Nairn, of Famous Players; Jack Karr, Ken Johnson; Jim Harrison, Larry Stevens, Al Perley and Walter Kennedy, of Universal. It was a nice homecoming and reunion of press and promotion people, with accent on the new deal for Canada, along advertising and accessory lines.

—*Walter Brooks*

ODEON of Canada *Unlimited!*

STOUT SHOWMEN here, from coast to coast, as proven by these pictorial examples of their promotional skills, from prize-winning campaigns, in the Quigley Awards.

"DOWN AMONG THE SHELTERING PALMS"
"DOWN AMONG THE SHELTERING PALMS"

Jacques Martin, manager of the Odeon Mercier theatre, Montreal, had this really animated lobby display, with dancing girls from a local studio, in action every quarter-hour, at no cost to the theatre except taxi fare for girls in costume.

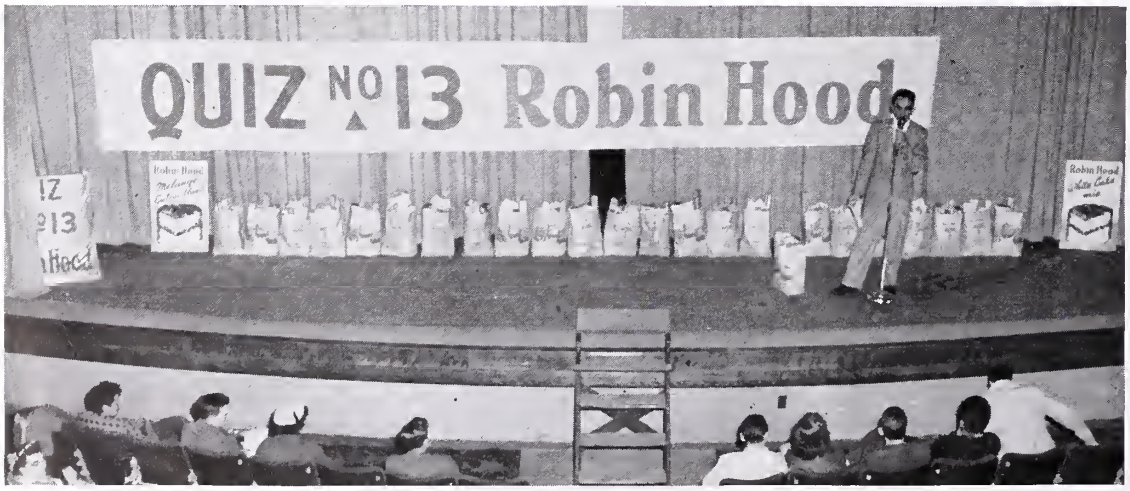
at VIC DAMONE and look RICH YOUNG AND PRETTY
YOU CAN WIN MANY PRIZES!

Another Jacques Martin original! He planted an usher photographer in the lobby, taking pictures of contestants who wanted to look prettiest with Vic Damone, as promotion for "Riches, Jeunes et Jolies" at the Mercier, Montreal.

The Admission is just 10 END LABELS from ANY WESTON LOAF
FREE MOVIES
Weston's ENRICHED BREAD

Al Jenkins, manager of the Odeon Vogue theatre, Vancouver, offered free admission, paid for by the sponsor, for every child who brought in 10 end-labels from a popular baker's bread.

Elliott Brown, manager of the Odeon theatre, Victoria, B. C., held a "Ma and Pa Kettle" contest, and these were the lucky winners with the fortunate resemblance. You'll have to admit, this is a promotion idea that can be used anywhere in the U.S. or Canada.



Jacques is a jacque of all trades, at the Mercier theatre in Montreal, and here is the Martin touch, handling a give-away program of bags of groceries on stage, for those who guess correctly on a quiz program which is simultaneously broadcast to a listening audience.

Showmen in Action

Joe Real, manager of the Midwest theatre, Oklahoma City, submits campaigns on "Glenn Miller"—"Rose Marie" and "Rhapsody" as his current entries for the Quigley Awards. All containing good window tieups with record and music shops.

▼

Mark Alling and Bill Blake had Helene Stanley in person, and models wearing Anne Baxter's swim suits, as premiere publicity for "Carnival Story" at the Golden Gate theatre, San Francisco. A "barker's" contest was a sidewalk radio stunt.

▼

Bill Trambukis, manager of Loew's State theatre, Providence, placarded every other seat-back with notice that these were reserved for "Rose Marie" two weeks in advance.

▼

Tom Pappas, manager of the Indiana theatre, Indiana Harbor, Ind., had a CinemaScope float, with new dimensions to attract attention as street ballyhoo for "The Command," and a feature of the local Loyalty Day parade.

▼

J. P. Harrison, manager of the Campus Theatre in Denton, Texas, may have visitors, for at least two other Quigley Grand Award winners are headed his way—Charlie Doctor and Charley Hacker, both on prolonged coast-to-coast automobile trips.

▼

Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., held a special meeting and screening of "Executive Suite" for 50 women of the Motion Picture Council and 50 members of the local chapter of the National Association of Secretaries.

▼

Richard De Bow, manager of the Trans-Lux theatre at 85th and Madison Avenue, New York, was one who held a coloring contest on "Heidi"—and Miss Faith Bowie, age 10, of his audience, won the Grand Prize, a trip to Switzerland, over 14,000 contenders.

▼

Pearce Parkhurst is now publishing the Lansing Drive-In Theatre News, a well-printed, four-page newspaper of what's new, and is soliciting advertising in preferred position to pay the costs. Free classified ads are accepted from patrons who turn in their copy just this side of the ticket wicket.

▼

From Canada comes a copy of the Toronto Globe & Mail, containing fine cooperative ads for MGM's "Executive Suite"—which we'll credit to Chet Friedman in the absence of any information.

▼

Harold C. Jenkins, manager of the Coosa theatre, Childersburg, Ala., distributed 2,000 sticks of Beech-Nut Gum to advertise "a double treat"—the gum and the theatre.

Take a look at those winners in the "Ma and Pa Kettle" contest on the opposite page, and think of the oldest father in your audience who could be especially honored on "Father's Day."

▼

Harold Jenkins, manager of Martin's Coosa theatre, Childersburg, used a postcard gimmick, sponsored by an insurance agent, who offered coverage in case you laughed all your buttons off, at "O.K. Nero."

▼

R. A. Keeter, manager of the Littleton theatre, Littleton, N. C., sends a photo of his flash front for "French Line" with 3-sheet and marquee display.

▼

Elaine S. George, owner-manager of the Star theatre in Heppner, Oregon, says she's glad to get the tip from Jeff Jefferis of mimeographing her personal chat to potential patrons on the back of her monthly program, and will do, forthwith.

▼

Wendell Jones, manager of the Cameo and Lee theatres, Bristol, Va., files an interesting report on a complete campaign for "Little Caesar" and "Public Enemy" as a double bill. Says that no matter what the screen size, a good program always pays off, if served with plenty of courtesy.

▼

Sol Sorkin surrounding his cashier with more scenery—this time to ballyhoo "The Phantom of the Rue Morgue" with stills, slogans and stuff, at the RKO Keith's theatre, Syracuse.

▼

Ted Davison, city manager for Walter Reade's Majestic theatre in Perth Amboy, N. J., had a tremendous pair of red-gartered legs in a window display for "Red Garters"—using 24-sheet art.

Paul R. Anderson, city manager of the Schine's Strand theatre, Lexington, Ky., had a long, long trailer, as long as the theatre itself, as street ballyhoo for "The Long, Long Trailer" and full cooperation from New Moon and Mercury dealers.

▼

Jim Bradley, manager of the Fox theatre, Huntington Park, Cal., is spearheading a drive to put the popular and very successful "All-Night Graduation Show" in effect, in Fox West Coast theatres, since the idea is accepted with great favor.

▼

Lou Singer, credited in Fox West Coast Showtime bulletin as being extra alert, revenue-producing, has been ring leader in providing special religious shows for Easter and other church holidays.

▼

James Boyd, manager of the Dixie theatre, Scotland Neck, N. C., stirred up a lot of talk in his community, having a man in convict stripes walking the streets to advertise "Riot in Cell Block 11."

▼

Dale Baldwin, who is one of R. E. Agle's champions with Statesville Theatres at the Parkway theatre, Jefferson, N. C., enlarged his screen, enlarged his publicity, enlarged his showmanship, all to conform to the new dimensions.

▼

Lou Cohen and Norm Levinson, at Loew's Poli theatre, Hartford, had a beautiful duplicate of Lana Turner (at least, in some departments) as street ballyhoo for "Flame and the Flesh"—and it seemed in character with the title.

▼

Tom Grace, manager of the Perakos circuit's Eastwood theatre, East Hartford, Conn., has been appointed to the five-member Chamber of Commerce committee to study the parking problem.

▼

Bill Miller, manager of Miller's State theatre, Elkhart, Ind., did a grand job with "Beachhead"—using all the military tieups as an ingredient with his showmanship.

Herb Royster, publicity director for J. J. Parker Theatres in Portland, Ore., checks a display of the pocketbook edition of "Executive Suite"—on sale, adjoining the refreshment counter, in the lobby of the Broadway theatre; at right, Al Plough's display of lucky numbers, good for admission, and the attractive dancing girl who supervised the lobby display at the Stanley Warner Stanton theatre, Philadelphia.

A Drive For A Drive-In

Frank D. Rubel, manager for Central States Drive-In Theatres, Des Moines, submits with pride some examples of a drive from the new S. E. 14th Street Drive-In, operated by the Central States Theatre Corporation, and managed by Art Farrell, who got out the special sales kit that is involved. It's a combination of a survey and a direct sales approach, and aimed at housewives, since there's a gift pearl necklace included in each kit. Art refers to the girls who go out on this assignment as "movie casters" and says they are authorized to present passes and other inducements to the "general manager" of each home they visit.

Chief among the advantages for showmen in a check list of items which the S. E. 14th Drive-In offers, which is to be referred to in conversation with potential patrons, and a thorough questionnaire, which the "movie caster" fills out as the result of each call. This questionnaire asks whether or not the patron has ever visited a drive-in theatre, if not, why not or how often and goes into detail as to their preferences in pictures, and what they read in advertising, or what influences them to go to the movies. The final question is, do you just go, without knowing what show is on, or are you selective as to the program?

A map of the Des Moines area to show the driving time from all parts of the city is included in the kit and given to each prospective customer. The weekly program is a four-pager and has a page of cooperative advertisers to underwrite costs.

Gives Away 1000 Bananas In "Top Banana" Promotion"

Robert E. Rosen, manager of the Bismarck and Dakota theatres, Bismarck, N. D., promoted 1000 bananas from a local dealer, gave them away as ballyhoo for "Top Banana"—and this is not banana country. For the return engagement of "From Here to Eternity," he had an Army tieup, and a local ten-piece band out. On "Beat the Devil" he used two drummer boys, who really beat the devil out of this ballyhoo. For "Ma and Pa Kettle," the John Deere company furnished a tractor tieup, and "Ma" banged on a kettle to call attention to it, as street ballyhoo. He sends pictures to show the manner in which this display caught the attention of the people along Main Street and in front of the theatre. It's a lively promotion from a new contributor to the Round Table.

ALWAYS GOOD!
LOOK TO FILMACK FOR THE FINEST ANNOUNCEMENT TRAILERS
ALWAYS ON TIME!
1327 S. Wabash - Chicago, Ill. 630 Ninth Ave. - New York, N. Y.

British Round Table

Desmond McKay, manager of the Playhouse, Calashiels, Scotland, deserves more space than we have available to report his good exploitation on recent programs. Outstanding is the amount of newspaper space he promoted. . . . C. G. Manhire, also from Scotland, who is manager at the Savoy cinema in Edinburgh, says his Savoy Queue Service—supplying umbrellas to those in line—is the culmination of building up business to get the queues in the first place. The local paper ran the story. . . . S. V. Murdoch, manager of the Gaumont theatre in Anfield, Liverpool, had a live donkey in his lobby during the run of "Francis Covers the Big Town." A concealed tape recorder did the talking. . . . R. W. Parker, manager of the Regal cinema, Torquay, contacted swimming and yacht clubs, with special emphasis on the water skiing climax in "Easy to Love." . . . E. H. Reed, manager of the Regal cinema, Bicester, tied up with the local Fire Service to carry out their rescue demonstrations from the theatre roof on the opening night of "Quo Vadis," with a giant banner on side of building plainly in sight. . . . Numerous and very good campaigns from Harold Shampan who manages the Odeon theatre in Woolwich, London. To pave the way for his showing of "The Glenn Miller Story," he staged a dance band competition with selections from the picture. His Boy Scout exhibit covering all types of scouting won good press space. . . . Charles Smith, manager of the Ritz cinema, Luton, had a boy in western outfit accompanied by a dog similar to the one in the picture tour the streets to advertise "Hondo." . . . John L. Smith, manager of the Palace cinema in Arbroath, centered his campaign on "From Here to Eternity" on the book, with a special display in the library.

▼ ▼

R. A. Squires, Odeon theatre, Bilston, arranged an effective shop window display for "Houdini," with a full size dummy suspended from the ceiling encased in a straight-jacket, and padlocks, chains and ropes to complete the display. . . . J. W. Turner, manager of the Savoy cinema, Sale, promoted an effective lobby display from a local burglar alarm firm, a natural for "The Intruder." He also sends clipping about his Kinematograph Weekly's "Man of the Month" award for overcoming difficulties facing managers of suburban cinemas. . . . L. G. Webster, manager of the Savoy cinema, Northampton, tied in his showing of "All the Brothers Were Valiant" with the local Sea Cadet recruiting campaign, including lobby display and hoisting of the colors as a prologue to the film. . . . Quotations from Shakespeare tied in the cooperative ads obtained by D. H. Western, assistant manager at the Regal cinema, Torquay, which were topped with his free ad for "Julius Caesar." . . . G. C. Williams, who manages the Regent cinema in Chatham, promoted the use of an amplification outfit from a local music shop and played numbers from the film from the front of the house. . . . L. G. Webster, manager of the Savoy cinema, Northampton, had a full window display of stills of "From Here to Eternity" in the prominently situated local press. . . . A. J. Mitchener, assistant manager of the Trocadero cinema, Leicester, believing the way to a patron's heart is through his children, had a donkey derby as a special stunt for "Calamity Jane," with children in cowboy garb. Thousands of children were entertained, with the parents happy onlookers. . . . A. Atkinson, manager of the Ritz cinema, Brighouse, promoted a lobby display from the editor of the local press for "Front Page Story," which showed the various steps taken to make a front page story, together with photographs of the presses. . . . C. F. Brodie, manager of Regal cinema, Barrow-in-Furness, played up to good advantage nearby Jubilee Bridge with banners advertising "Jubilee Trail."

A. Buckley, assistant manager of the Regal cinema, Halifax, created a gratifying amount of interest for "All the Brothers Were Valiant"—his first wide screen presentation—by sending postcard invitations to two dozen local dignitaries. . . . Another assistant manager, P. A. Cowin of the Regal cinema, Stirling, distributed a thousand overprinted headbands with feathers to children a week in advance for "The Charge at Feather River." . . . R. L. Cook, manager of the Savoy cinema, Swindon, sends photos of his striking lobby and marquee for "Band Wagon." . . . A. S. Cooke, manager of the Regal cinema, Cirencester, arranged special morning showings of "Julius Caesar" for local schools with prizes for the best reviews in different age groups. R. White, who manages the Globe cinema in Stockton, had butcher, dairy, bookshop and stationary stores use over-printed bags for their wares to exploit "Beat the Devil." . . . A. J. Evans of the Savoy cinema, South Shields, another manager who tied in a local recruiting drive with "All the Brothers Were Valiant." Sea Cadets were on duty at the theatre evenings, with a fanfare by the buglers on opening night. . . . Tony Ewin's all-out exploitation for "Mogambo" at the Grand cinema in Banbury, where he is assistant manager, included gorilla costumed man giving out handbills, which caused quite a stir. . . . Douglas Ewin's fine campaigns on "Dangerous When Wet," "Mogambo," etc., from the Savoy cinema, Stourbridge, are being entered in the second quarterly competition for the Quigley Awards. . . . James E. Walker, assistant manager at the Hippodrome theatre, Liverpool, arranged with the leading local photographer to show a trailer of "From Here to Eternity" at lunch time.

▼ ▼

D. Hughes, manager of the Regal cinema, Cheltenham, promoted sample packages of cereal overprinted with credits for "The Torch Song" and given away at children's shows. . . . I. Klein, manager of the Tower theatre, Peckham, used the balcony over the foyer entrance to depict a scene from "All the Brothers Were Valiant," with props and models made by the theatre staff. . . . D. E. Lacey, assistant manager of the Savoy cinema, South Shields, held a "Mogambo" girl beauty contest and sends photos of the beautiful finalists. . . . L. Lovell, manager of the Regal cinema in Edinburgh, realizing that queues of people on a Saturday night would not see the start of "Calamity Jane," told the waiting patrons he would screen the first thirty minutes of the film after normal closing time, with resulting letters of appreciation in the local papers. . . . G. Lennox, assistant manager at the Regal cinema, Hamilton, Scotland, tied in with a local travel agency who displayed stills from "The Man Between," with emphasis on travel on the continent to the places portrayed in the film. . . . J. Norman Longley, manager of the Imperial cinema, Walsall, arranged a good tieup with a local hairdressing salon for "Androcles and the Lion." Their window had stills of Jean Simmons and displays of the contrasting ancient and modern hair styles. . . . Sidney L. Sale, manager of the Granada, Dover, had a mammoth ball, with "'So Big' at the Granada" in 18-inch letters, rolled on the field prior to a local football match and also advertised the picture over the loud speaker at the game. . . . L. F. Holman, manager of the Ritz cinema, Hereford, arranged a road safety competition for "Genevieve" with resulting good space in the local press. . . . P. H. Gaston, assistant manager of the Savoy cinema, Sale, arranged a "Torch Song" contest, and had portraits of six stars with faces blanked out displayed in the lobby. . . . Noel Briggs, assistant manager of the Lyric cinema, Wellingbrough, concentrated on window displays in exploiting "The Band Wagon." —*W. T.*

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: MANAGER WITH EXPLOITATION and promotional experience by theatre chain situated in eastern states. Top salary paid, vacation, group insurance, and hospitalization. Please answer giving qualifications, experience, and salary expected. BOX 2791, MOTION PICTURE HERALD.

THEATRES

CLEAN, COMFORTABLE, MODERN THEATRES wanted to lease or buy in N. Central U. S. area by two ambitious showmen! Immediate purchase for promising situations. CONTACT THEATRES, 815 Donovan Bldg., Detroit 1, Mich. Phone WO 3-1212.

MOTION PICTURE THEATRE—MARNE, MICHIGAN (near Grand Rapids) building and equipment. This is a modern theatre, built about five years ago. Seating capacity 408. Radiant heat. Air-conditioned. Motiograph projectors and sound. Large capacity parking lot. Situated in good agricultural area. Phone 9-6221, Real Estate Department, THE MICHIGAN TRUST COMPANY, Grand Rapids, Mich.

FOUR HUNDRED SEAT, AIR CONDITIONED, only neighborhood theatre, easily converted, wide screen. Ten thousand, half cash. LAKESHORE THEATRE, Jacksonville, Florida.

USED EQUIPMENT

1KW LAMPHOUSES AND RECTIFIERS, EXcellent condition, $495 pair; DeVry dual projection and sound, rebuilt $895, Holmes $495. Buy on time! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SWELL BUYS AT STAR! CENTURY CC OR Simplex E-7 mechanisms, 6 month guarantee, only $475 pair; RCA MI-9050 soundheads, rebuilt, $595 pair; Ashcraft or Strong mogul 70 ampere lamphouses, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes projectors, heavy bases, arc lamphouses, etc., rebuilt, $850 pair; What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

CENTURY "CC" DRIVE-IN OUTFIT ONLY $3495, others from $1595 (send for lists). Incar speakers w/4" cones $15.50 pair w/junction box; Underground cable $65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19

SEATING

HERE'S A DELUXE CHAIR BUY! 1500 AMERIcan Bodiform fully upholstered, rebuilt like new $12.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FITS WAGner, Adler, Bevelite Signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1 sq. ft. Welded seams absolutely invisible! Kollmorgen wide angle lenses, special apertures immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

WANTED TO BUY

WILL PAY 50c EACH FOR OLD LANTERN slides used for theatre advertising. J. KOREN, 4201 Schiller Ave., Cleveland 9, Ohio.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES —ball-bearing bucket blade exhaust fans 12"—$25.50; 16"—$37.50; 18"—$45. Prompt deliveries blowers and air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included .Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

S. L. Oakley, 49, Dies; Was Exhibitor Executive

DALLAS: S. L. Oakley, 49, prominent industry executive, and former resident of Dallas, died at his home in Beaumont May 27 following a lingering illness. He was vice-president and general manager of Jefferson Amusement Co., and vice-president and general manager of East Texas Theatres, Inc. He was associated with these companies 27 years, starting his career with Jefferson Amusement in 1927 as a theatre manager. Among other affiliations he was an honorary member of the IATSE and also was a director in Jefferson Amusement Co. and East Texas Theatres, Inc. He is survived by his wife, Katherine, a daughter and a son.

Leo Weissberg

Leo Weissberg, 61, general manager of American Display Company, died in New York May 31, following an emergency operation. Born in Cleveland, Mr. Weissberg had been with National Screen Service, the parent company, for 20 years.

Prosecutor Asks Houses Ban "French Line" Show

INDIANAPOLIS: Six theatres, including three drive-ins, which had "The French Line" booked for simultaneous first run showings Wednesday, had been "requested" to call it off by Marion County Prosecutor Frank H. Fairchild. The official acted after complaints by PTA representatives, who had seen a screening. He threatened proceedings under a 1905 state law banning distribution of obscene literature and devices, which he considered broad enough to include pictures. Manny Marcus, owner of the Ambassador, only downtown house among the six, indicated he would ignore the ban, stating that RKO attorneys had advised him to show the film. Rex Carr and Peter Fortune, owners of two neighborhood houses involved, and Walter Ely, drive-in operator, were undecided.

Greek Orthodox Pastor Attacks Legion "Line"

Objections of the Legion of Decency to the showing of "The French Line" at the Lafayette theatre in Buffalo were criticized by the Rev. John Pallas, pastor of the Hellenic Eastern Orthodox Church of the Annunciation in that city. According to the Buffalo "Courier-Express," Rev. Pallas told his congregation that opposition to the picture by the Legion had "infringed upon the rights of free legal enterprise" and he praised the . . . "operators of the Lafayette for refusing to bow to the autocratic dictates of a religious group." The Greek Orthodox pastor, according to the paper, criticized the representatives of the Roman Catholic Diocese of Buffalo for refusing invitations to view the picture and said, "From my personal observation I can testify . . . that it was a lively and tuneful picture with no more harm in it, if as much, then in other works of literature and art that are available to everyone everywhere.

WEEKLY Report

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

Candy Manufacturers Seek New Coating Types

Intensive research to develop new types of candy coatings was called the "only immediate solution" to the present scarcity of chocolate facing confectionery manufacturers by William E. Brock Jr., president of the Brock Candy Company, Chattanooga, Tenn., in an address before a special research committee appointed to study the problem in Chicago recently.

This committee composed of representatives of the candy, chocolate and edible oil refining industries, will study all types of confectionery coatings which might be used as a substitute for chocolate. A preliminary report of the committee's work is to be made at a joint session of the National Confectioners' Association and the Associated Retail Confectioners on June 9th in Chicago.

Mr. Brock, the chairman of the committee, pointed out that the "catastrophic rise in the price of cocoa beans from 5c a pound in 1941 to 69c at present is forcing candy manufacturers to search for new types of coating to fill the enormous demand for confections." He said that while some chocolate will be available it will be at considerably increased prices due to the severely short supply of beans.

Serving on the special committee with Mr. Brock are Clifford Clay, Stephen F. Whitman & Son, Inc., Philadelphia; John Henry, De Witt P. Henry Company, Philadelphia; Robert B. Schnering, Curtiss Candy Company, Chicago; John M. Whittaker, New England Confectionery Company, Boston; Otto Windt, E. J. Brach & Sons, Chicago; Henry Blommer, Blommer Chocolate Company, Chicago; Norman Bruce, Durkee Famous Foods, Chicago; Norman Kempf, Walter Baker Chocolate and Cocoa, Division, General Foods Corp., Dorchester, Mass.; Peter Kalustian, E. F. Drew & Company, Inc., Boonton, N. J.; and Dr. Lawrence F. Martin, head, Sugarcane Products Division, Southern Regional Laboratory, U. S. Dept. of Agriculture, as government advisor.

SNACK STAND DISPLAY TO BOOST FILMS

Taza Son of Cochise
CinemaScope
For Your Entertainment Pleasure!
UA
1954's Outstanding Motion Pictures!
CinemaScope
Phantom of the Rue Morgue
Welch's
Coca-Cola

Coming film attractions at the United Artists theatre in San Jose, Calif., are currently being plugged at the refreshment stand by manager Bob Helm through a new large display on the back wall which he recently had installed. The display was arranged to accommodate four of the standard 40x60 posters available from National Screen. Note also the cases built into the front of the stand for displays of refreshment products.

BRM also means
Better Recognition for Managers

Get your light from under that bushel by qualifying for Special Merit Awards in better refreshment merchandising — and gain nationwide recognition.

Send in reports indicating how you are promoting business, improving stand service and appearance, displaying products more effectively. Include photos and any other pertinent material.

Published reports will be credited to the contributor and will qualify for citations. Citation holders are eligible as entrants for the annual Special Merit Award judging.

Send in as many reports as you desire from time to time. Address them to: The Editor, Better Refreshment Merchandising Dept., Motion Picture Herald.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 117 attractions, 5,373 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	3	3	11	8
Alaska Seas (Para.)	–	–	4	11	8
All the Brothers Were Valiant (MGM)	–	18	56	39	4
Back to God's Country (U-I)	1	25	49	18	6
Bad for Each Other (Col.)	–	–	4	11	6
†Bait (Col.)	–	–	–	3	4
Beachhead (UA)	–	7	16	12	2
Beat the Devil (UA)	18	–	3	9	11
Beneath the 12-Mile Reef (20th-Fox)	26	18	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	–	2	17	6
Bigamist, The (Filmakers)	–	2	7	–	7
Border River (U-I)	1	11	27	12	4
Boy from Oklahoma (WB)	20	18	30	23	7
Calamity Jane (WB)	6	73	39	8	1
Captain's Paradise (UA)	7	2	3	2	1
Carnival Story, The (RKO)	4	2	6	3	–
Casanova's Big Night (Para.)	–	–	5	8	8
Cease Fire! (Para.)	–	5	12	17	8
Charge of the Lancers (Col.)	–	6	–	–	2
Command, The (WB)	14	17	16	5	1
Conquest of Mt. Everest (UA)	1	1	–	3	–
Crazylegs (Rep.)	–	2	7	6	3
Creature from the Black Lagoon (U-I)	2	14	15	2	1
Crime Wave (WB)	–	–	4	5	5
Dangerous Mission (RKO)	–	1	3	8	2
Diamond Queen, The (WB)	–	–	7	17	11
Dragonfly Squadron (AA)	1	2	4	4	–
Duffy of San Quentin (WB)	–	–	1	4	2
Easy to Love (MGM)	22	28	33	11	15
Eddie Cantor Story (WB)	4	41	42	9	19
El Alamein (Col.)	–	1	6	1	–
Elephant Walk (Para.)	3	5	3	–	–
Escape from Fort Bravo (MGM)	–	5	41	44	24
Executive Suite (MGM)	3	7	9	2	1
Fighter Attack (AA)	–	9	9	–	5
Flight Nurse (Rep.)	1	7	21	11	4
Forbidden (U-I)	–	–	25	19	9
Forever Female (Para.)	8	3	10	19	26
French Line (RKO)	6	6	–	–	–
From Here to Eternity (Col.)	70	50	8	2	5
Genevieve (U-I)	4	3	3	3	–
Geraldine (Rep.)	–	–	–	2	6
Give a Girl a Break (MGM)	–	7	23	40	15
Glenn Miller Story (U-I)	101	38	5	2	–
Go, Man, Go (UA)	9	18	10	2	2
Great Diamond Robbery (MGM)	–	9	12	18	6
Gun Fury (Col.)	–	5	20	14	3
Gypsy Colt (MGM)	–	9	3	3	–
Hell and High Water (20th-Fox)	23	14	7	–	1
Hell's Half Acre (Rep.)	–	1	5	3	2
Here Come the Girls (Para.)	2	8	31	58	26
His Majesty O'Keefe (WB)	14	24	31	40	17
Hondo (WB)	79	35	14	1	3
How to Marry a Millionaire (20th-Fox)	63	12	1	2	–
It Should Happen to You (Col.)	2	3	15	4	9
Jesse James vs. the Daltons (Col.)	4	12	9	9	2
Jivaro (Para.)	–	4	5	16	6
Jubilee Trail (Rep.)	–	4	14	16	6
Julius Caesar (MGM)	9	3	3	–	–
King of the Khyber Rifles (20th-Fox)	24	8	10	–	3
Kiss Me Kate (MGM)	5	24	28	40	22
Knights of the Round Table (MGM)	16	24	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	10	2
Living Desert, The (Disney)	18	6	1	–	1
Long, Long Trailer, The (MGM)	85	71	8	1	1
Lucky Me (WB)	–	1	5	7	2
Ma and Pa Kettle at Home (U-I)	28	40	13	3	3
†Mad Magician, The (Col.)	–	–	2	2	1
Man Between, The (UA)	–	3	4	4	1
Man Crazy (20th-Fox)	–	1	6	2	1
Man in the Attic (20th-Fox)	–	–	13	6	5
Martin Luther (de Rochemont)	21	16	5	4	1
Miami Story, The (Col.)	–	–	9	–	1
Miss Sadie Thompson (Col.)	15	35	18	11	–
Money from Home (Para.)	7	47	12	5	2
Naked Jungle, The (Para.)	–	21	12	4	1
Nebraskan, The (Col.)	–	2	7	7	4
New Faces (20th-Fox)	7	–	–	3	3
Night People (20th-Fox)	20	4	11	–	1
Paratrooper (Col.)	2	26	38	21	5
†Personal Affair (UA)	–	–	2	–	5
Phantom of the Rue Morgue (WB)	15	4	10	3	2
Pinocchio (RKO) (Reissue)	20	2	–	4	–
Prince Valiant (20th-Fox)	1	2	6	3	1
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	9	2
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Rails Into Laramie (U-I)	–	1	14	12	2
Red Garters (Para.)	1	5	16	17	14
Rhapsody (MGM)	1	14	5	8	2
Ride Clear of Diablo (U-I)	4	18	25	5	–
Riders to the Stars (UA)	–	1	4	11	3
Riding Shotgun (WB)	–	1	8	7	–
Riot in Cell Block 11 (AA)	–	9	36	16	1
†River of No Return (20th-Fox)	7	3	1	–	–
Rob Roy (Disney-RKO)	–	2	14	6	2
Robe, The (20th-Fox)	86	12	7	–	2
Rose Marie (MGM)	2	6	7	1	–
Saadia (MGM)	–	1	6	19	25
Saskatchewan (U-I)	8	48	30	6	6
Shark River (UA)	–	20	15	4	5
She Couldn't Say No (RKO)	–	1	14	16	7
Siege at Red River (20th-Fox)	–	4	9	8	1
Taza, Son of Cochise (U-I)	2	6	21	9	4
Tennessee Champ (MGM)	–	–	2	10	5
Three Sailors and a Girl (WB)	1	7	46	27	17
Three Young Texans (20th-Fox)	–	7	12	12	8
Thunder Over the Plains (WB)	1	18	26	28	7
Top Banana (UA)	–	2	7	11	5
Tumbleweed (U-I)	3	26	31	10	4
Veils of Bagdad (U-I)	–	1	6	20	14
Walking My Baby Back Home (U-I)	–	36	53	31	8
War Arrow (U-I)	–	31	39	16	6
Wicked Woman (UA)	–	–	3	1	1
Wild One (Col.)	–	20	12	4	4
†Witness to Murder (UA)	–	4	1	1	–
Yankee Pasha (U-I)	–	9	15	4	3

WALTER READE, Jr.

PRESIDENT
THEATRE OWNERS OF AMERICA
AND WALTER READE THEATRES

Acclaims

Fabulous SUPERSCOPE*

"He has already purchased in behalf of his own theatres... and recommended it to his associates and the TOA membership!"

Reade Finds New Picture Processes 'Impressive'

"...tremendous versatility was displayed...the Tushinsky lens (*SUPER*SCOPE) achieves unusual depth of focus, fine definition and no distortion... undoubtedly an outstanding showmanship development."

—WALTER READE, JR.

at ONLY $700 PER PAIR

The *Lowest* price for any Anamorphic device on the market today!

*Trade Mark Reg. and Patents Pending

available from NATIONAL SCREEN SERVICE

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

NEW HORIZONS for the DRIVE-IN

JUNE ISSUE:

Section 2 of Motion Picture Herald of June 5, 1954

AMPEX STEREOPHONIC SOUND FOR EVERY THEATER

Ampex builds complete stereophonic sound systems for theaters of every size. From one reliable source, you get everything you need — magnetic soundheads, amplifiers, speakers, monitors and controls — to provide your CinemaScope patrons with the finest in multi-directional sound.

. . . IN 3 PRICE GROUPS

- **THE MASTER SYSTEM**

  A simplified system that occupies minimum booth space and is priced for the smaller theater. It uses the three stage speaker channels of standard CinemaScope film with optional use of the fourth channel auditorium speakers. It gives adequate protection against loss of dialogue in any emergency by converting to single-channel operation.

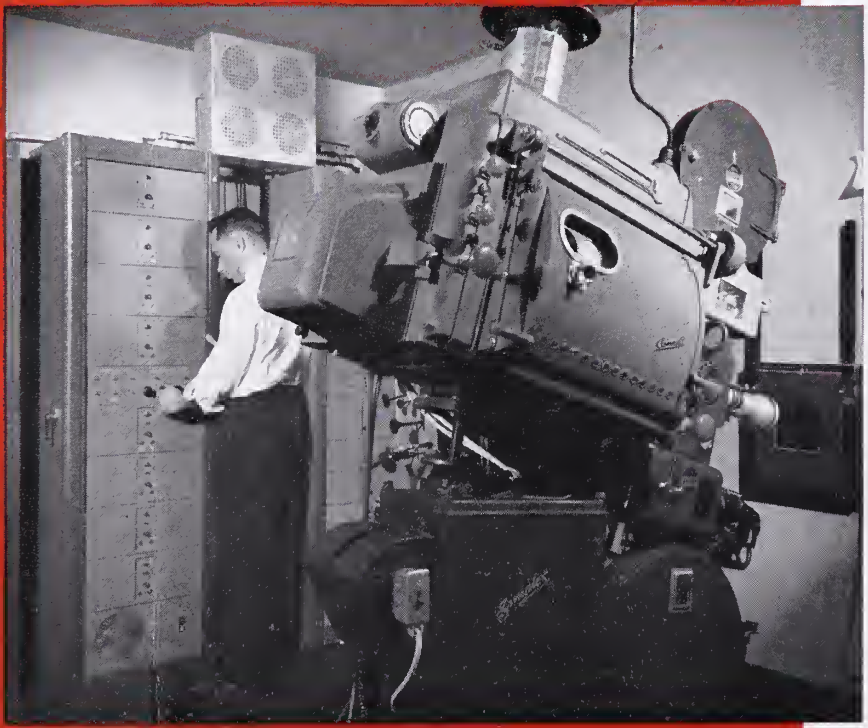
- **THE DE LUXE SYSTEM**

  A system primarily for larger theaters. Quick plug-in preamplifiers and dual high voltage power supplies provide additional protection to maintain stereophony under many emergency conditions. Each channel is separately monitored from an individual speaker in the projection booth.

- **THE SUPER SYSTEM**

  The finest stereophonic sound system built. It gives the fullest possible protection against all emergencies plus the ease and convenience of operation essential to the de luxe theater. Ultra-quiet switching with an absolute minimum of maintenance is assured with a separate bank of preamplifiers for each projector. Electronic change-over from one projector to another and provisions for a third projector are included.

- *See your Ampex distributor for prices and further information.*



Every Ampex system uses identical magnetic pickup heads to give the world's finest and most precise reproduction of sound. Equipment is easy to install, easy to maintain, and is pleasingly free of all "stray" parts.

AMPEX
CORPORATION

REDWOOD CITY, CALIFORNIA

DON'T BE SOLD A BILL OF GOODS!

The proponents of CinemaScope insist that the light distribution at all viewing angles to the screen, and across the screen, be uniform throughout the theatre. That the only way to accomplish this result is with a "special" high reflective screen is not true.

YOU DO NOT NEED TO BUY ONE OF THE NEW "SPECIAL" SCREENS FOR CINEMASCOPE IF YOU HAVE STRONG SUPER "135" PROJECTION ARC LAMPS AND YOUR INDOOR SCREEN IS UNDER 50 FEET WIDE!

Experience has proved that uniform light distribution can be accomplished by the use of a matte white screen in conjunction with a good "Strong" lamp. You will have the ultimate in picture brilliance with no perceptive fall-off in efficiency at the sides. It is a fact universally accepted by leading motion picture engineers that no screen equals a matte white screen for affording maximum light distribution throughout the theatre.

HERE'S PROOF!

A Super "135" Lamp, burning at 135 amperes, projects 16,000 lumens to the screen through a CinemaScope aperture and an anamorphic lens with the shutter running, and produces 15 foot lamberts at the center of a matte white screen 50 feet wide by 19½ feet high. *The Society of Motion Picture and Television Engineers' Standard is 9 to 14 foot lamberts* for 35 mm indoor projection. Accordingly, if you have Super "135" lamps, you can use an inexpensive matte screen and get excellent results.

GET THIS STRAIGHT!

Strong does not manufacture screens of any type but does manufacture lamps for efficient use with all types of screens. As a service to the industry we feel that we should explode the fallacies set forth in advertising matter by certain screen manufacturers that with their "special" screens the powerful modern-type projection arc lamps which are made by several dependable lamp manufacturers become unnecessary. The theatre owners who, unfortunately for themselves, fell for this story, have found themselves betrayed.

THE FACTS ARE THAT THE MOST PERFECT CINEMASCOPE PROJECTION IS BEING ACCOMPLISHED WITH THESE MODERN STRONG LAMPS!

We'll be glad to give you a list of theatres, if you want it.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

1 CITY PARK AVENUE TOLEDO 2, OHIO

Loaded with

"COME BACK AGAIN" Appeal!

Scene from "Prince Valiant," 20th Century-Fox CinemaScope production

Bausch & Lomb

f/1.8

Super Cinephor

Projection Lenses

Sharpest image, uniform brilliance ... edge-to-edge ... on any screen!

Patrons enjoy *your* movies more because they see them better ... when you use the new *f*/1.8 Super Cinephor lenses. They keep coming back to *your* theatre for today's clearest, sharpest, brightest movie images:

Normal 2D-3D, Expanded 2D-3D, and CinemaScope.

WRITE for new catalog E-123.
Bausch & Lomb Optical Co., 67930
St. Paul St., Rochester 2, N. Y.

BAUSCH & LOMB

SINCE B&L 1853

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

The Motor-Vu Drive-In theatre of Billings, Mont., has been equipped for CinemaScope by the B. F. Shearer Company of Seattle with projectors, sound, arc lamps, generators and in-car speakers furnished by Motiograph, Inc., Chicago.

George W. Ingham has been elected vice-president in charge of production by the directors of the United States Air Conditioning Corporation, Minneapolis, according to *W. J. Peoples,* president. Mr. Ingham joined the company in 1950 as assistant to the works manager. He had previously served as general superintendent in charge of air conditioning at the Worthington Corporation plant in Holyoke, Mass. Educated in England, he came to this country during the first world war as a technician for Rolls-Royce and in 1929 was named production superintendent for that firm.

Dominick J. "Dom" Capano has been named vice-president in charge of Television Studio and Film Production Sales for the S. O. S. Cinema Supply Corporation, New York. Except for three year's service in the Army, he has been with S. O. S. since 1936. Another recent promotion is that of *William H. Allen,* who has been named production manager for the firm after 19 years in the electrical, electronic and mechanical divisions of the company.

E. S. Gregg, vice-president and general manager of the Westrex Corporation, has returned to New York City after visiting Westrex subsidiary company offices in England, France, Sweden and Denmark.

T. Kevin Mallen, chairman of the Board of the Ampex Corporation, is currently on an extended trip in Europe to establish a sales organization for full exploitation of all markets for the company's magnetic recording and reproducing equipment. Mr. Mallen reports a "constantly increasing interest in Ampex equipment on the part of European users."

Adolf R. Schwartz, who has been managing director of Westrex Australia Pty. Ltd. in Sydney for the past two years, will leave there for Bombay in August to assume new duties as manager for Westrex in India. *William E. Kollmyer,* presently manager in India, will return to New York early in September He will be assigned to the post of managing director in Australia after taking his home leave and undergoing a period of special training at headquarters in New York.

Joseph Caplan was recently named president of Local No. 182, IATSE, Boston, Mass. Other officers named in the annual election include *Frank Sullivan,* vice-president; *Benjamin Bearman,* financial secretary; *James Gibbons,* recording secretary; *Jack Rosenberg,* treasurer, and *Ralph Frazier,* business representative. The Executive Board elected consists of the above named officers and *Morris Goldman, Henry*

Among the Connoisseurs

IN THE FINEST THEATRES
. . . AT THE BETTER DRIVE-INS

It's
MOTIOGRAPH

The choice above all other theatre equipment by the projectionist and managers who know. In theatres where a ticket buys a perfect performance you'll always find Motiograph, the finest in all sight and sound equipment.

"Craftsmen to the Theatre Since 1896"

PROJECTORS

CONTINUOUS-DUTY MOTOR—GENERATORS

IN-CAR SPEAKERS

SOUND SYSTEMS

MOTIOGRAPH

4431 WEST LAKE STREET — CHICAGO 24, ILLINOIS

For List of Authorized Dealers See Next Page

"Where To Buy It"

MOTIOGRAPH DEALERS

CALIFORNIA
LOS ANGELES: **B. F. Shearer Company**
1964 S. Vermont Ave
SAN FRANCISCO: **B. F. Shearer Company**
243 Golden Gate Ave
COLORADO
DENVER: **Service Theatre Supply Co.**
2054 Broadway
GEORGIA
ATLANTA: **Wil-Kin Theatre Supply, Inc.**
150 Walton St., N. W
ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.**
1235 S. Wabash Ave.
INDIANA
INDIANAPOLIS: **Ger-Bar, Inc.**
442 N. Illinois St
IOWA
DES MOINES: **Des Moines Theatre Supply**
1121 High St.
KENTUCKY
LOUISVILLE: **Falls City Theatre Equip.**
427 S. Third St
LOUISIANA
NEW ORLEANS: **Hodges Theatre Supply Co.**
1309 Cleveland Ave
MARYLAND
BALTIMORE: **J. F. Dusman Company**
12 E. 25th St
MASSACHUSETTS
BOSTON: **Major Theatre Equipment Corp.**
44 Winchester St
MICHIGAN
GRAND RAPIDS: **Ringold Theatre Equip.**
106 Michigan St., N. W
MINNESOTA
MINNEAPOLIS: **Frosch Theatre Supply Co.**
1111 Curie Ave
MISSOURI
ST. LOUIS: **McCarty Theatre Supply Co.**
3330 Olive St
KANSAS CITY: **Shreve Theatre Supply Co.**
217 W. 18th St
NEW YORK
NEW YORK: **Joe Hornstein, Inc.**
639 Ninth Ave
BUFFALO: **Perkins Theatre Supply Co.**
505 Pearl St.
NORTH CAROLINA
CHARLOTTE: **Wil-Kin Theatre Supply**
229 S. Church St
OHIO
CLEVELAND: **Ohio Theatre Supply**
2108 Payne Ave
OKLAHOMA
OKLAHOMA CITY: **W. R. Howell**
12 S. Walker Ave
OREGON
PORTLAND: **B. F. Shearer Company**
1947 N.W. Kearney
PENNSYLVANIA
PITTSBURGH: **Atlas Theatre Supply**
402 Miltenberger St
FORTY FORT: **Vincent M. Tate**
1620 Wyoming Ave
TENNESSEE
MEMPHIS: **Tri-State Theatre Supply**
320 S. Second St
TEXAS
DALLAS: **Modern Theatre Equipment**
1916 Jackson St.
UTAH
SALT LAKE CITY: **Service Theatre Supply**
256 E. First So. St
WASHINGTON
SEATTLE: **B. F. Shearer Company**
2318 Second Ave.
WEST VIRGINIA
CHARLESTON: **Charleston Theatre Supply**
506 Lee St
WISCONSIN
MILWAUKEE: **The Ray Smith Company**
710 W. State St

CANADA
CALGARY, ALB.: **Sharp's Theatre Supplies**
Film Exchange Bldg
MONTREAL, QUE.: **Dominion Sound Equip.**
4040 St. Catherine St., W.
Perkins Electric Co.
1197 Phillips Place
TORONTO, ONT.: **General Theatre Supply Co.**
861 Bay St
VANCOUVER, B.C.: **Dominion Theatre Equip.**
847 Davie St.

Gleken and *Frank Laby.* The Seniority Board is made up of *Albert Goldman, Fred Jones, Morris Myers, Henry Perry* and *Alexander Tradd. Michael Keller* was elected trustee. At the same time the following were elected as delegates to the International Convention: *Walter F. Diehl, Joseph Nuzzolo, Joseph Caplan* and *Ralph Frazier.*

Remodeling of the Criterion theatre in Oklahoma City, including new seats for the main floor auditorium, is reported by *Gordon Leonard,* manager of the theatre for the Cooper Foundation circuit, Denver.

John S. Bernard has been re-elected president of Local 277, IATSE, Bridgeport, Conn. Other officers renamed include *Leslie C. Blakeslee,* vice-president; *Merrick Parrelli,* financial secretary; *Fred Lewis,* treasurer; *John A. Martin,* business agent; *Thomas E. Cowell,* recording secretary; and *John C. Lynch,* sergeant-at-arms. The executive board consists of *Harold Ryckman, Frank Gorman, Joseph Kaplan, Jerome Conboy;* trustees, *Mr. Blakeslee, Mr. Gorman, Mr. Kaplan, Mr. Lynch* and *Mr. Conboy.*

Jack Sanson, manager of Stanley-Warner's Strand theatre, Hartford, Conn., who started in the film industry as a projectionist in Jersey City, N. J., is marking his 47th year in show business. He first became a theatre manager in Bristol, Conn., in 1915, later progressing to other theatres and cities in the northeast. He was city manager in Manchester, Conn., for Stanley-Warner prior to taking over at the Strand.

Plans for remodeling the Clark Theatre in Chicago in conjunction with its Spring Film Festival are reported by general manager *Bruce Trinz.* The theatre has already installed a larger screen, a new name sign, and new slimline fluorescent marquee lighting. The renovation program is to be extended throughout the theatre and will include a new terrazzo lobby floor, new carpeting, new glass doors, and a smoking room off the lobby. The upstairs lounges have already undergone extensive redecorating. The Clark has been operating continuously since 1932.

The new Cherokee theatre in Sweetwater, Tenn, was opened recently with *Mrs. Edith Brower* as manager.

Remodeling of the Lyric theatre in Gastonia, N. C., is reported by manager *Ed Pierce.*

The Varsity theatre, a neighborhood house in Des Moines, has been purchased by *B. C. (Bev) Mahon* and *Robert L. Fridley* from Iowa United Theatre, Inc. The 600-seat theatre is to be redecorated and equipment installed. The new owners have been in the industry for some 15 years, Mr. Mahon having a theatre at Pella, Iowa, and Mr. Fridley operating theatres at Ida Grove and Rockwell City, Iowa.

John Newcomer of Lawrence, Kan., has assumed management of the Page theatre at Shenandoah, Iowa, replacing *Don Nutter.*

A new drive-in theatre with a capacity of 815 cars is being constructed at Meriden, Conn., by *Nick Kounaris* and *Paul Tolis.* The drive-in is to have a screen measuring 120 feet wide. It is located adjacent to the first-run Meriden theatre, which the two men also operate together.

Harry Rush has resigned as manager of the Triple A theatre in Los Angeles.

JOINS GOLDE MANUFACTURING

Ernest Goldberg (right), president of the GoldE Manufacturing Company, manufacturers of slide projectors and other equipment, is shown congratulating Jack Robinson, upon the latter's appointment as vice-president and general manager for GoldE. Mr. Robinson is president of the Acme-Lite Manufacturing Company and has had a quarter century of manufacturing skill and sales experience in the field of light projection. Mr. Goldberg stated that the new association heralds the start of an intensive schedule of product development, sales promotion, and advertising for GoldE. It was stressed by both men that no merger between the two companies is being considered at this time.

The Arizonian theatre in Tucson, operated by *A. F.* and *R. L. Belcher,* was totally destroyed in an explosion last month, which occurred early in the morning.

Ed Winslow has been transferred from his position as manager at Fox West Coast's Gateway in Glendale, Calif, to the same post at the circuit's Fox theatre in Santa Paula.

The Beaumont theatre has been reopened by *Harry Kunneiger* in that California city, which has been without a theatre for the past two years.

Dewey Fuquay has been named manager of the Coral theatre in Miami, Fla. He was formerly a manager in North Carolina .

John Mowry has reopened the Time theatre in Kenyon, Minn., after installing a new widescreen.

C. L. Baldwin is now managing the Strand theatre in Oshkosh, Wisc., for Standard Theatres Management, Milwaukee. He owns the Gem theatre in Gillette, Wisc., which he operates on a part-time basis.

R. Lewis Barton has purchased the Capitol theatre in Oklahoma City from the Cooper Foundation Theatres, Denver. *Verrol Johnson* has been appointed manager of the Capitol.

The Strand theatre, Berwick, Pa., was recently refurnished and redecorated by the Paramount Decorating Company, Philadelphia.

The Star-Lite drive-in at Muncy, Pa., has been purchased by Paul Shaffer, who also owns the Lycoming drive-in located at Williamsport, Pa.

The Stanley-Warner Corporation has sold the Cambria theatre in Johnstown, Pa., to the Trans-America Theatre Corporation, Washington, D.C.

MORE THEATRES HAVE WAGNER ATTRACTION PANELS AND LETTERS *than All Other Makes!*

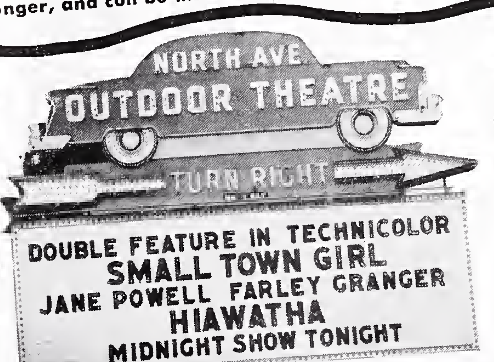
They know that their most effective, lowest cost advertising medium is a Wagner panel which is large enough for plenty of powerful sales copy formed with Wagner letters in a variety of sizes and colors to lend emphasis.

The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes. 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

Installed by
Claude Neon Signs, Baltimore, Md.,
for Super Chief Drive-In, Washington, D.C.

The Only Frames Which Can Be Built Without Limitation of Size

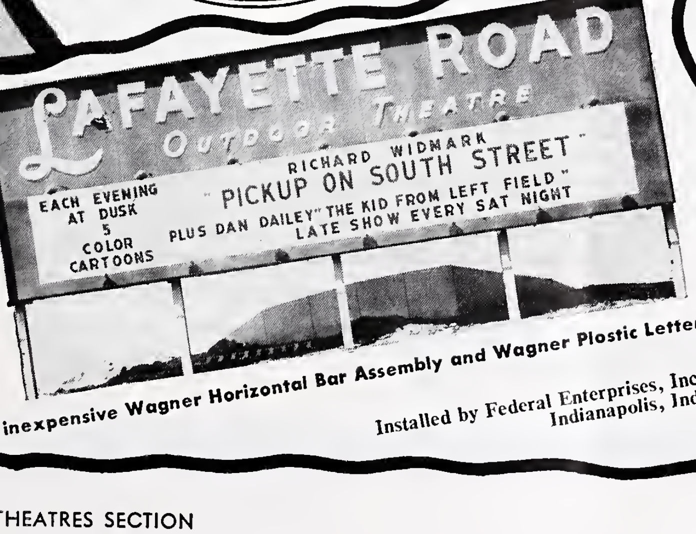
and which can be economically serviced through open windows and without removing frames—Wagner Window-type frames and glass units. They're stronger, and can be installed before installing the glass.



A LOW COST PANEL FOR DRIVE-INS

Installed by
White Way Electric Sign Co.,
Chicago, Ill.

Wagner Enduronamel Steel Panels comprise both the background and letter mounting arrangement. Chip-proof, shock-proof, alkali-resistant, and salt-spray-resistant baked enamel.


LAFAYETTE ROAD
OUTDOOR THEATRE
EACH EVENING AT DUSK 5 COLOR CARTOONS
RICHARD WIDMARK
"PICKUP ON SOUTH STREET"
PLUS DAN DAILEY "THE KID FROM LEFT FIELD"
LATE SHOW EVERY SAT NIGHT

An inexpensive Wagner Horizontal Bar Assembly and Wagner Plastic Letters.

Installed by Federal Enterprises, Inc.
Indianapolis, Ind.

Sold by theatre equipment dealers everywhere.

WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVENUE • CHICAGO 12, ILLINOIS

Please send BIG free catalog on Wagner show-selling equipment.

Name ____________________

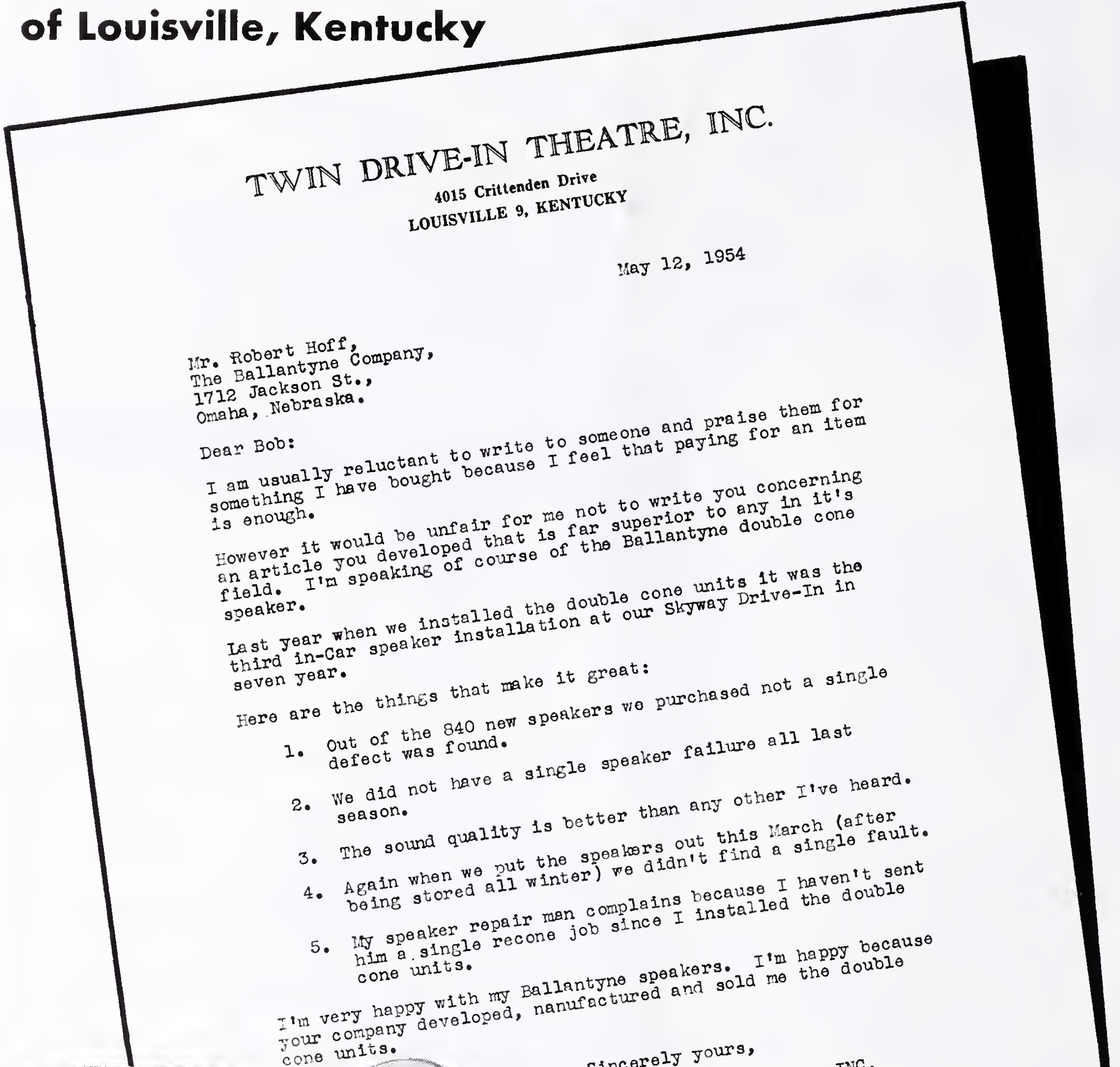
Theatre ____________________

Street ____________________

City & State ____________________

"We didn't have a single speaker failure *all last season*"..

Says Drive In Owner Louis A. Arru of Louisville, Kentucky



TWIN DRIVE-IN THEATRE, INC.
4015 Crittenden Drive
LOUISVILLE 9, KENTUCKY

May 12, 1954

Mr. Robert Hoff,
The Ballantyne Company,
1712 Jackson St.,
Omaha, Nebraska.

Dear Bob:

I am usually reluctant to write to someone and praise them for something I have bought because I feel that paying for an item is enough.

However it would be unfair for me not to write you concerning an article you developed that is far superior to any in it's field. I'm speaking of course of the Ballantyne double cone speaker.

Last year when we installed the double cone units it was the third in-Car speaker installation at our Skyway Drive-In in seven year.

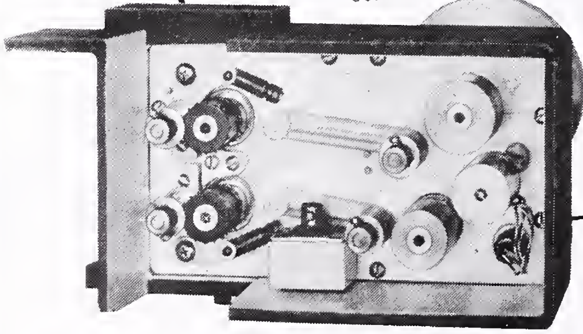
Here are the things that make it great:

1. Out of the 840 new speakers we purchased not a single defect was found.
2. We did not have a single speaker failure all last season.
3. The sound quality is better than any other I've heard.
4. Again when we put the speakers out this March (after being stored all winter) we didn't find a single fault.
5. My speaker repair man complains because I haven't sent him a single recone job since I installed the double cone units.

I'm very happy with my Ballantyne speakers. I'm happy because your company developed, nanufactured and sold me the double cone units.

Sincerely yours,
TWIN DRIVE-IN THEATRE, INC.

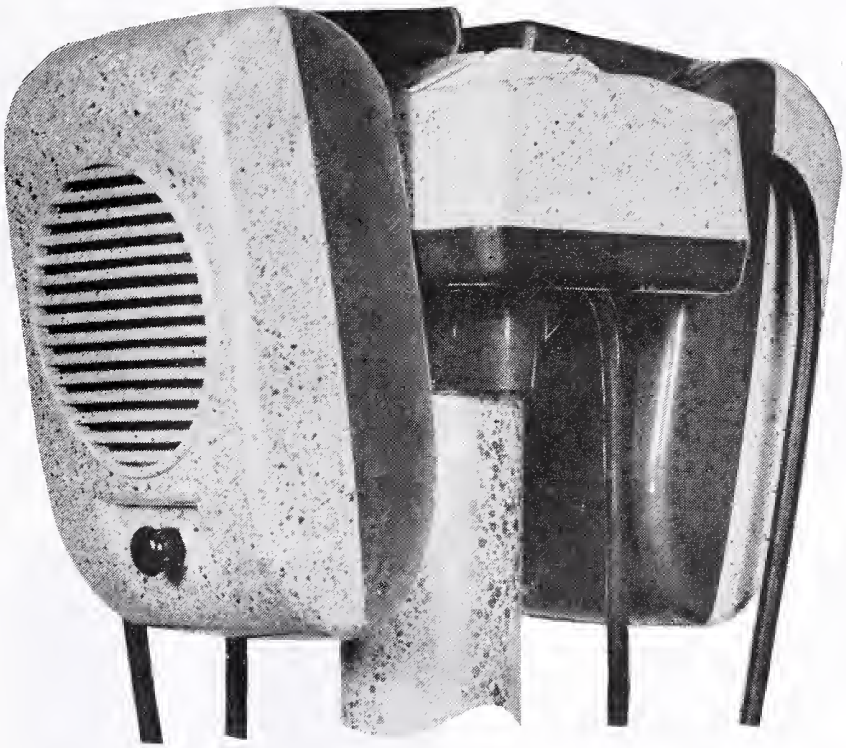
LOUIS A. ARRU



The heart of the Ballantyne magnetic sound system is this compact easy to install soundhead. Every part is of the finest quality. For ease of threading and minimum maintenance, simplicity is a feature of the design. Complete flutter-free film speed is obtained through balanced stablization methods employing latest principles. All tension roller arms are anti-friction mounted. Standardized sprockets and pad rollers are interchangeable.

Get full information from

.... Ballantyne *Dub'l-Cone*

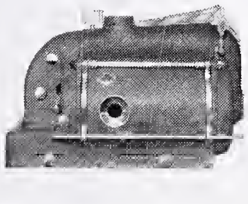


the perfect speaker...

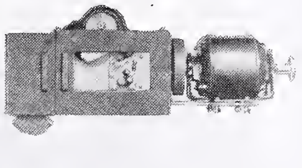
...for **new** Single Track CinemaScope in Drive-Ins

BALLANTYNE *Dub'l-Cone*

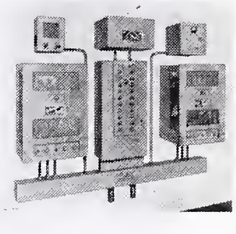
Nowhere will you find more faithful reproduction at all volume levels. The famous patented double cone principal gives perfect tonal resonance as well as weatherproof protection. Every point in the speaker is protected against moisture and corrosion. The voice coil is Aluminum and will not buckle or warp. A heavy 1.47 oz Alnico V magnetic gives 3-5 times the power of previous magnetic materials. Hundreds of thousands are in use and as Mr. Arru says in his letter about the only complaint is that his speaker repair man has nothing to do.



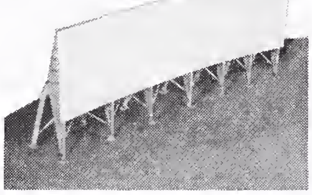
Lightmaster M 4570 Arc Lamps — 80-85 amperes provides brilliant light using new carbon trims. Variable controls permit use in even smaller drive-ins.



Royal Soundmaster Model 9 Soundheads — Simplified design with many new, advanced engineering features. Gives you flawless fidelity and years of trouble free operation.



MX Series Deluxe Amplifier System — Complete packaged amplifier for 400-1200 cars. RX Series System also available for 400-800 cars. Single or dual channel.



Prefabricated giant flat or curved towers are now available up to 96 feet in width. Special prefabricated end sections to widen your present Boyer tower are also ready. Approved for use in states where approval required.

1712 JACKSON ST. **The Ballantyne Company** OMAHA, NEBRASKA

AMERICAN
Approved
PLAYGROUND EQUIPMENT

Unsurpassed in Design, Safety and Performance

● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

Send for Literature

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA U.S.A.
WORLD'S LARGEST MANUFACTURERS OF FINE
PLAYGROUND & SWIMMING POOL EQUIPMENT

Seen at SMPTE Meeting

Among the social events during the 75th semi-annual convention of the Society of Motion Picture and Television Engineers held last month at the Statler Hotel in Washington, D. C., was the pioneer dinner attended by the group above including (left to right) John G. Frayne, director of engineering and research for the Westrex Corporation and toastmaster at the dinner; John A. Norling, of Louchs & Norling Studios, Inc.; John I. Crabtree, of the Eastman Kodak Company, a past president of SMPTE; and C. A. Dentelbech of the Famous Players circuit of Canada. The pioneer dinner was held at the Columbia Country Club in Chevy Chase, Md.

The principal speaker at the opening luncheon of the SMPTE convention was W. Walter Watts, executive vice-president of the Electronic Products Division, Radio Corporation of America. Mr. Watts told the delegates of RCA's new color television film system, which, he said, "will be of major significance to motion picture producers and exhibitors as well as TV broadcasters."

Hostess Pat Atherton greets C. E. Beachell, technical research director of the National Film Board of Canada (left), and John Norling, at the entrance to the RCA Coffee Club, a popular rendezvous for SMPTE delegates at the Statler. Miss Atherton gave each visitor a flower for his lapel; and refreshments served included fruit juice, coffee and doughnuts.

VistaVision, Paramount's new wide-screen process, was shown to the SMPTE delegates at a special demonstration attended by (left to right) John R. Bishop, head of Paramount's camera department; Ralph E. Lovell, member of the SMPTE Board of Governors and NBC kinescope recording supervisor; Dr. Charles R. Daily, Paramount studio optical engineer of Loren L. Ryder's staff; John W. DuVall of E. I. DuPont and program chairman of Pacific Coast Section, SMPTE; and Edwin W. Templin, supervisor of electronic development, Westrex Corporation, and secretary-treasurer, Pacific Coast Section, SMPTE.

Better Theatres

for JUNE 1954

GEORGE SCHUTZ, Editor

EDITORIAL INDEX:

Page

NEW HORIZONS FOR THE DRIVE-IN THEATRE, *by Wilfred P. Smith* 12

DRIVE-IN BUILT WITH AUDITORIUM FOR OPERATION ALL YEAR: THE WADSWORTH, DENVER, COLO. 14

TWIN DRIVE-IN DESIGNED FOR EXTRA RECREATIONAL FACILITIES: THE CENTENNIAL, DENVER, COLO. 16

THE DRIVE-IN COMES TO AUSTRALIA: THE SKYLINE, BURWOOD 18

WIDE-SCREEN TECHNIQUES—PART TWO: SOUND REPRODUCTION 20

VISTAVISION SOUND AND BOOTH OPERATION, *by Loren L. Ryder* 21

NEW 1,250-SEAT SHOWPLACE BUILT FOR WIDE-SCREEN: THE CENTRE, DENVER, COLO. 25

VENDER VANE: Refreshment Market News 28

BETTER PROJECTION department:

SUMMING UP THEATRE NEEDS FOR FILM EXHIBITION TODAY, *by Gio Gagliardi* 29

ABOUT PRODUCTS 37

METHOD IN MANAGEMENT department:

A DICTIONARY OF MAINTENANCE *(Part Five)*, *by Curtis Mees, Sixteenth Article of a Series on Motion Picture Management* 42

CHARLIE JONES SAYS: Good Public Relations Are as Vital as Good Product... 44

ABOUT PEOPLE OF THE THEATRE 4

Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market Guide Number, which appears in March, issued as Section Two of Motion Picture Herald.

* * *

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.
RAY GALLO, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOllywood 7-2145.
MIDWEST: Urben Farley & Company, 120 S. LaSalle Street, Chicago; FInancial 6-3074.

Let's Not Stall the Progress So Well Begun

NOW THAT exhibitors can play any CinemaScope product without being compelled to install magnetic soundheads and three speaker systems, stereophonic sound may enjoy a more friendly atmosphere in which to develop. It is human nature to rebel against compulsion, even when it is for one's own ultimate good. And the haste with which multiple-track sound was at last put to commercial application left a lot of room for argument, if one was of a mind to argue.

Many of those who think of the motion picture also as an art, with the fortunes of the business dependent upon consistent effort to realize its fullest possibilities, now hope that the number of theatres equipped for stereophonic reproduction, said to be as many as 4,000, plus receding prejudice, will keep multiple-track sound an active part of the art's technology, for continued conditioning of the public, and further development of the technique itself.

•

At a recent gathering of exhibitors with some equipment people, what the theatre men wanted to know added up to: "What projection and sound equipment must I buy to play the new pictures?" The answer is: Carbons.

The new policy of 20th Century-Fox has put the absolute essentials of motion picture exhibition right back where they were in 1952, which were about the same as in 1932—except for sound, the same as in 1922. Or 1912?

But a bigger, wider picture is wanted? The absolute essentials then amount to only (1) one pair of projection lenses of shorter focal length, and (2) a new screen. That's all, not to count an item like aperture plates. New lamps and d. c. power supply might have to be added—depends on how much bigger the new picture is to be, and whether the new screen is "white" or metallic.

To think, however, in terms of bare essentials is to miss the whole point of the current effort!

The question is otherwise answered in this issue on page 20 and page 29.

—G.S.

The new 116-foot picture of Perakos Theatres' drive-in at Plainville, Conn.

New Horizons for the Drive-In Theatre

With more impressive pictures, outdoor operation moves yet further from "cow pasture" standards. And, this article submits, there are also other areas of expansion which can provide greater service and income.

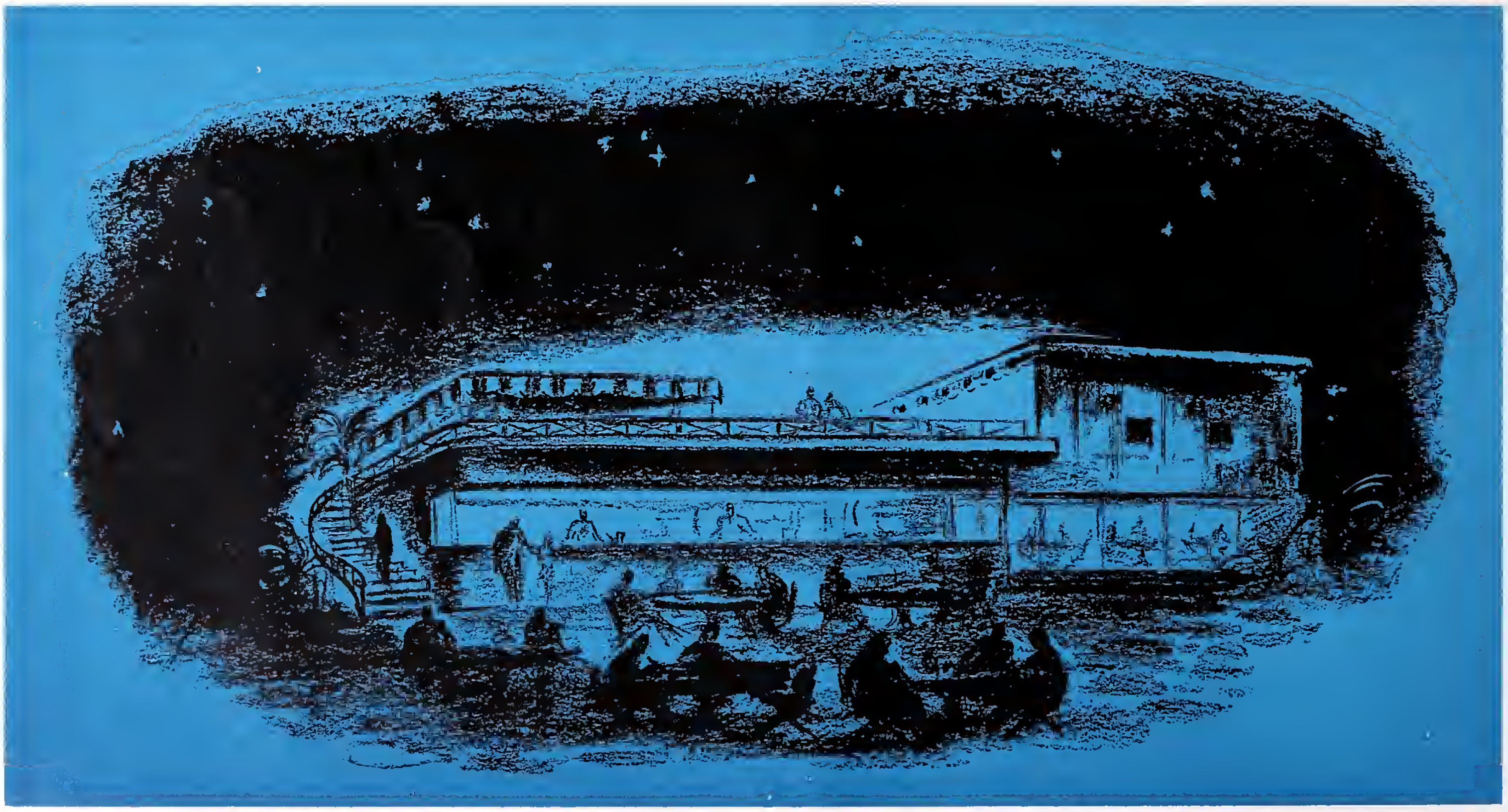
By **WILFRED P. SMITH**

. . . who entered the drive-in field in 1933, has been an executive of a drive-in circuit, now has his own drive-in at Ledgewood, N. J.

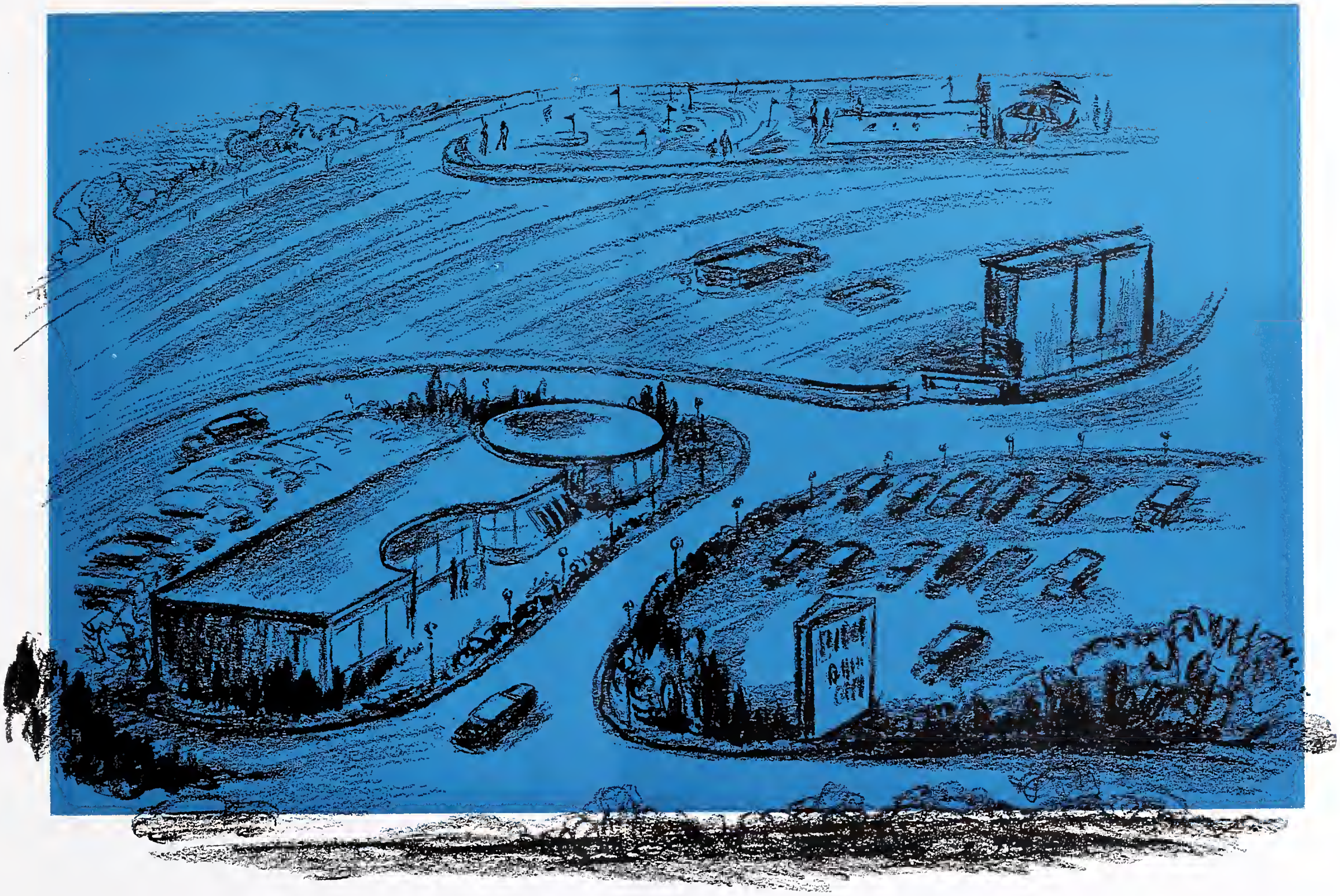
BEGINNING its third decade, the drive-in theatre has advanced to a standard of screen program, and a degree of popular demand for its unique recreational service to suggest consideration of further development.

Although outdoor exhibition still has its "nickelodeons," in the "cow pastures" that are more or less reminiscent of its early days, it typically has facilities which are comparable, according to its own peculiarities, to indoor theatres of good standards, while it is not without its "deluxe" operations. Many of them are attractively landscaped, drives and ramps built to state highway specifications are not uncommon, playgrounds with at least the equipment found in city parks are the usual thing, refreshment service has been extended and better organized, while even before the "new techniques" came along, improvements in projection and sound equipment were being made especially with the drive-in theatre in mind.

To this progress the public has responded with patronage that has brought



Elaboration of the refreshment service could be developed around an attractive building with a landscaped terrace with tables, and a "roof garden" similarly equipped. If the building were at the rear ramps, the projection room could be above a glassed-in room for service or tables.—W.P.S.



Instead of a minimum of acreage for a theatre and drives, which is idle during most of the 24 hours and often part of the year, it might be better to develop a larger plot, adding play area for adults as well as children—perhaps also a "shopping center." The above sketch indicates a building for a limited number of stores of modest dimensions; some locations would warrant more liberal shopping facilities, and this area might even have a skating rink. Additional recreational facilities could include a miniature golf course, and a swimming pool (top of sketch).—W.P.S.

the number of drive-ins on this continent up to about 4,000, and it is still on the rise. The need for an outdoor recreational service of this kind, with its convenience and the natural comfort of informality, has been established.

So far so good. But what of the future? Where the drive-in is no longer a novelty, and with an increase in the number of operations, competition with other forms of amusement, and within the outdoor field itself, becomes keener. Availability of newer and better pictures hike film rental. Standards of service and of operation necessary to maintain patronage consistently at a profitable level mean higher costs generally. This adds up to a growing need of ways to increase volume of patronage, to get more money spent on the grounds, and to expand as much as possible the months and the hours in which the property can produce income.

The main attraction, of course, is the screen performance, and the drive-in field now is in motion to take advantage, again according to its own conditions, of the new techniques. This is a first step in the line of development for a greater drive-in.

At my own drive-in the picture width has been increased from 54 to 74 feet. That seemed to me the limit for a bright enough picture without considering CinemaScope. Since then a number of drive-ins have shown CinemaScope productions with three channels of sound, and now those and other anamorphic pictures are to become available for standard sound reproduction. Whereas the largest picture at a drive-in has been around 60 feet, there are a number of operations today which have shown CinemaScope productions more than 100 feet wide. As more pictures with anamorphic prints become available, screen widths of from 80 to 100 feet are likely to become the rule at outdoor theatres, so that the drive-in performance will be keeping pace with technical improvements of indoor operation, and perhaps surpassing them in the achievement of a "panoramic" effect, particularly when the booking is one of those spectacular "action" pictures which are the drive-in's bread-and-butter.

BEYOND THE SCREEN

This more impressive screen performance that is now developing for the drive-in sends the imagination into other directions of expansion. We have gone this far from the "cow pasture" how much farther can we go?

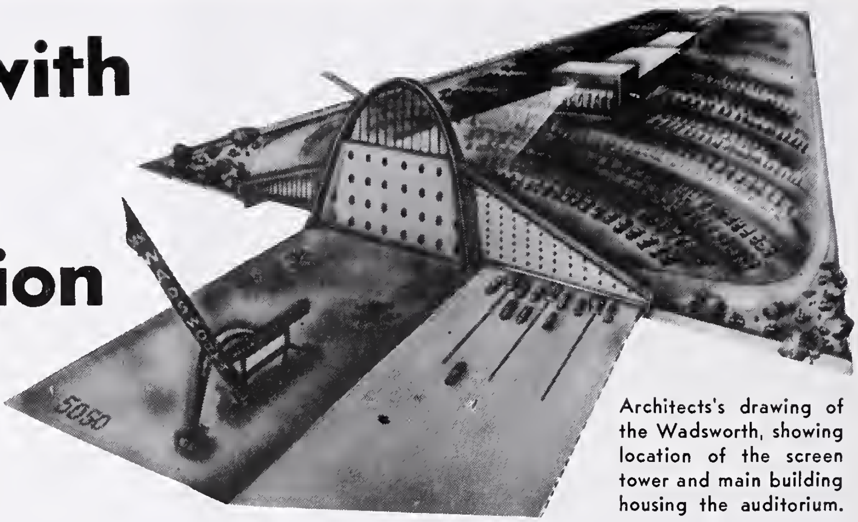
Well, let us consider one of the more obvious divisions of drive-in operation—the refreshment service. Already some operators have expanded this by building a terrace in front of the refreshment building and placing benches or chairs there, sometimes also tables. More drive-ins could do this to advantage, we think, perhaps adding "supper" items in the meat line, for example, with tray or carton service in "box lunch" style to make table service convenient. Just recently we learned that Joe Hart, Jr., plans to offer a complete dinner in disposable containers at his drive-in near Nashville, Tenn., following installation of a wider screen.

Another idea comes to mind: Projection booths can be much farther back than they used to be, largely because of the 4-inch diameter lenses. Wider pictures make even a greater distance practicable. This sug-

(*Continued on page* 34)

Drive-In Built with Auditorium for Winter Operation

. . . C. K. Lee's new Wadsworth drive-in in Denver, with a car capacity of 850 and inside seating for 502 for "year 'round" business.



Architects's drawing of the Wadsworth, showing location of the screen tower and main building housing the auditorium.

Six drive lanes provide access to three box-offices at the Wadsworth's entrance.

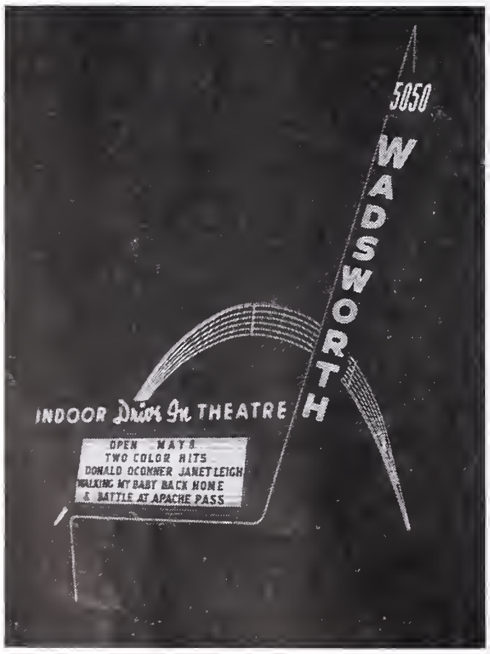
PROCEEDING on the theory that the drive-in theatre can be a "year-round" operation, despite the whims of winter weather, C. K. Lee, head of Lee Theatres, Inc., Denver, has constructed the new Wadsworth drive-in in that city with an auditorium section in the main building from which patrons can view the picture on the drive-in screen tower. Employing a double ramp system, the drive-in has a capacity of 850 cars, and the auditorium seats 502.

The new drive-in is located at 5050 Wadsworth, a main thoroughfare in Northeastern suburban Denver. The location should soon become even more strategic due to plans for a proposed clover-leaf valley highway extension to transcontinental routes 6 and 40 on the drive-in's right (see sketch at top of page). The drive-in is also just south (on the left) of a proposed by-pass to the Boulder Turnpike, the only toll road in the state.

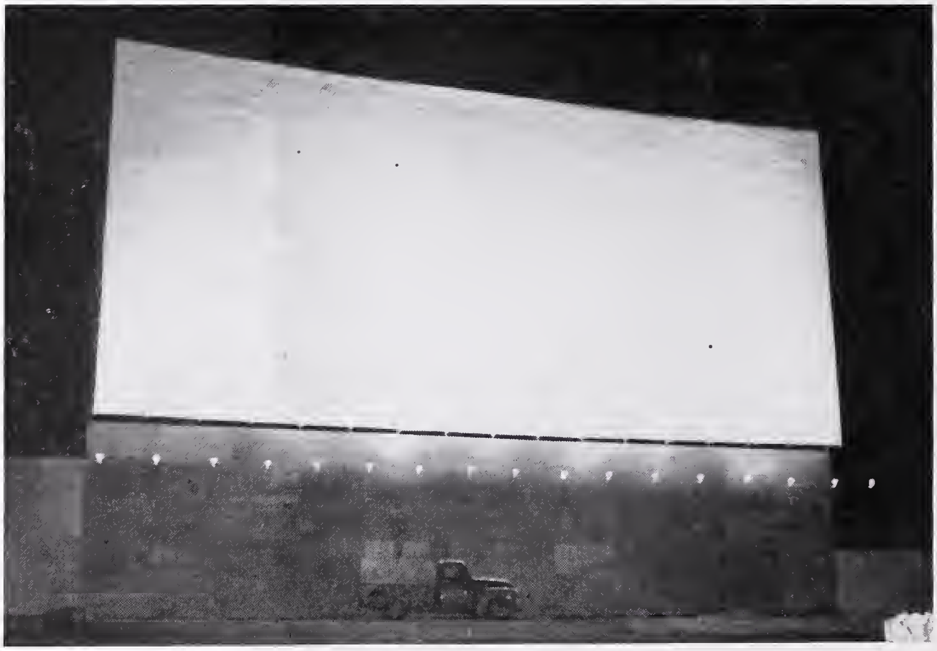
The approach to the theatre from the roadway (see sketch) is 630 feet long and 275 feet wide. There are three box-offices at the entrance arranged for two lanes of traffic each. The drive-in covers 14 acres in all, and parking space is set aside behind the main building for the "indoor" patrons.

In addition to a playground inside the drive-in's grounds, three acres in front of the entrance will be used as a site for a "Kiddieland Karnival of Rides" for which the admission will be 9c. This attraction will be run independently of the theatre. Two picnic areas are being constructed in the front also.

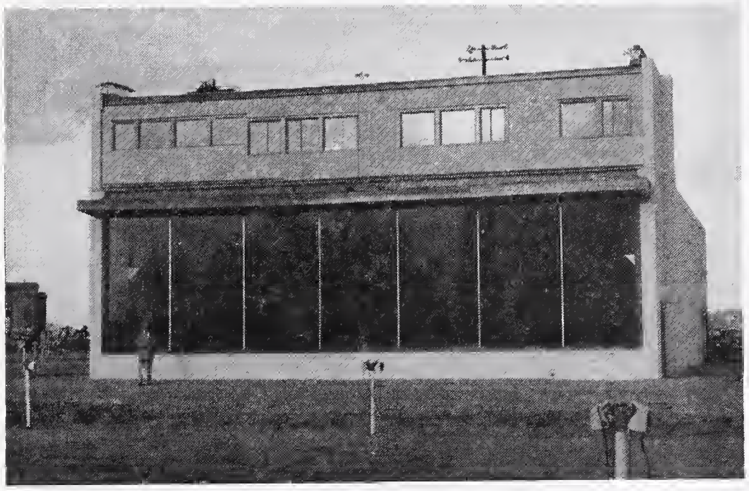
The main building of the theatre houses

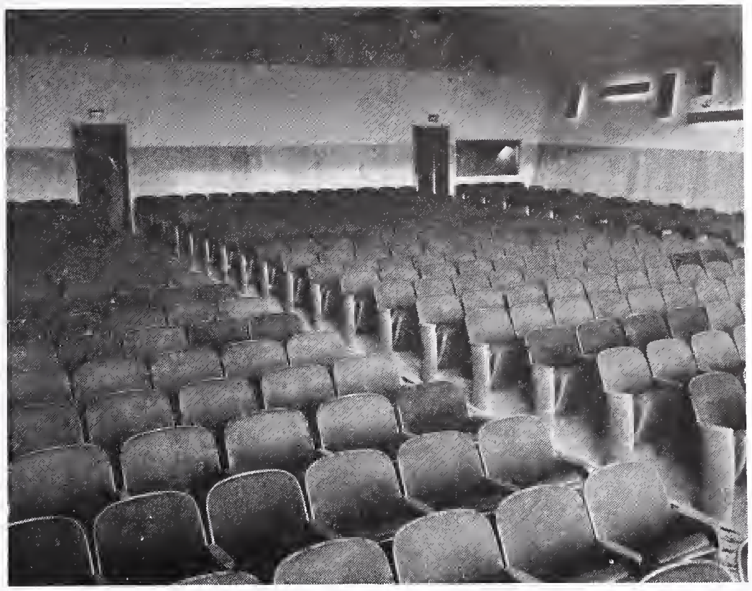


Marquee placed by the highway at the entrance.



The Wadsworth presents a picture 96 feet wide on a screen tower 103 feet wide.

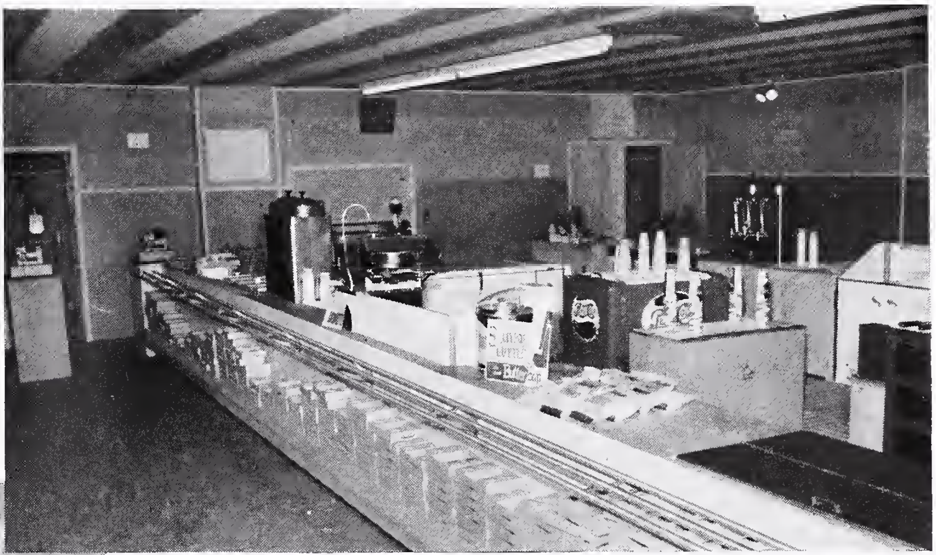


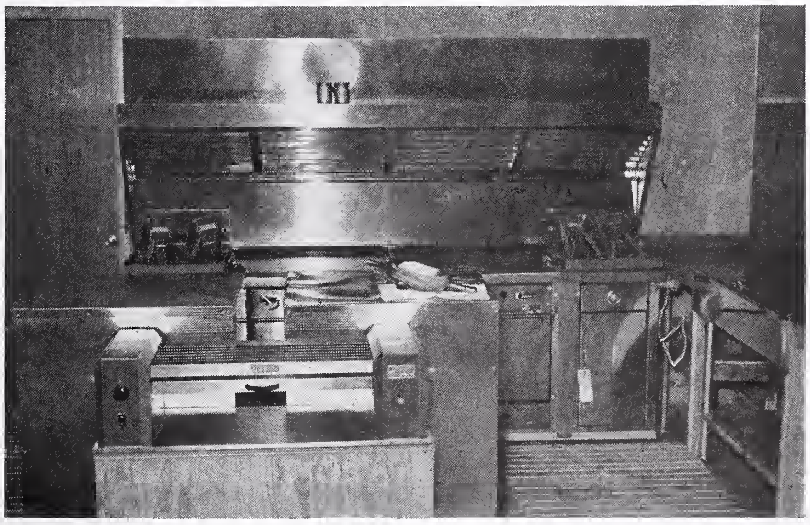


The front of the main building (above) is enclosed with glass to provide viewing from the enclosed auditorium (right) which seats 502. Air conditioning and heating have been arranged to keep frost and steam off the glass.

the auditorium, refreshment section, rest rooms and manager's office on the main floor and the projection booth and a penthouse apartment for the manager and his family on the second. Constructed of masonry and wood, this building has a front of glass through which the "indoor" patrons watch the film. The auditorium walls are of sandblasted surfwood and acoustical tile, which is also used for the ceiling. Illumination is by neon tubing from wall fixtures on each side. Seating is in a three-bank, two-aisle plan with 502 American chairs. The carpeting is an Alexander Smith pattern in burgundy, beige and green. A cry room is in the rear of the auditorium.

Refreshment facilities of the Wadsworth showing one cafeteria line at right top (note special trays under counter); cooking equipment at right below and snow cone bar (below) by steps leading into auditorium.



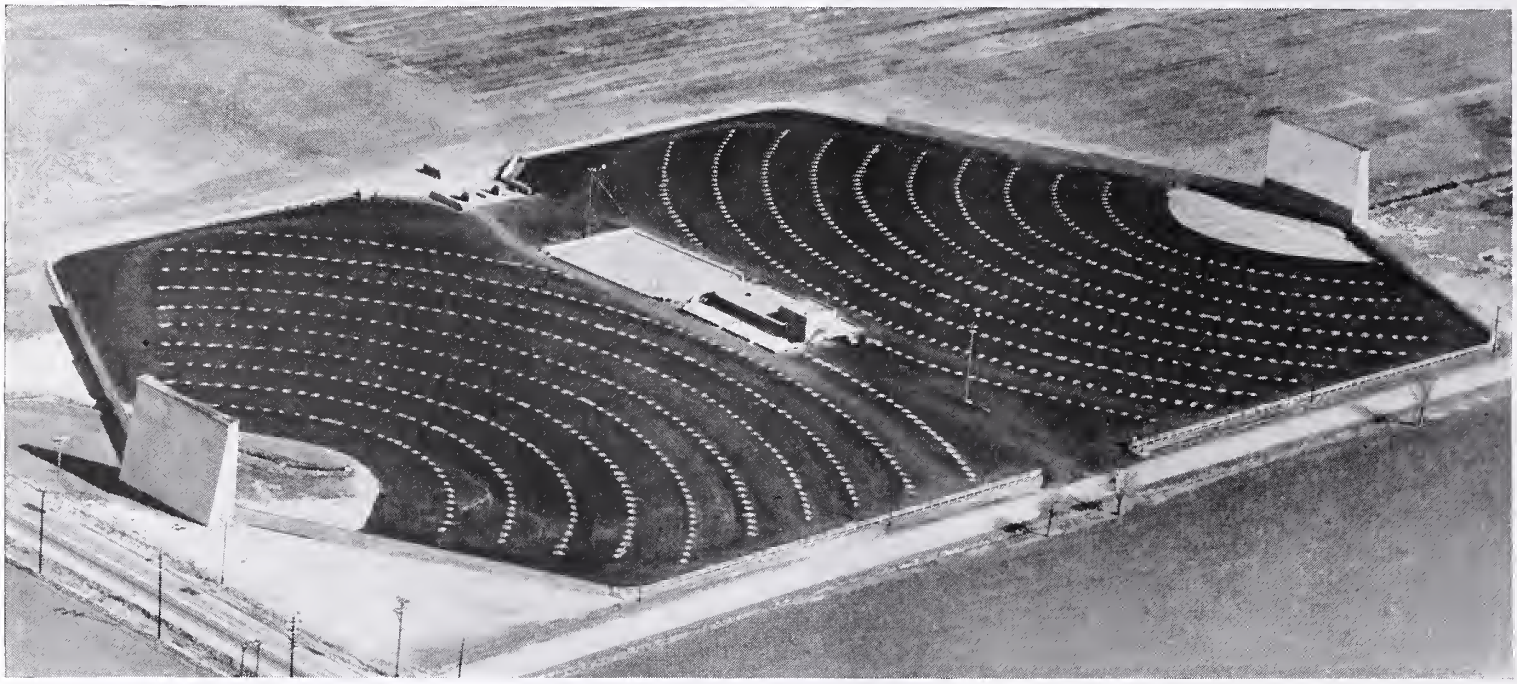


Exits at the rear of the auditorium lead to stairs to a lobby area, off of which at opposite ends are the men's and women's rest rooms. This lobby also leads to the refreshment section, where service is in a cafeteria system. Patrons are offered a choice of a large variety of foods, including pizza pies, shrimp, chicken, popcorn, sandwiches, soft drinks, coffee, ice cream, snow cones, frankfurters, etc.

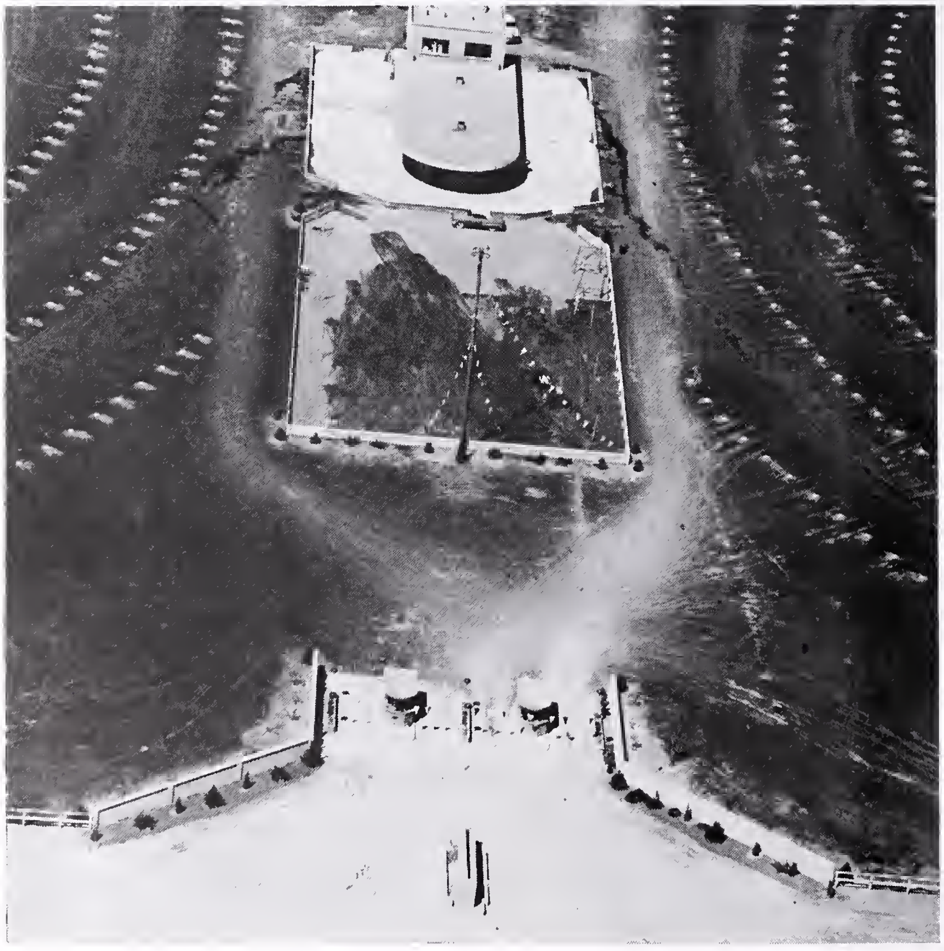
The refreshment equipment includes

(*Continued on page* 33)

Twin Drive-In Designed for Extra Recreational Facilities



The new Centennial drive-in at Denver is shown during its construction in the aerial view above before completion of the playground in front of the main building and before installation of the marquee in front of the entrance. The aerial view below is a close-up of the entrance area.



An elaborately furnished playground, equipped with a small children's "theatre" for special cartoons, and a modern swimming pool are additional attractions planned for Denver's new Centennial twin drive-in theatre. With a capacity of 1200 cars, the drive-in is operated by Television Theatres of Colorado, Inc. of Denver.

FURTHER PROOF that the drive-in theatre is rapidly adding to its appeal as a community recreational center is provided by the new Centennial twin drive-in at Denver, operated by Television Theatres of Colorado, Inc., which now has under construction a children's playground with facilities far beyond the ordinary and soon will add a swimming pool which may see double duty as a winter skating rink. The drive-in is located on the Southwestern fringe of metropolitan Denver, with mile-high elevation and the Rocky Mountains for a backdrop, and has taken for its slogan "CinemaScope in the Sky" (reported to be copyrighted by the owners).

Adjacent to the drive-in (and thus providing another source of entertainment in the immediate vicinity) is a horse track, property of Centennial Horse Racing

Artist's sketch of the swimming pool planned for the Centennial drive-in.

Track, Inc., which also owns the drive-in. Operating the latter under a lease is Television Theatres, which also owns the Webber (indoor) theatre in Denver. The new theatre corporation is headed by Tom Bailey, president; Ralph Batschelet, executive vice-president; and Albert N. Williams, treasurer.

Mr. Bailey is an independent motion picture distributor in Denver with franchises of Lippert and Filmakers for the Rocky Mountain area and he also operates the Victory theatre in Denver. Mr. Batschelet has been a theatre manager in the Denver area since 1932. Mr. Williams is a Denver businessman currently chairman of the Board of Directors of the U. S. National Bank there. Appointed manager of the drive-in was Bob Dempsey, formerly with Fox Inter-Mountain Theatres.

Opened in the middle of April, the Centennial twin drive-in has a total capacity of 1200 cars. Patrons enter through two lanes on either side of double box-offices, depending on their choice of film program. Both sections of the drive-in have ten ramps each, and the ground surface is gravel with oil topping.

In the Centennial's cafeteria located in the main building (see photos on facing page) patrons are offered a large variety of foods, including complete fried shrimp and chicken dinners.

The main building of the Centennial is located mid-way in the ramp plot and houses the refreshment section and rest rooms on the first floor with the projection booth on the second level above the rest rooms. There is also an area for "walk-in" patrons equipped with 100 American stadium chairs. In front of the main building is a fenced-in area in which the playground is being constructed. The swimming pool (see artist's sketch accompanying the story) is to be on the opposite side of the main building from the playground.

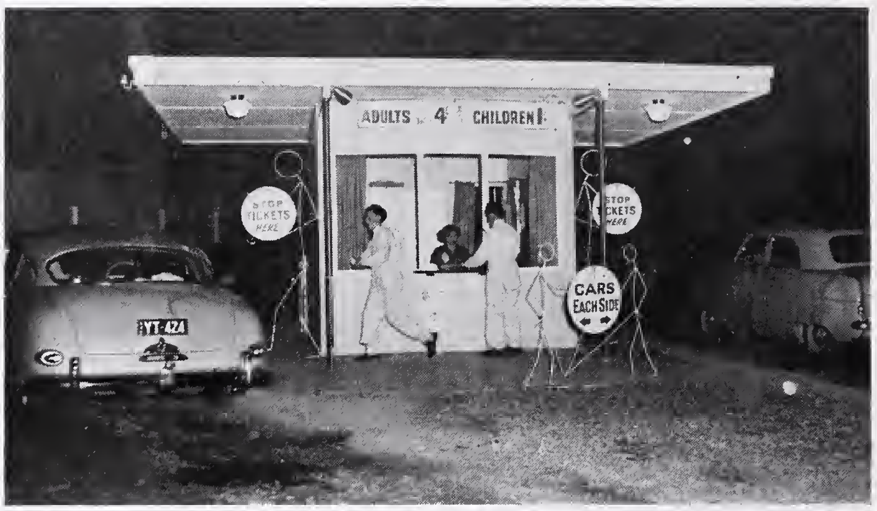
The playground, in addition to a number of free rides, will also feature a "Promotional Hut" where 16mm cartoons will be a pre-show attraction for the children. An admission charge of 15c for this film program will include a ride on a miniature electric train with 100 feet of track. This attraction will be manned by "Mr. Zero," a talented dwarf who also makes local television appearances to attract the children. A paid merry-go-round and whirl-away are planned for the future.

Each screen structure is of wood truss construction with asbestos sheathing, and the screen, 100 feet wide, is asbestos board painted flat white. With a throw of 540

(*Continued on page* 41)

The Drive-In Comes to Australia

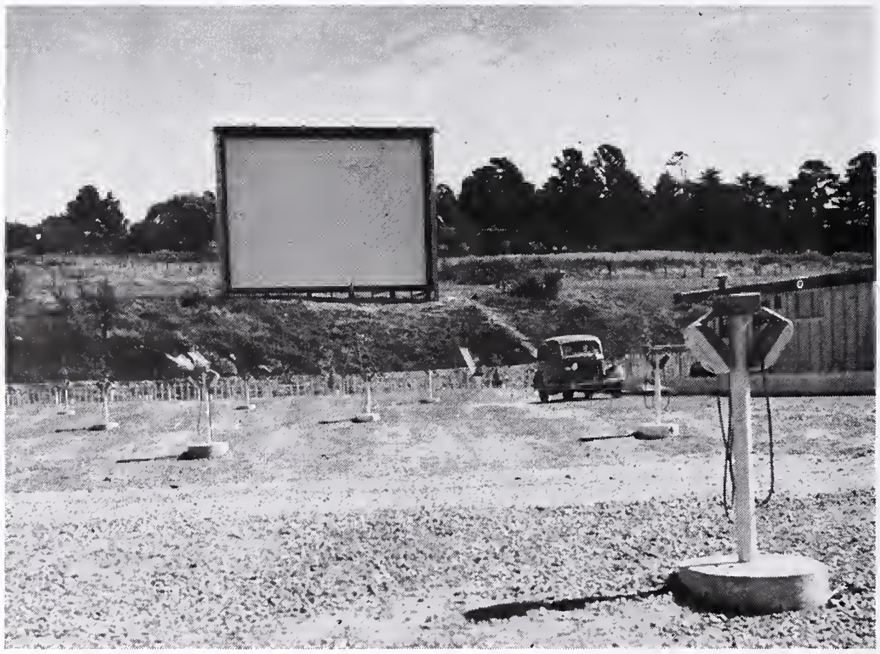
The relaxation and informality afforded motion picture patrons by the drive-in theatre have now penetrated to Australia with the recent opening there of the Skyline drive-in in Burwood, a suburb 10 miles out from the Victorian capital of Melbourne. The drive-in's capacity is 600 cars.



Entrance to the Skyline drive-in is made through two runways on either side of the box-office (above). The admission for adults is 4 shillings (about 44c) and for children 1 shilling.

Patrons arriving after the program has started are guided to the ramps by ushers on motor-driven bicycles (above).

Various hot and cold refreshments are available at the drive-in's snack stand adjacent to the playground and candy and soft drinks are also sold by attendants from trays brought to cars (right). The building is visible below.



The Skyline's screen (above) is 50 by 34 feet, and the throw from the projection booth is 260 feet. The sound system and in-car speakers are RCA. The projectors were especially built for the theatre and the main components include a Super Standard projector; English "BTH" lamphouses; and heads made by R. C. Siddons of Adelaide. The children's playground (visible in front of the screen) has proved extremely popular, and since the opening several additional facilities have been added, including Disney and fairy book characters for decorations.

Among the special services offered patrons by the Skyline is the cleaning of their windshields (see below).

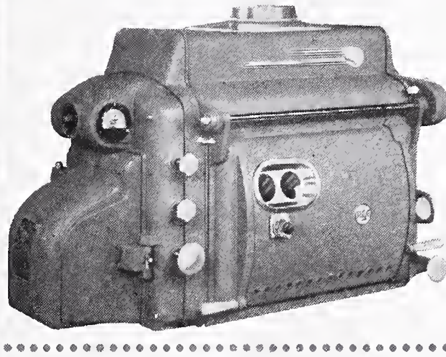
You're ready for the future with

RCA's basic DRIVE - IN PACKAGE

The Speaker Designed for the Years Ahead

Here's your No. 1 buy for years of dependable performance—the famous RCA Drive-in Speaker—the most imitated speaker on the market—still unmatched for downright economy and quality.

More than a million RCA Speakers are your proof that you're buying the finest when you buy RCA. Compare prices . . . compare performance . . . and you'll find you can't make a more satisfactory buy for the years ahead than the famous RCA Speaker.

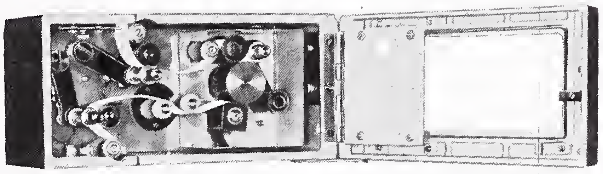


New Beam Power for the New Types of Films

Get the extra light power you need for the new types of films—with RCA's new Wide-Arc Lamp. New High-Efficiency design makes this new lamp right for your showings of standard films—right for 3-D and wide-screen films. Get more light on your screen than ever before with RCA's new Wide-Arc Lamp.

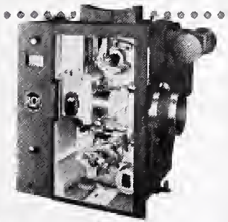
New "Button-On" Soundhead for Magnetic-Track Films

Here's the easy solution to the new magnetic films—RCA's "Button-On" Soundhead. Buy it now in preparation for the new films—or add it at any time to your present projectors.



RCA "Proved-Performance" Sound Systems

When you select your sound system—make sure it's engineered and proved in use for drive-in operation. Make sure it's a "proved-performance" RCA Sound System.



Dependable RCA Projectors

Automatic lubrication and long-life mechanical design make the RCA "100" your best buy for dependable, trouble-free service. For the last word in economy, check the RCA "60" projector.

For all your basic Drive-In needs contact your Independent RCA Theatre Supply Dealer NOW

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS **CAMDEN, N.J.**

In Canada: RCA VICTOR Company Limited, Montreal

¶ WHAT YOU NEED FOR WHAT YOU WANT 2—Sound Reproduction

Methods now available briefly summarized especially to clarify equipment requirements

The technical movement which began last year may have recently become, as suggested under the above general heading in BETTER THEATRES for May, even more confusing than it has been "to exhibitors trying to decide on a course of action immediately adapted to their particular operation." Consideration of that possibility, the basic methods of achieving a relatively larger and wider screen image—aperture cropping and anamorphic photography — were summarized last month in the light of latest developments. A similar effort is here applied to sound.

STEREOPHONIC SOUND:

As so far introduced into the art (Cinerama and CinemaScope), stereophonic sound reproduction is from magnetically recorded tracks (in the past optical tracks have been used). True stereophonic sound calls for special recording procedures with microphone setup in specific relationship to a number of sound tracks and corresponding reproduction channels. Other devices, available in the dubbing process, are also employed to achieve "auditory perspective" through such use of more than one reproduction track and speaker channel (preferably at least three).

CinemaScope productions have been (and at least those of 20th Century-Fox, according to current policy, will continue to be) available with three magnetic screen speaker tracks, plus an auditorium speaker system track, requiring at least three screen speaker channels (auditorium effects optional).

ONE TRACK, THREE SPEAKERS:

Various American producers have announced their intention to provide release prints with a single optical track having inaudible frequencies for variable actuation of three screen speaker systems by means of Perspecta equipment. (Track otherwise conventional.)

A theatre equipped for stereophonic sound (as in multiple-track CinemaScope) has the necessary three channels required for Perspecta sound. It needs only to add a Perspecta "Integrator" (a modified variable gain amplifier with certain automatic control features). Theatres with only the conventional one-channel installation must add two more (assuming the existing equipment can be properly matched).

Otherwise, the sound equipment is the same as for conventional single optical track reproduction, and operation is comparable. (Automatic switching from one to three channels, and vice versa, is provided for in the design of the Integrator.)

Paramount's VistaVision prints are among those which are to have a single optical track with Perspecta control frequencies.

ONE TRACK, ONE SPEAKER:

The conventional sound installation for reproduction of one optical track through one screen speaker system can be used for exhibiting pictures of major producers beginning July 1st, when 20th Century-Fox will make prints of its CinemaScope productions available for such sound reproduction.

Paramount's VistaVision prints will have optical tracks capable of being reproduced in this conventional manner.

CinemaScope productions of 20th Century-Fox will also be available in prints with a single magnetic track for one-channel reproduction (all other print specifications same as for 4-track print, with single magnetic composite record on No. 2 stripe). Such prints require a penthouse magnetic reproducer for each projector. Amplification and speaker equipment remains conventional.

•

CHOICE OF METHODS:

NON-SQUEEZE PRINTS—

In the light of recent announcements on CinemaScope and VistaVision, it is now indicated that substantially all productions of major American producers will continue to be available in prints allowing projection and sound reproduction according to traditional practice (4-to-3 aspect ratio, single-channel sound from an optical track).

The only exception now in view is product of 20th Century-Fox, the reduction (non-anamorphic) prints of which may require, because of cropping limitations, an aspect ratio no smaller than 1.8/1.

All major American productions (not photographed anamorphically) will continue, however, to be (as they have been for some time) photographed with picture composition favoring wide-screen projection, in ratios of not less than about 1.66/1 (upper limit, in general, has become approximately 2/1, with best composition at around 1.8/1).

All of these prints will have frames allowing use of standard aperture width (825 mils), picture height to be determined by use of full available height (600 mils) or less, according to aspect ratio desired.

All will have single optical tracks for conventional one-channel reproduction. At least some product will be available with the optical track also carrying Perspecta con-

(*Continued bottom opposite page*)

VistaVision Sound and Booth Operation

The third and concluding article on the new Paramount system by the head of that producer's engineering and sound recording.

By **LOREN L. RYDER**

PICTURE-WISE, Paramount's VistaVision embodies all the elements required for putting entertainment in the right height and width on every screen for better motion picture presentation (the subject of depth, clarity and resolution have been covered previously in this series). Sound-wise, VistaVision gives the theatre owner additional advantages in normal or stereophonic sound reproduction.

It has been emphasized before that VistaVision does not require any extra equipment to be shown successfully *anywhere,* and this includes sound. With a normal optical soundhead, the standard release print can be played on any projection unit. While we feel that in the average theatre, a single horn system is satisfactory; yet for the exhibitor who believes that multi-horn reproduction will add to the effectiveness, it will be available with *each* VistaVision release print. We call this a directional, or "stereophonic-type" print and all soundtracks will be made with a Perspecta sound integrator unit.

This produces a standard optical composite sound-track to which there has been added sub-audible control signals. If a theatre is equipped with a Perspecta sound control unit together with left and right screen speakers, directional or "stereophonic" sound results in this manner:

The control unit takes sound and speech from the single optical track and distributes it to the three-channel system in accordance with control information recorded on the sound track in the form of three low amplitude sub-audible carriers. This means that the viewing audience will hear sounds from three sources behind the screen in any combination of direction and intensity required by the content of the picture.

When a non-controlled conventional optical sound track is being reproduced, an automatic switching device normalizes the sound into the center channel *only* and the side channels are, in effect, made inoperative.

In preparing the optical track release print, a normal negative is recorded in typical release dubbing manner, but with the addition of 30-, 35- and 40-cycle control tones. The amplitude of the control tones, recorded at a maximum amplitude 16db below the 100% sound level, control the sound to the left center and right speakers.

For example, the sound playing at normal volume into the center speaker would be so placed by a 35-cycle *control* tone of "–16db" level. If the 35-cycle tone were to be gradually *reduced,* and a 30-cycle tone to be gradually *increased* in level to "–16db," the sound would shift from center to left-screen. Similarly a shift to 40 cycles would shift the sound to right-screen. If all three tones were at "–16db" the sound would fill the screen from all three speakers.

It can be seen that each of the three speakers may receive all or a portion of the sound in proportion to the recorded control tones whose amplitudes were dubbed in accordance with the sound demands of the accompanying picture.

The equipment required for this type of recording and theatre reproduction will

(Continued from opposite page)

trol signals (which allow choice of one- or three-channel reproduction, if theatre has three screen speaker systems installed).

ANAMORPHIC PRINTS—

Theatres equipped with expansion lenses will be able (beginning July 1st, when the new 20th Century-Fox policy goes into effect) to exhibit any CinemaScope product by the anamorphic method, with or without stereophonic sound.

With 'White Christmas," due in October, Paramount (as recently announced) will make anamorphic prints available for VistaVision.

Cylindrical anamorphic lenses (Bausch & Lomb, Bell & Howell, Futter Vidoscope) and reflector anamorphic lenses (Old Delft, Holland), which were designed for CinemaScope, are capable of 2-to-1 expansion exclusively.

VistaVision prints will have a compression requiring lens attachments capable of 1½-to-1 expansion. Prismatic anamorphic lenses (Tushinsky, Gottschalk) are adjustable to both 2-to-1 and 1½-to-1 expansion (and other rates).

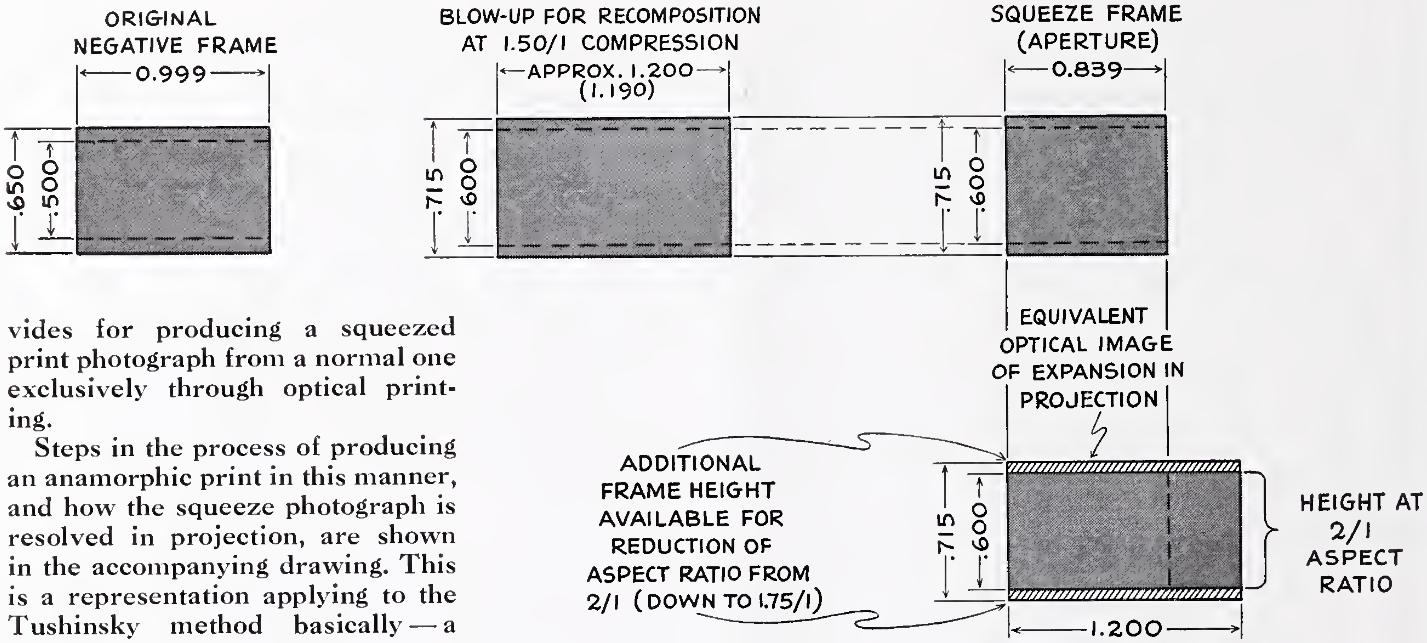
Choice of sound reproduction methods with anamorphic prints have been discussed above.

Frame dimensions for anamorphic prints with single optical track (whether adapted to Perspecta sound or not) will be .868 x .735 (according to recent Research Council recommendations), allowing an aperture up to 839 mils wide, and up to 715 mils high. Full frame projection (aperture) for CinemaScope anamorphic optical-track prints would thus give a picture with an aspect ratio of 2.35/1. Similar projection of VistaVision anamorphic prints would give a picture with an aspect ratio of 1.75/1. (Compare with above discussion of non-squeeze prints.)

All anamorphic prints with single standard optical track will have standard sprocket perforations and frame centerline same as for standard Academy print.

The Tushinsky Anamorphic System in Printing and Projection

The series of articles on VistaVision which is concluded in the adjoining article, has discussed the way in which Paramount intends also to make anamorphic prints available by means of the prismatic anamorphotic lenses developed by Joseph and Irving Tushinsky of the RKO Radio camera department. While applicable in cinematography, such a prismatic system has been especially noted for the relatively convenient technique it provides for producing a squeezed print photograph from a normal one exclusively through optical printing.


ORIGINAL NEGATIVE FRAME
0.999
.650
.500
BLOW-UP FOR RECOMPOSITION AT 1.50/1 COMPRESSION
APPROX. 1.200 (1.190)
.715
.600
SQUEEZE FRAME (APERTURE)
0.839
.715
.600
EQUIVALENT OPTICAL IMAGE OF EXPANSION IN PROJECTION
ADDITIONAL FRAME HEIGHT AVAILABLE FOR REDUCTION OF ASPECT RATIO FROM 2/1 (DOWN TO 1.75/1)
.715
.600
HEIGHT AT 2/1 ASPECT RATIO
1.200

Steps in the process of producing an anamorphic print in this manner, and how the squeeze photograph is resolved in projection, are shown in the accompanying drawing. This is a representation applying to the Tushinsky method basically—a process which the inventors call "SuperScope." Use of it is in prospect for product in addition to VistaVision pictures.

Inasmuch as VistaVision is characterized by original photography in a frame extending the long way of the film (longitudinally) rather than across it, with each photograph thus much wider (1.472 x .997) than the film width would allow, the Tushinsky printing process has available at the beginning a negative picture enlarged and fundamentally composed for compression.

From the VistaVision negative photograph, an area adapted to a maximum aspect ratio of 2/1 can be selected, and the VistaVision negative frame, with its width of 1.472-inch, would allow an area of something like 1.400 x .700 to be selected in such manner as to provide most desirable pictorial composition.

Producing an anamorphic print from film conventionally photographed requires enlargement of the original photograph, and the accompanying drawing refers to this, more complete, application of the Tushinsky system.

It is to be noted that in projection, the Tushinsky anamorphotic attachment is always set for lateral magnification of the compressed film image at an aspect ratio of 2/1. (The adjustability of a prismatic anamorphotic lens refers only to the *amount of compression;* the optical characteristics of the prism system can be changed to normalize a photograph which has been compressed 50% or 33%, or 25%, or some other amount. *It in no way refers to the width of the picture on the screen.* To use this adjustable feature to change picture width is to resolve the film image otherwise than normally. The result is distortion, however little it might be noticed if the variation from compression were very slight.)

Also to be noted is that the print photograph is so composed as to advise a projection aperture not less than regular Academy release print standard—that is, .600-inch. This will give an aspect ratio of 2/1. If a smaller ratio is desired, an aperture of greater height than .600 is recommended, and the frame height (.715-inch) supplies vertical information permitting an aspect ratio down to 1.75/1 with an aperture width of .825.

The drawing, originally made with a squeeze print aperture width of .825, gives this width as .839. The latter is the width recently recommended by the Research Council for anamorphic prints with single optical track.—G. S.

---

consist of so-called "integrator" units for recording, and similar units for theatre reproduction. The integrator unit of Perspecta Sound is 19 inches wide by 10½ inches high and 17 inches deep. Mounted in a standard 19-inch rack, it weighs 39½ pounds. The accompanying power supply is 19 x 5¼ x 10 inches deep, weighs 10 lbs.

In theatres that do not have auxiliary loudspeakers, it will of course be necessary to purchase extra loudspeakers and amplifiers. All houses that have been equipped for stereophonic reproduction can use dimensional sound by merely purchasing the Perspecta Sound control unit.

Paramount does not intend to make use of any magnetic stereophonic sound tracks for release purposes, since optical directional sound will give the desired effect. It will be optional with the exhibitor as to the use of stereophonic-type sound since Paramount *does not* insist on exhibitors purchasing special sound reproducing equipment.

Booth Operation is simplified to the bare essentials in all theatres that use the VistaVision *standard* prints and single-channel sound. VistaVision also offers the simplest and most flexible system for those theatres that wish to play *squeezed* prints

For *Best* Projection of

CINEMASCOPE

NATIONAL EXCELITE "135" PROJECTION ARC LAMPS

For Huge Drive-In Screens

National's new Reflect-O-Heat Unit permits a great increase in volume of light at the screen without a corresponding increase in heat at the aperture.

●

For Presenting 3-D

The Excelite "135" delivers the necessary increased volume of light and also the extended running time required on a single trim.

●

The color value and intensity of the light at the screen is maintained constant throughout a full trim without manual adjustment by an automatic arc crater positioner.

Distributed by

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"

WHAT'S ALL THE EXCITEMENT ABOUT PERSPECTA STEREOPHONIC SOUND?

A FRANK DISCUSSION OF THE *FACTS!*

Q. Is Perspecta Stereophonic Sound really here?

A. It sure is! M-G-M, Paramount and Warners are releasing all future productions with Perspecta Sound. Other studios are following.

Q. Will it be the industry standard for years to come?

A. Yes, it will—because, from the producers' viewpoint, it's the *compatible* system—yet offers exhibitors the finest stereophonic sound at the lowest installation and operating cost.

Q. How soon should theatre owners install it?

A. The sooner, the better. All Loew's theatres are being equipped now and hundreds of others here and abroad have ordered! Be first in *your* community. Order now!

Q. How many Fairchild Perspecta Integrators does a theatre need?

A. Only *one!* A single Fairchild Perspecta Integrator serves *all* projectors in a booth and controls the sound through any three-channel sound system of standard-make.

Q. What about costs and installation time?

A. The Fairchild Perspecta Integrator costs $990. A complete installation can be made in less than a day—without loss of showing time and, incidentally, without continued maintenance and replacement of magnetic heads!

Q. Where do I go to find out more?

A. Call—write—or wire Ray Crews at Fairchild. He understands exhibitors' problems—can answer your questions immediately.

FAIRCHILD RECORDING EQUIPMENT
MOTION PICTURE SOUND DIVISION • WHITESTONE 57, NEW YORK

BY-PASS WHEN CROWDED!

Many theatres with new wide screens have very little space for opened curtains to clear the screen. Vallen, the originator of modern curtain operating equipment, has successfully solved this problem, too.

VALLEN BY-PASS TRACK

- Fan-folds curtains into unbelievably small space. Easily installed.
- Requires but one operating line. All-Steel, Efficient, Moderately priced.

Write for specification print. Consult Vallen for curtain operating equipment suited to your needs.

Vallen
CURTAIN CONTROLS AND TRACKS
VALLEN, Inc., Akron 4, Ohio, U. S. A.

through variable prismatic expander lenses. VistaVision, with its *directional* sound, simplifies operation in theatres equipped for multi-speaker reproduction.

Another innovation with VistaVision is the framing marks (shown in the upper right-hand corner of the picture frame in *Figure* 1.) These markings are to be made less apparent than changeover markings and are to be used by the projectionist in gaining proper framing in the projection of VistaVision pictures.

The framing marks appear only at the head end of the 2000-foot reels. The first such marks will appear approximately 5 feet in from the start of the reel; and the second set of marks will appear 8 feet in from the start of the reel. In framing for a 1.33/1 picture, the projectionist will frame just above the top frame line in keeping with past practice. If the picture is being projected in the aspect ratio of 1.66/1, the top frame line of the picture, as seen on the screen, should just cut the *top dot*. For a 1.85/1 picture, the top of the picture as seen on the screen should just cut *the line*. For a picture projected in the aspect ratio of 2/1, it should be just possible to see the *bottom dot* at the top of the screen.

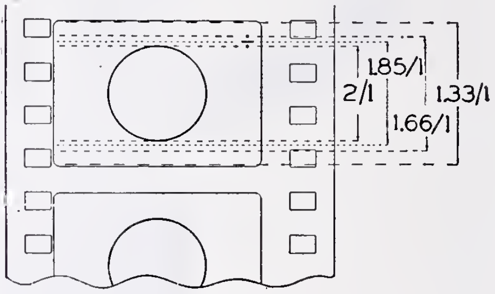


FIGURE 1

In operation the projectionist will complete his changeover operation, and while he is looking through the port he will observe the position of the first set of dots. If the framing is incorrect, he will make a correction and gain a check observation by viewing the second framing signal.

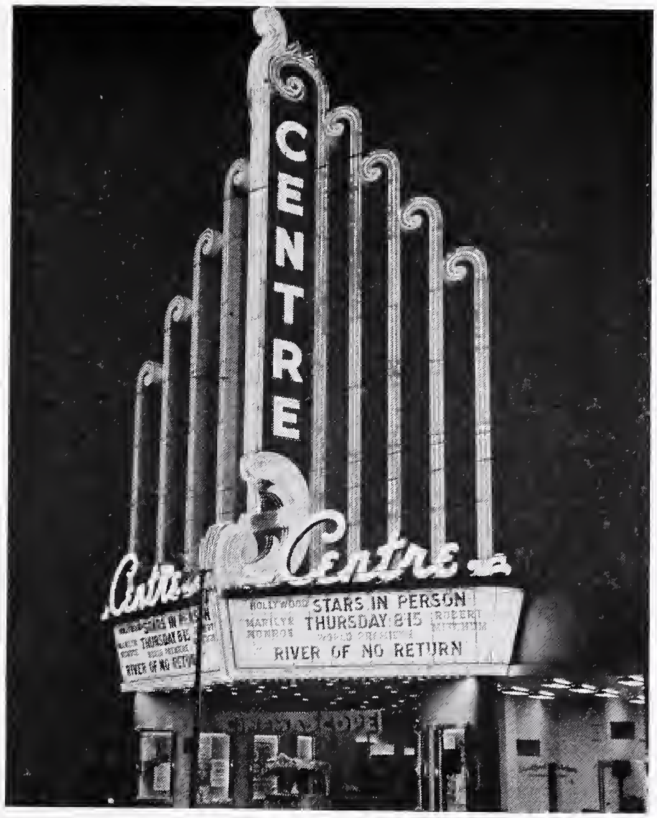
Framing on all *squeeze* prints will be at the top of the frame.

Drive-Ins can use the VistaVision standard release prints and project them in the same manner as any standard release print.

Paramount will conduct a series of tests in drive-ins using the following outlined procedure which we feel will be helpful for drive-in presentation (we are not prepared to make a definite recommendation now):

It seems to the writer that drive-ins can best be served by using a screen in the ratio of 2/1 and using the VistaVision *squeezed* prints along with variable prismatic expander lenses working at the expansion ratio of 1½/1, as established for VistaVision prints. In this case the drive-ins should gain in screen illumination and also gain slightly by the larger projected images

(*Continued on page* 34)

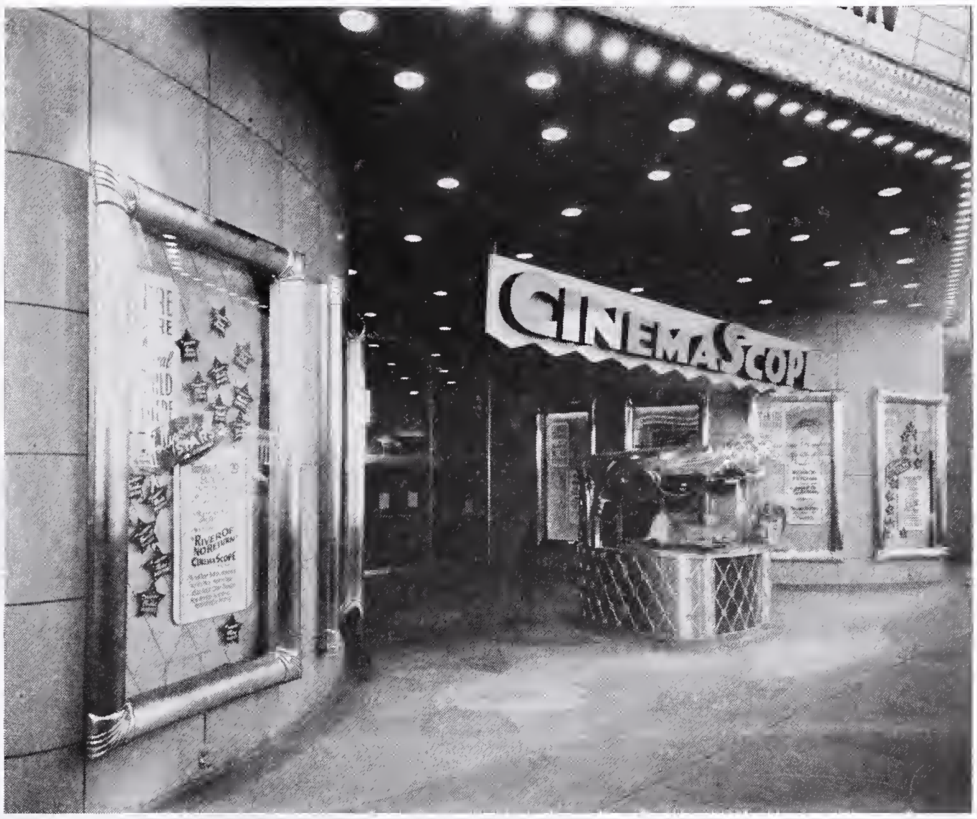


New 1250-Seat Showplace Built for Wide-Screen

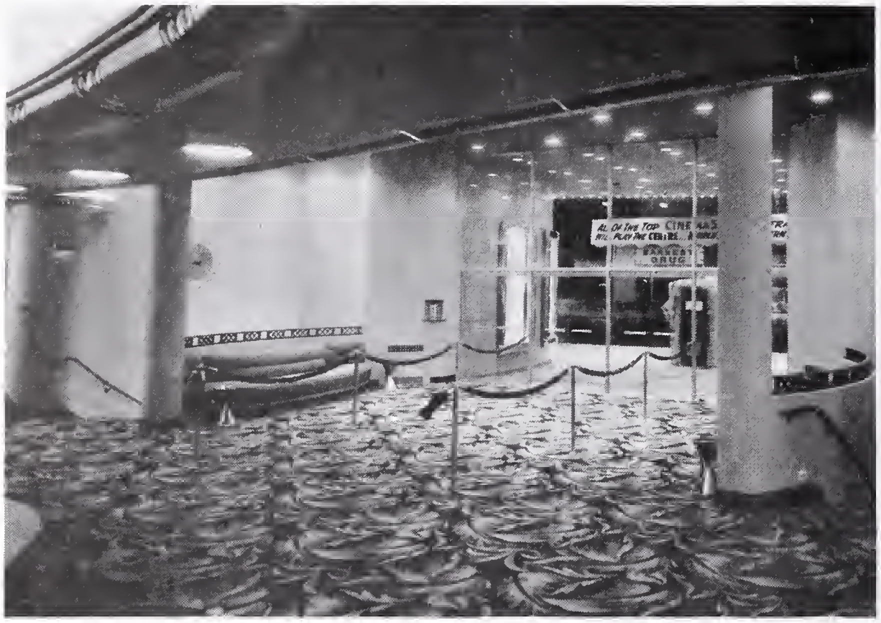
WITH the construction by the Fox Inter-Mountain Amusement Corporation, headed by Frank H. Ricketson, Jr., of the new Centre theatre in Denver, Colo., that city has its first playhouse built especially for the new film techniques. The screen is 60 feet wide, and auditorium speakers for stereophonic sound are built right into the side walls.

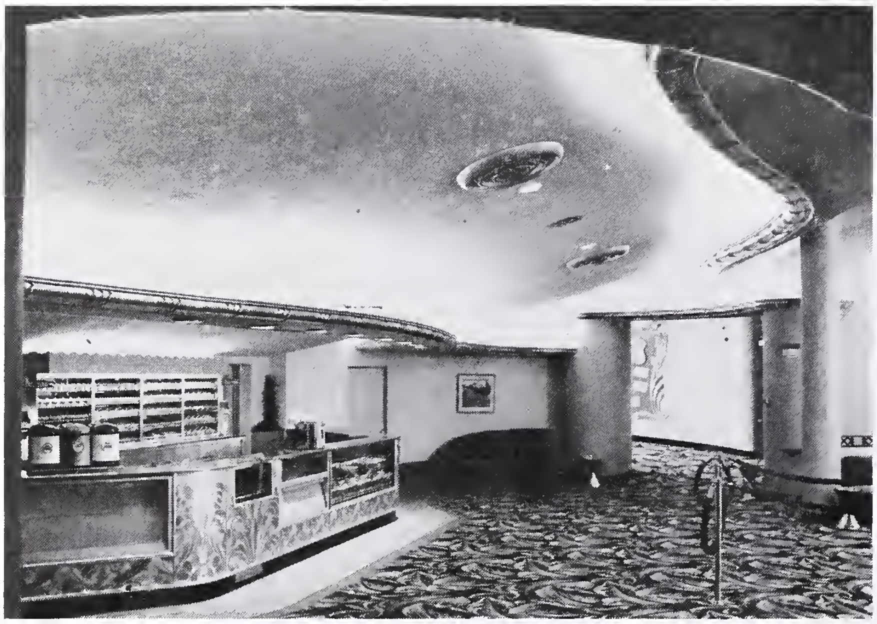
Architect: ***Walter H. Simon*, Denver.**

Construction supervised by:
***Melvin C. Glatz*, Fox Inter-Mountain general purchasing agent.**

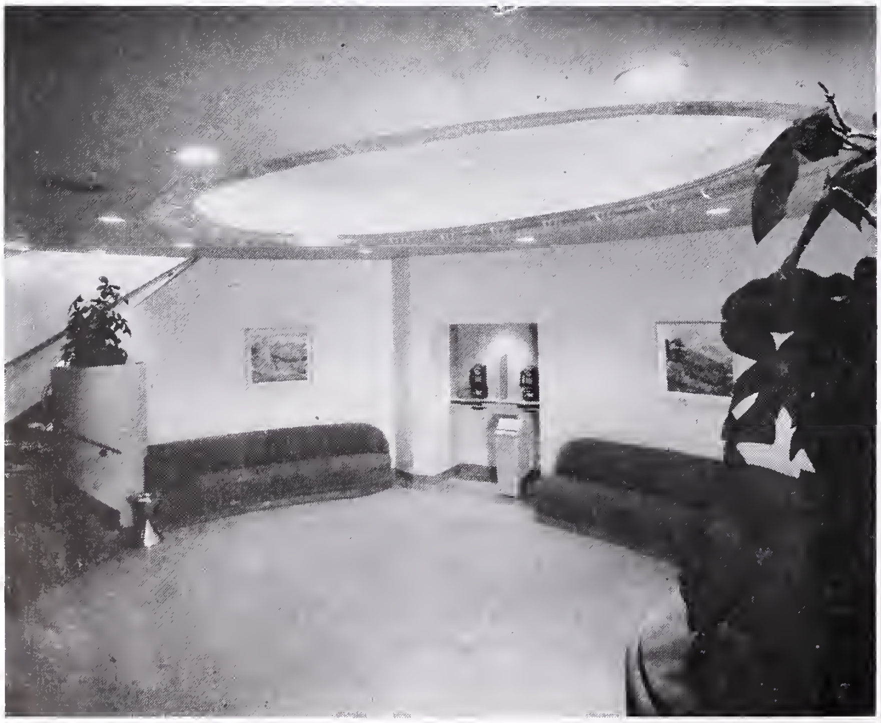


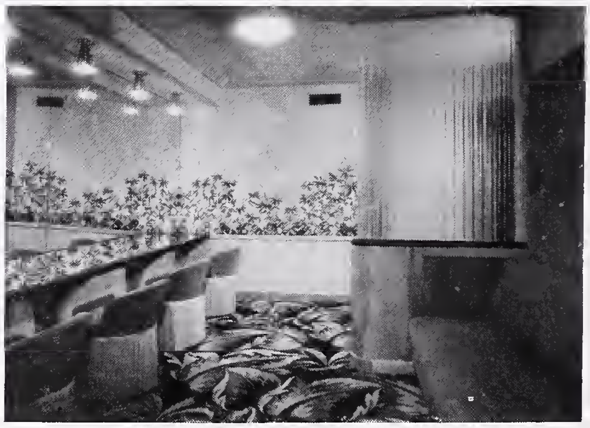
THEATRE PLAN AND FRONT: The Centre theatre is located in the heart of downtown Denver on Sixteenth Street and is bounded on either side by stores. With a basic structure of brick and concrete, the theatre has three levels, including a basement. The finish on the two sides above the store windows on either side of the theatre's tower is stucco marked out as stone and painted grey-green with "Zolatone," a splatter paint which gives it the appearance of precast terrazzo. The main tower of the theatre rises 100 feet high and it is flanked on either side by four large pylons topped by scrolls; these are made of sheet metal with neon tubing. The pylons are painted a medium pink with "Zolatone," which gives a dull finish rather than a high gloss and thus cuts down reflections from the waviness of the sheet metal. The sections in between the pylons are of a perforated metal (called metal cane) with about 50% open area and painted in light grey-blue. Approximately 1 foot behind the metal cane is a sheet metal background painted a deep blue. On the main tower the background behind the word "Centre" is the same pink with white lights. The edges are trimmed with maroon; the nose is of a deep chartreuse. The scrolls are worked out in shades of red, yellow and gold. Two name signs in script with neon tubing are mounted on either side of the triangular marquee; they are painted in light turquoise with a deep maroon edge. In all cases the neon tubing is the same color at night as the painted backgrounds—the pylons have rose colored tubing; the script words have turquoise; the nose, light green. The attraction panel letters are Bevelite. The marquee soffit is a sand-plastered surface painted a pale green, and it has recessed Pittsburgh glass reflector fixtures. Following the outline of the changeable letter panel on the ceiling are recessed fixtures containing par 38 150-watt bulbs, placed 9 inches on center. The lower face of the theatre's front is of precast terrazzo in a main background of pink with white marble chips. Mounted on both sides are four poster display cases with frames of stainless steel about 9 inches deep. The box-office, located in the center of the entrance area, has an upper portion made of staff plaster, which has been gold-leafed, and the top is finished in aluminum leaf. The base of the box-office is stainless steel with cast-aluminum rosettes and metal mouldings. The floor here is terrazzo.



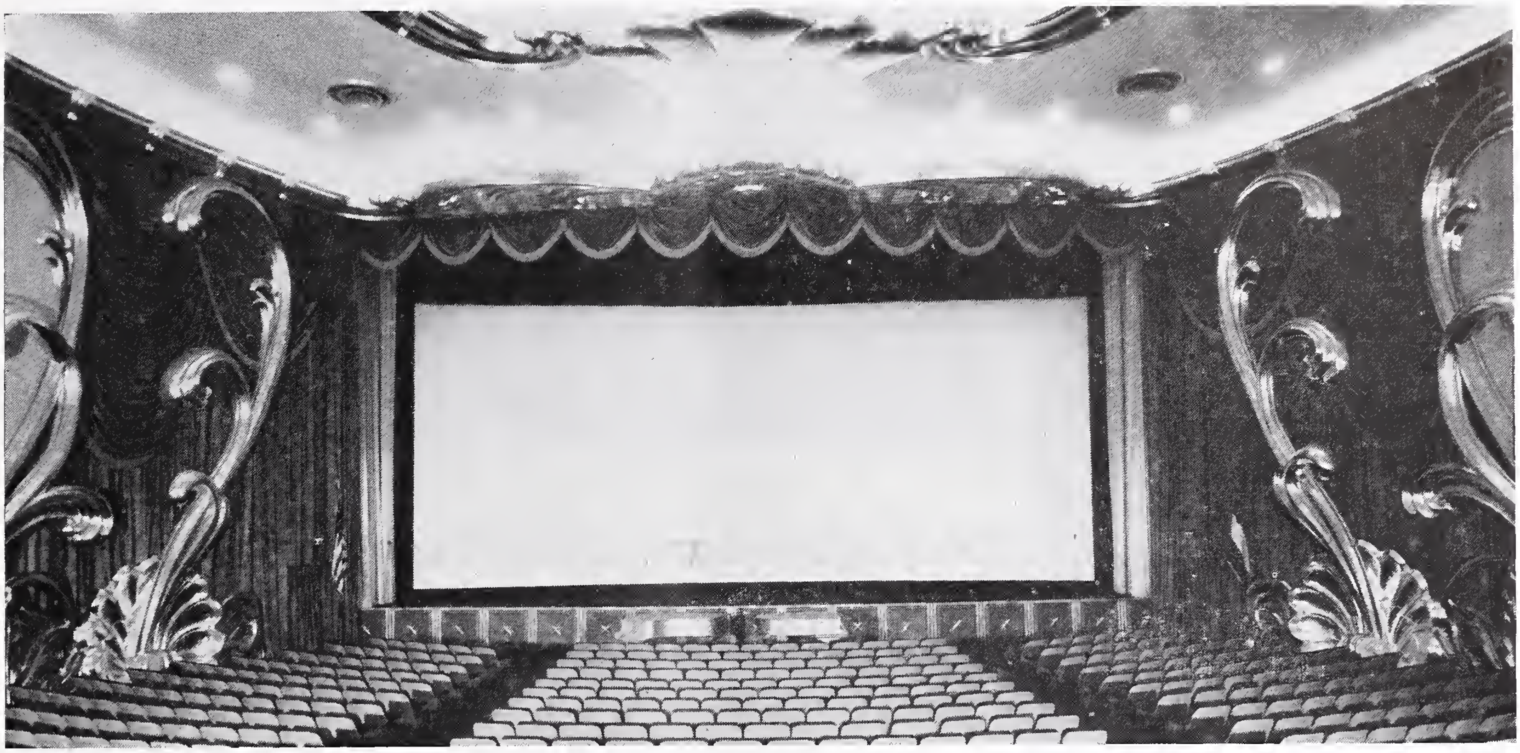


LOBBY-FOYER: Four pairs of plate glass doors provide entrance into the lobby-foyer and give visibility of the interior from the street. A short distance beyond these doors, on both the right and left, are stairways leading down into the main lounge and the rest rooms. Immediately beyond the stair rails on each side are archways to ramps leading up into the standee area of the auditorium. At the rear of the lobby-foyer, and directly ahead as the patron enters, is the refreshment stand. The walls in the lobby-foyer are plaster painted a green which is lighter in shade than that of the ceiling, which continues the color of the marquee soffit. The ceiling in the area shown at left below follows the rise of the stadium and is rimmed by a hung coffer structure of ornamental plaster finished in gold leaf forming a light cove containing neon tubing. The ceiling over the refreshment stand is sprayed-on acoustical asbestos fiber painted a pale yellow, and the same material is used for the hung ceiling which forms a soffit over the stand except that it is painted light grey. Neon tubing over the stand is gold, green, blue and rose. It is also lighted by recessed reflector lamps. The stand itself is finished in aluminum with an etched design. The top of the bar is Laminart in a walnut finish. Storage facilities for the refreshment stand are located in a room behind it entered through a door on the right. To the left of this room is the manager's office and to the right is the cashier's room, both of which are entered from doors in the lobby. Except for a short strip of terrazzo in front of the stand, the lobby-foyer is carpeted throughout with an Alexander-Smith pattern in red, three shades of gold, and black. The furniture in this area is coral-colored. The green walls in the lobby are continued up into the ramp area, and just beyond the archways there is a large poster case on each side trimmed in ornamental plaster, front-lighted with adjustable spots recessed into the ceiling and back-lighted with blue neon tubing. Heating and air conditioning are regulated by a Minneapolis-Honeywell control system. Air conditioning is by a Westinghouse unit.

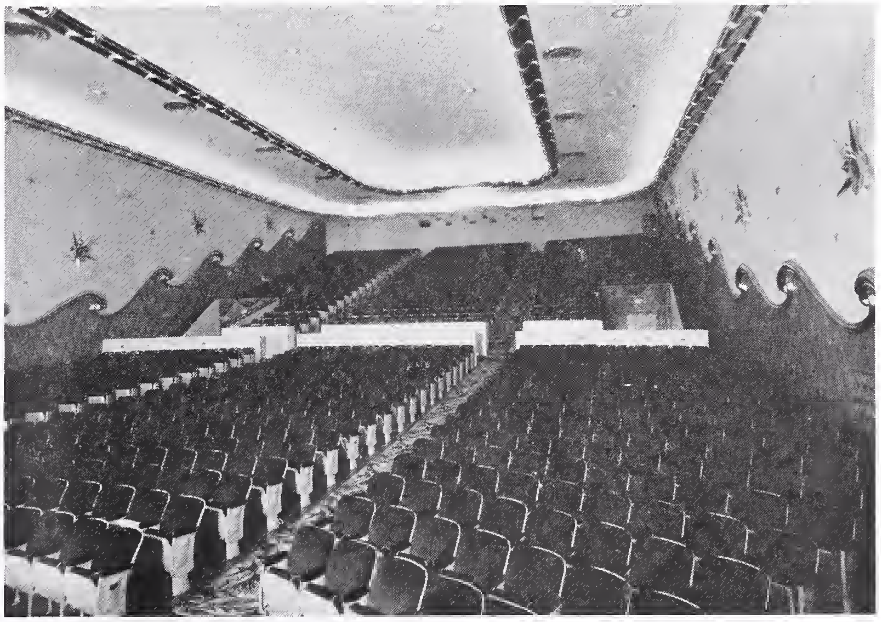


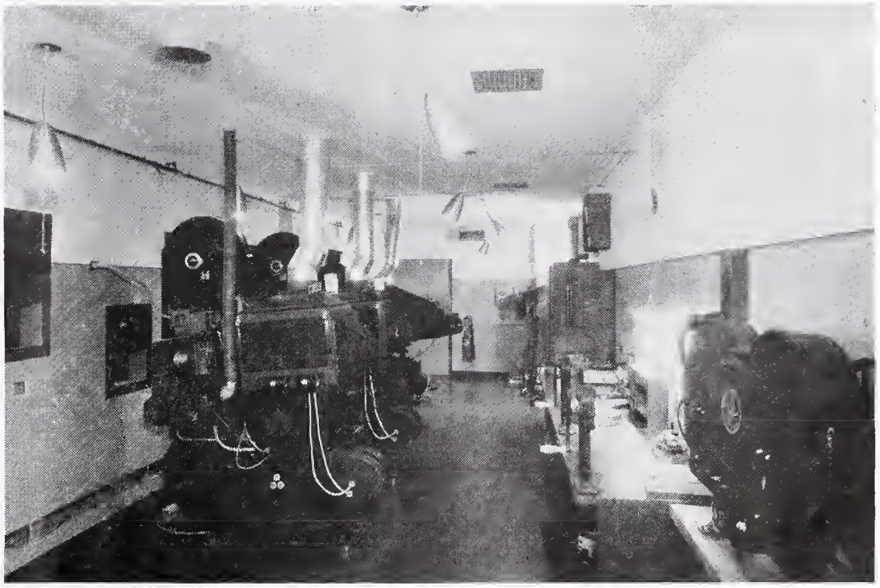


THE LOUNGE: Approached from stairs off both sides of the lobby-foyer, the main lounge (left) is on the basement level. From this area doors lead into the men's lounge, which is decorated with wallpaper in an outdoor hunting motif; and the women's lounge (above), which has a long mirror covering the entire length of one wall and six swivel-type vanity stools in coral and with a gold fringe.



THE AUDITORIUM: The side walls in the auditorium, which has a stadium design, are of sprayed-on acoustical asbestos fiber, in chartreuse, above a wainscot in a swirling design painted in green. Star decorations of gold ornamental plaster are placed on the upper side walls and large ones are used to border the "surround" speakers for stereophonic sound. At the front of the auditorium are two large plumes of ornamental plaster in gold and silver rising all the way to the ceiling; they are backed by drapes in brilliant crimson which are an extension of the material for the proscenium contour curtain. The auditorium ceiling is deeply coffered through the middle with an area bordering the recess finished in hard plaster and the coffered section finished in sprayed-on acoustical asbestos, both in an ivory color. The latter forms a cove at the border containing neon tubing in a variety of color. These lights are dimmed to a low glow and by controlling the burning and intensity of the neon circuits the color values can be changed to various atmosphere quality according to the season or even program themes. Seating, totaling 1,250, is almost equally divided between the main level and the stadium with 602 in the former and 648 in the latter. The main floor seating is arranged in a three-bank, two-aisle plan and the stadium has three banks. All chairs are American "Deluxe Loge" upholstered in mohair; spaced 38 inches back-to-back. Aisle carpeting is the same pattern as in the lobby-foyer. The screen is a curved "Miracle Mirror" 60 feet wide and 28 feet high. The distance from the screen to the first row of seats is 27 feet and 162 feet to the last row in the stadium, giving a maximal viewing factor of 2.7 W. Projectors are Simplex "XL" lighted by National "Excelite" lamps with 10mm. positive trim, operated at 135 amperes, and powered by Hertner generators. The regular sound system is also Simplex with stereophonic sound equipment Ampex. The anamorphic lenses are Bausch & Lomb. The booth is 40 feet wide.





Looking for "HONEST INJUN" Value?

Then your scouting ends here! First-American is the "happy hunting ground"! Here is better-engineered theatre equipment...patron-proved in actual service...AND you save heap much wampum, too, by joining the fast-growing tribe of theatremen who know the value of a dollar and of First-American's pledge:

SATISFACTION GUARANTEED

Order from Your Favorite Dealer

INDOOR: Wide-Arc Screen Frames
Stereophonic Sound Wall Speakers

DRIVE-INS: In-Car Speakers and Cords
Pre-Fab Screen Towers and Extensions
Seamless-Jointless Screen Facing
Illuminated Directional Signs
Ramp Lights • Roadway Lights
Underground Wire • Drag Brooms

FOR EITHER: Screen Paints, All Types
Porthole and Lamphouse Blowers
Refreshment Counters and Equipment

SPECIAL! Big 12" Stereophonic Speaker. Real Quality! Only **$42.50**

FREE THEATRE OWNERS MANUAL

Handy file-size portfolio enables you to keep clippings, literature, articles, etc. in neat easy-to-find order. Nine expandable pockets cover all theatre operation and equipment subjects. $1.50 value, yours for the asking!

BA. 6802

First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

FOR ALL YOUR CONCESSION NEEDS

THE VENDER-VANE

News and Comment about Merchandise Sold in the Theatre

Prefabricated Refreshment Stand Installed in Maryland Theatre

THE BETHESDA theatre in Bethesda, Md., an operation of Sidney Lust Theatres, Washington, has installed a prefabricated refreshment stand unit made by the Master-Kraft Fixture Company, Baltimore. The unit has been placed against the standee rail in the rear of the auditorium. The Bethesda has a seating capacity of 1200.

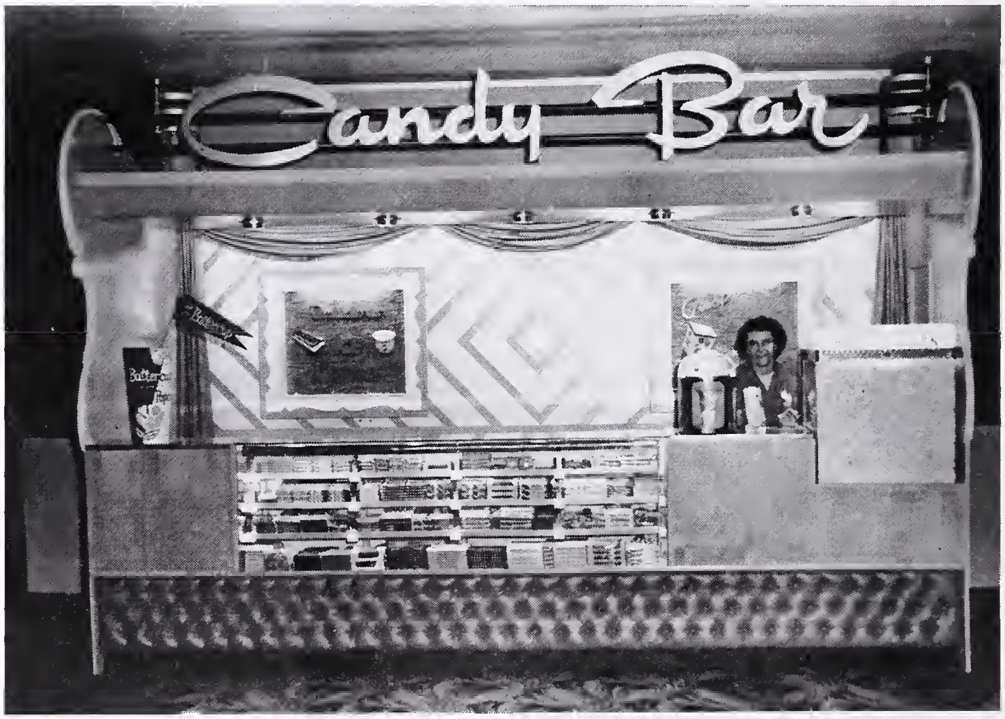
The new stand (see illustration) is 16 feet long and contains a 3-foot ice cream counter; a glass-enclosed candy case; a 3-foot counter for the "Buttermat" dispenser; and a counter base for a Pronto popcorn warmer. A cash drawer and a storage cabinet are behind the counter. An entrance door is on the right side.

The back wall of the stand features stylized decorations and two illuminated display cases on either side. The stand's canopy is illuminated by recessed hi-hat light fixtures and fluorescent fixtures in a cove. The candy case is also lighted.

Materials used in the stand include lacquered birch hardwood for the cabinets; a Formica top for the ice cream cabinet; and a lower front panel of leatherette.

The stand was installed in the Bethesda overnight, without interrupted operation.

While the prefabricated stands are designed by Master-Kraft to be placed against theatre standee rails or set into them, the company points out that they can be adapted to other locations.



The snack stand of the Bethesda theatre is located by the standee rail in the auditorium.

Better Projection

A Department on PROJECTION & SOUND

Summing Up Theatre Needs For Film Exhibition Today

By GIO GAGLIARDI

THE DAY when picture presentation in a theatre was a series of fairly simple routines quite definitely is gone. Today, more than at any time in motion picture history, theatre operators and their technical staffs must be alert and quick-thinking, and armed with authoritative information to be so constructively.

GIO GAGLIARDI

It is, or ought to be, axiomatic that in the main theatres should be equipped with *all the necessary tools and materials* to exploit film product to the full extent of its possibilities. Regardless of the intrinsic merits of any of the *individual* techniques, one basic change has emerged from the welter of claims and counter-claims. The larger, wider picture has supplanted the original format. Already, it seems safe to say, over 6000 theatres in this country alone have installed larger, relatively wider screens, and that the remainder of the theatres will follow suit as more and more pictures are made available for wide-screen presentation.

The problems confronting the exhibitor are manifold. Their solutions require a study of each individual case in order to prevent serious and costly mistakes. Before any problem can be solved it is necessary to investigate the following variable conditions:

1. *What forms and shape of picture can be made available to the screen.*
2. *What type of lenses and projector apertures are necessary to project these pictures.*
3. *What light sources and arc power equipment are necessary to illuminate these pictures.*
4. *What screens and frames will give the best results with these pictures.*
5. *What form of variable masking, if any is needed, will be most suitable for the different types of pictures.*

The five items above are all interrelated and one will often depend on the other; but all of them should be studied carefully before entering upon an installation.

With the coming of the VistaVision process, the problem of projection has been complicated to some extent, but it must be realized that the projection progress implied is the VistaVision blown-up picture will go very far towards giving large-screen

Projection (print)	*Aperture Plate*	*Aspect Ratio*	*Proj. Lens Foc. Lgth.*	*Anamorph. Attachm't*	*Proj. Ped.*
1. Standard	.825 x .600	1.33-1	Medium	None	Normal
2. Cropped	.825 x .482	1.66-1	Short	None	Normal
3. Cropped	.825 x .457	1.75-1	Short	None	Normal
4. Cropped	.825 x .425	1.85-1	Short	None	Normal
5. Cropped	.825 x .400	2.00-1	Short	None	Normal
6. CinemaScope Regular (4-track) or 1 mag. track..	.912 x .715	2.55-1	Long	2-to-1	Shifted
7. CinemaScope opt. track.	.839 x .715	2.33-1	Long	2-to-1	Normal (approx.)
8. VistaVision Squeeze.....	.825 x .600	2.00-1 (Max.)	Medium	1.5-to-1	Normal

FIGURE 1: Comparison of eight projection systems using standard, and cropped and squeezed frames.

Lorraine
ORLUX SUPER-CHARGED
Carbons
the most
VERSATILE
CARBONS
for 3D and
WIDE SCREEN
PROJECTION

Amperage	Positive	Grade	Negative	Grade
65-75	9x14	544 c	7x9	545 c
75-85	9x14	544 c	8x9	545 c
75-90	9x20	552-09	5/16x9	557 c
85-105	10x20	552-09	11/32x9	557 c
100-120	10x20	552-09	3/8 x9	557 c
120-135	13.6x22	553-01	7/16x9	557 c
135-160	13.6x22	553	1/2 x9	555 c
160-180	13.6x22	583-08	1/2 x9	555 c

Lorraine carbons
FOR ANY SIZE THEATRE OR DRIVE-IN

CARBONS, Inc.
Boonton, N. J.

pictures the desired effectiveness in all theatres.

Before we go further in this discussion let us establish some definitions *firmly* in our minds. First—

The *aspect ratio* of a picture on the screen: This is the ratio, or relationship, of the *width* to *height*. This is commonly stated as 1.33-to-1 (4-to-3), or 1.66-to-1, or 1.85-to-1, 2.55-to-1, and so on. Some of these aspect ratios can be produced by selecting the correct aperture plate and standard projection lenses. Some of these aspect ratios can only be produced by using squeezed photographic prints with the proper aperture plate, projection lens, *and* anamorphic attachment.

Type of Projection	Plate Aperture	Ratio Aspect	Size Picture	Proj. Lenses	Anamorph. Attachm't	Screen Surface	Screen Bright.
Standard	.825 x .600	1.33 to 1	20.5' x 15'	4.75"	None	"White"	14 ft.-lamb.
Cropped	.825 x .457	1.75 to 1	26.3' x 15'	3.75"	None	Metallic	Same
CinemaScope (Anamorphic)	.850 x .715	2.4 to 1	34.5' x 15'	5.75"	Expansion 2 to 1	Metallic	Same
VistaVision (Anamorphic)	.825 x .600	2 to 1	30.7' x 15'	4.75"	Expansion 1.5 to 1	Metallic	Same

FIGURE 2: Example of four different size and type pictures which may be installed in a theatre with a 36' x 20' proscenium arch—using fixed top and bottom masking and moveable side masking pieces. The figure for screen brightness, 14 foot-lamberts, is approximate. While there has been an agreement on an aperture width of .839 for Anamorphic prints with single optical track, the standard width of .825 is indicated for VistaVision as a practical dimension for the purpose of the table.

Anamorphic projection attachments are optical devices, which when used *in combination with regular projection lenses,* will *expand* the *horizontal linear magnification* of the film photograph by a predetermined amount. There are three types of anamorphic devices available.

1. The *cylindrical* lens type (introduced with CinemaScope).
2. The cylindrical *reflector* type made by "Old Delft" of Holland.
3. The prismatic type (Tushinsky, Gottschalk, etc.).

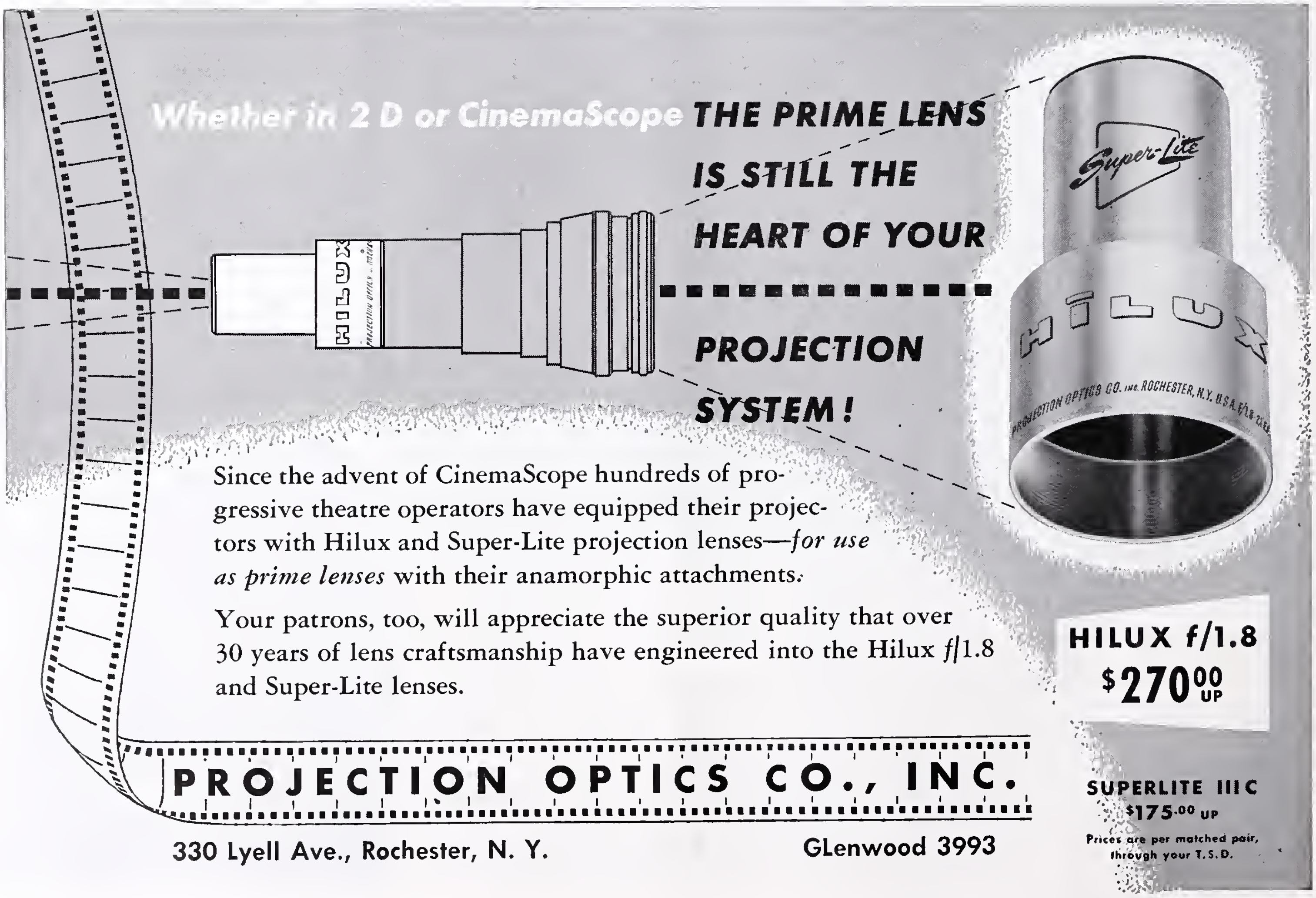
The *first* and *second* types have *fixed expansion ratios* of anamorphic magnification which has been suited to CinemaScope. This lateral magnification is 2-to-1.

The *third* type has been made with a *variable expansion ratio* so that these attachments can range from zero up to a lateral magnification of 2-to-1. This prismatic type may be used with the new VistaVision squeeze prints requiring an anamorphic lateral magnification of 1.5-to-1.

SQUEEZE PRINTS

A *"squeeze print"* uses standard 35mm film. On each full frame of this print, there has been photographed, or printed, a *wide picture* which has been "squeezed" optically into the lateral limits of the film frame. All objects and characters on this frame appear abnormally thin because of the lateral squeeze or compression. Only with this type of print is an anamorphic projection attachment used.

New complications have arisen because VistaVision must use an attachment with 1.5-to-1 magnification, while CinemaScope uses an attachment with 2-to-1 magnification. *The variable anamorphic devices may*



Whether in 2 D or CinemaScope **THE PRIME LENS IS STILL THE HEART OF YOUR PROJECTION SYSTEM!**

Since the advent of CinemaScope hundreds of progressive theatre operators have equipped their projectors with Hilux and Super-Lite projection lenses—*for use as prime lenses* with their anamorphic attachments.

Your patrons, too, will appreciate the superior quality that over 30 years of lens craftsmanship have engineered into the Hilux *f*/1.8 and Super-Lite lenses.

HILUX *f*/1.8
$270.00 UP

SUPERLITE III C
$175.00 UP
Prices are per matched pair, through your T.S.D.

PROJECTION OPTICS CO., INC.
330 Lyell Ave., Rochester, N. Y.
GLenwood 3993

be used for both systems with proper adjustment.

In order to compensate for this requirement, 20th Century-Fox announced recently that special corrective elements would be made available to provide for magnification also of 1.5-to-1 with CinemaScope cylindrical lenses so they can be used to project VistaVision squeeze prints.

Let us examine the various projection systems which are now in use, or which should be in use in the very near future. *Figure* 1 shows a tabulation of eight projection procedures. In system No. 1 the standard Academy aperture of .825 x .600 is used. With this aperture we can obtain the familiar 1.33-to-1 picture proportions, and the picture sizes may easily be chosen from standard projection tables published by lens manufacturers.

FIGURE 1 APPLIED

In order to develop a study of the various systems and the changes which are required, let us assume a typical example and follow it through the various stages of development.

Consider a theatre with 1200 seats on one floor, a proscenium opening 36 feet wide and 20 feet high, and a projection throw of 120 feet. Using a 4.75-inch projection lens, the "standard" picture has been 15 feet high by 20.5 feet wide. It is desired to equip this house so that all the new forms of projection pictures may be shown as effectively as possible, and so that total costs may be kept to a minimum.

This theatre originally had a diffusive ("white") screen 17 x 22 feet, mounted on a flat wooden frame; and it was equipped with suprex carbon trim lamps using 8mm positives and d.c. generators capable of delivering 70 amperes to the arc. Normally the arc was operated at 63-65 amperes and gave a well-lighted picture on the *diffusive* screen.

Case 1 in *Figure* 1, then, is represented by the original conditions, giving a picture size of 20.5 x 15 feet, and an aspect ratio of 1.33-to-1. Now assuming we install a metallic (specular) screen with an *average* light gain of 1.75, it is obvious that we can increase our picture size to between 26 and 27 feet in width *and still maintain the same screen brightness* with the same carbon trim. If we install a 3.75-inch lens with a 120-foot throw, we will get a 26.3-foot picture.

If we now crop the aperture height to .457, we will get a picture on the screen approximately 26.3 feet wide by 15 feet high, giving an aspect ratio of 1.75-to-1 *with the same picture brightness.* This corresponds to Case 3, and we find that the *only changes were a metallic screen and a new pair of lenses.*

Now we want to adapt our theatre to CinemaScope. We have a 36-foot pros-

Where Perfection in Projection is a Must!

IT'S A BODDE *Seamless* SCREEN

NO SEAMS • NO STREAKS • NO CLOUDS or DISTURBING ELEMENTS

UP TO 90 FT. WITHOUT A SEAM — ANY SIZE WITHOUT A STREAK AND WASHABLE FOR ECONOMICAL LONG LIFE

PLUS DOUBLE WEIGHT SCREEN FOR ADDED STRENGTH

Tops FOR ANY TYPE FILM PROJECTION 2D - 3D AND WIDE SCREEN

BODDE SEAMLESS SCREENS ARE AVAILABLE IN 3 REFLECTING FACTORS

TYPE A (For narrow theatre) has 4:1 GAIN FACTOR

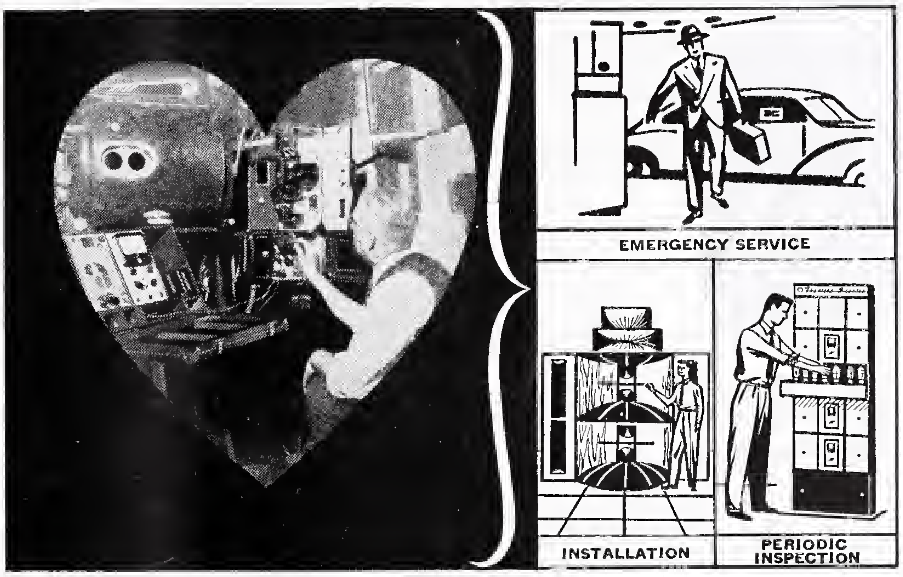
TYPE B (For medium width theatre) has 3:1 GAIN FACTOR

TYPE C (For wide theatre or steep balcony) has 2½ GAIN FACTOR

- ★ CAST IN ONE PIECE—NO WELDED SEAMS
- ★ DOUBLE SCREEN SIZE WITHOUT INCREASING PROJECTOR LIGHT OUTPUT
- ★ TOPS FOR COLOR REPRODUCTION
- ★ LOWEST DEPOLARIZING FACTOR FOR 3D
- ★ SURFACE DOES NOT CRACK OR FLAKE OFF
- ★ WASHABLE WITH SOAP AND WATER
- ★ SURFACE DOES NOT DISCOLOR

SEE YOUR LOCAL SUPPLY DEALER *(or contact us direct for further information)*

BODDE SCREEN COMPANY • 8829 VENICE BLVD. • LOS ANGELES 34, CALIFORNIA



Call RCA for SERVICE on STEREOPHONIC sound

More than 25 years of knowledge and experience in the installation and maintenance of all kinds of theatre sound systems assures you top standards of performance in *Stereophonic Sound.*

In addition, thoroughly dependable, prompt and courteous service are yours when you call in RCA Theatre Service.

RCA Service Company, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

'ROBIN-ARC'
3-Phase Selenium
RECTIFIER

Engineered
for **WIDE SCREEN**
and **3-D**
PROJECTION
SYSTEMS

IMMEDIATE
DELIVERY

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

Model K 150
100 Amps.

Model K 100X40
60 & 100 Amps.

Model K 100
135 Amps.

ROBIN-ESCO Super-Power
MOTOR GENERATORS

A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

Write, wire or phone for details

J. E. ROBIN, INC. ★ MARK OF QUALITY ★

Sold through
independent supply dealers

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

cenium arch, and for maximum ease of operation we want to minimize the necessity of changing screen masking. It has been found that the easiest method is to make fixed *bottom* and *top* masking, then to have side masking which is readily moved towards and away from screen center, as required by the picture width desired. This type of masking, in conjunction with a stage curtain which may be manually opened to any position, produces the simplest form of stage masking mechanism.

With this in mind, we are going to keep our picture height 15 feet; and we find that for a CinemaScope anamorphic print with, however, a single optical track for conventional one-speaker sound, we can get a 34.5-foot picture, using a 5.75-inch lens and the anamorphic lens attachment. This corresponds to Case No. 7.

If the four-track CinemaScope film is used, as in Case No. 6, then the projector aperture plates will have to have a width of opening to contain the picture within the 36-foot proscenium width.

Because the CinemaScope attachment utilizes the projection light to better advantage, it will be possible to produce on the same metallic screen a picture approximately 35 feet wide by 15 feet high, *with the same average screen brightness of the original carbon trim and amperage.*

We now are able to reproduce a well lighted *CinemaScope* picture by having added only a new pair of lenses and a new screen, *plus* a set of anamorphic lens attachments.

Now let us see how we adapt our theatre to VistaVision. Since, with the VistaVision squeeze print, we can use a standard aperture of .825 x .600, we can go back to our original set of 4.75-inch projection lenses, which gave us a picture 20.5-feet wide; and by using an anamorphic attachment which will magnify the film photograph laterally 1.5 times, we can obtain a picture on the screen 30.7 feet wide by 15 feet high. This corresponds to an example of the system used in case No. 8, and the screen brightness would still be the same as with the original small picture at 1.33-to-1 aspect ratio.

SIMPLIFYING MASKING

A summary of the above discussion may be seen in the tabulation of *Figure* 2. As mentioned above, moving masking panels on a curved screen is a very difficult and hazardous procedure. The cost, labor and maintenance involved can be reduced tremendously if the lower and the upper masking can be made out of fixed panels. The side masking may then be moved manually to pre-selected positions, or it may be motorized on short track sections.

It can be seen that by proper choice of lens sizes, by using a slight compromise in

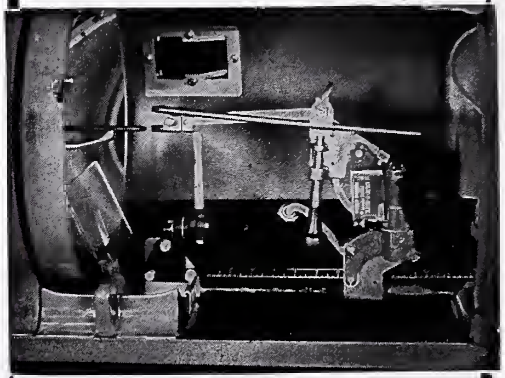
Good Judgment Dictates
that you use the
CRON-O-MATIC
Fully Automatic
CARBON SAVER

on Ashcraft "D" and "E," Brenkert-Enarc, Peerless Magnarc, and Strong Mogul lamps.

AVERAGE CARBON SAVING
$400 A YEAR

Burns average lengths (3¼") down to ¾", saving 2½" or 22.2% of carbon costs.

Uses positive carbon stubs *of any length,* without preparation. When entirely consumed, the new carbon goes into use without losing the light, or otherwise affecting lamp operation.



***Only* $42.50**
If your dealer can't supply you, order direct.
DEALER INQUIRIES INVITED

PAYNE PRODUCTS CO. (Cron-O-Matic Division)
2451 W. Stadium Blvd., Ann Arbor, Mich.

☐ Send literature on the Cron-O-Matic.
☐ Ship Cron-O-Matic Carbon Saver:
  ☐ C.O.D., including postage.
  ☐ Remittance herewith.

NAME ....
THEATRE ....
STREET ....
CITY and STATE..

EXPORT: Frazar & Hansen, Ltd.
San Francisco, New York, Los Angeles

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

EQUIPMENT & SUPPLIES
For EVERY Theatre Need!
29 BRANCHES • COAST TO COAST

picture size, and by careful selection and filing of aperture plates, a variety of picture sizes may be presented.

Let us assume, for example, that a CinemaScope picture is to be featured. The impact created on the audience becomes imposing when the masking is moved from 20.5 feet to 34.5 feet. For standard projection the 26.3-foot picture may easily be selected. Then when VistaVision becomes available, a quick change can be made to a width of 30.7 feet.

All the above combinations in the theatre here used as an example, may only be made, however, when the theatre has become equipped with the following new devices:

1. A good metallic-surfaced screen at least 36 feet wide by 18 feet high.
2. A curved frame at least 37 x 19 feet from lacing hooks to lacing hooks, this frame to be curved at a radius equal to the projection throw.
3. Upper and lower fixed masking, curved to the screen surface; side masking preferably motorized foı quick motion to selected positions.
4. Front screen curtain motorized for opening and closing to any desired position.
5. Three pairs of projection lenses of proper focal length.
6. One pair of variable anamorphic attachments.
7. The necessary aperture plates.

When the above equipment is supplemented with stereophonic sound apparatus, and is given into the hands of competent projectionists, any type of picture may be exploited to its fullest possibilities.

•

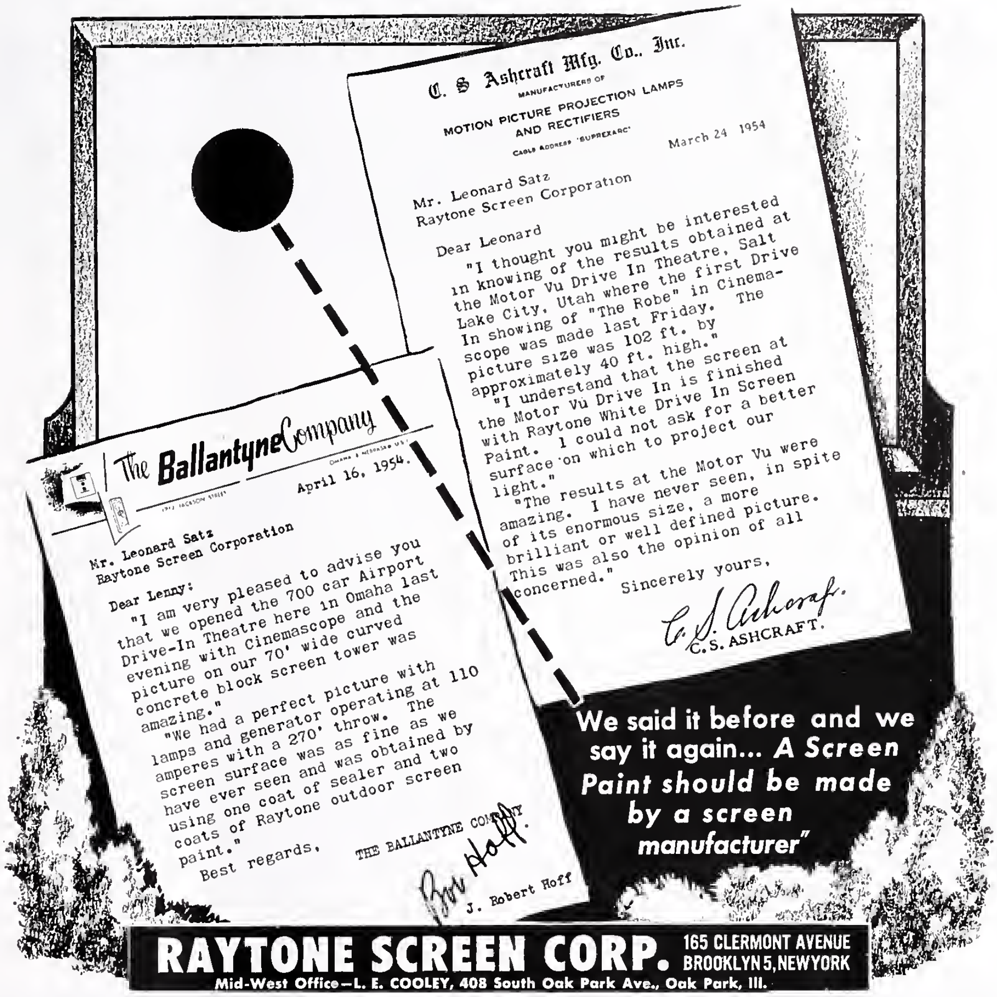
Wadsworth Drive-In

(*Continued from page* 15)

Magic Chef ranges; a J. J. Connolly roller grill; a Toastmaster bun and food warmer; a Hot Point deep freeze; J. H. McKie coffee-makers; Cretors' popcorn machines; Frigidaire ice cream cabinets; and snow cone equipment by the General Manufacturing Company, Dallas. The walls in the refreshment area are of Masonite and Celotex, and the ceiling is Celotex in pink and green.

The Wadsworth's screen tower, 103 by 69 feet, has a basic coat of sprayed-on Gunite covered with white enamel and white sand and then Bondex. The picture presented is 96 feet wide, and the throw from the projection booth is 360 feet. Projectors and sound are Simplex with lighting by National "Excelite" lamps with 10mm positive trim, operated at 135 amperes. The in-car speakers are also Simplex, and the theatre has been wired for an eventual change-over to reproduction of CinemaScope's four-channel sound.

Mr. Lee, owner of the theatre, also has two Colorado Springs drive-ins and the Monaca, Denver.



C. S Ashcraft Mfg. Co., Inc.
MANUFACTURERS OF
MOTION PICTURE PROJECTION LAMPS
AND RECTIFIERS
CABLE ADDRESS 'SUPREXARC'

March 24 1954

Mr. Leonard Satz
Raytone Screen Corporation

Dear Leonard

"I thought you might be interested in knowing of the results obtained at the Motor Vu Drive In Theatre, Salt Lake City, Utah where the first Drive In showing of "The Robe" in Cinema-scope was made last Friday. The picture size was 102 ft. by approximately 40 ft. high."

"I understand that the screen at the Motor Vu Drive In is finished with Raytone White Drive In Screen Paint. I could not ask for a better surface on which to project our light."

"The results at the Motor Vu were amazing. I have never seen, in spite of its enormous size, a more brilliant or well defined picture. This was also the opinion of all concerned."

Sincerely yours,

C. S. Ashcraf.
C.S. ASHCRAFT.

The Ballantyne Company
OMAHA 2 NEBRASKA U.S.A.
1712 JACKSON STREET

April 16, 1954.

Mr. Leonard Satz
Raytone Screen Corporation

Dear Lenny:

"I am very pleased to advise you that we opened the 700 car Airport Drive-In Theatre here in Omaha last evening with Cinemascope and the picture on our 70' wide curved concrete block screen tower was amazing."

"We had a perfect picture with lamps and generator operating at 110 amperes with a 270' throw. The screen surface was as fine as we have ever seen and was obtained by using one coat of sealer and two coats of Raytone outdoor screen paint."

Best regards,

THE BALLANTYNE COMPANY

Bob Hoff
J. Robert Hoff

We said it before and we say it again... *A Screen Paint should be made by a screen manufacturer"*

RAYTONE SCREEN CORP. 165 CLERMONT AVENUE
BROOKLYN 5, NEW YORK
Mid-West Office—L. E. COOLEY, 408 South Oak Park Ave., Oak Park, Ill.

At Your Service

All of the department editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail. Merely write to Service Department, Better Theatres, Rockefeller Center, New York 20, N. Y.

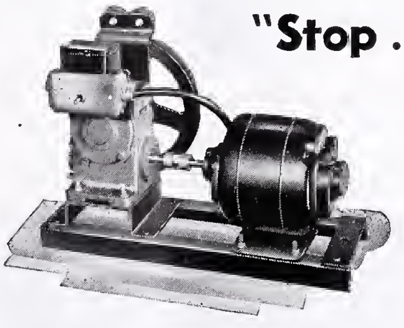
ADC

now offers you a complete diversified line of STOP . . . START and REVERSE machines

NEW MANUALLY OPERATED

"Stop . . . Start . . . & Reverse"

CURTAIN MACHINE



1/4, 1/3, 1/2 H.P.

Models now available for immediate delivery!

Now—at the **LOWEST COST EVER**—you can "stop, start and reverse" your curtain at **ANY POINT ALONG THE TRAVEL.** Movement continues as long as finger is held on the switch (toggle type). Every control is at the operator's fingertips. Easy to install and maintain — virtually tamper-proof. Especially practical for **WIDE-SCREEN and CINEMASCOPE** presentations . . . and wherever a variety of screen openings is desired. Write immediately for complete specifications.

We are now supplying especially designed CURVED TRACK for CinemaScope—available in medium and heavy duty models for installations of over 33' radius.

★ WATCH NEXT MONTH ★

for our advertisement announcing a brand new AUTOMATIC "Stop, Start and Reverse" machine at BY FAR THE LOWEST PRICE EVER OFFERED!

For further information and prices, write Dept. AB-6

AUTOMATIC DEVICES CO.
116 N. 8th St. Allentown, Pa.
Designers and manufacturers of the world's leading curtain tracks and controls.

New Horizons for Drive-Ins

(*Continued from page* 13)

gests locating a general utility building at the rear of the ramp system with the roof used as a refreshment-viewing gallery.

Elaboration of the refreshment service along such lines, while worth consideration for show hours, takes on further interest in connection with game and sport facilities for adults as well as children. A large number of drive-ins already offer children such extra fun as rides on ponies, miniature trains, etc. Few, however, offer adults means of enjoying themselves while the children are having a good time in the playground.

POSSIBLE ADULT SPORTS

Quoits, shuffle board, badminton or tennis are among the adult sports that can be offered with a small investment. A swimming pool is not too costly, especially when it is perfectly reasonable to make a charge for its use. This is especially acceptable during the daylight hours, making the pool available during the afternoon, perhaps with the pool admission stub good for a small reduction in the price of a ticket to the theatre that evening. Miniature golf is another installation that could be operated in that manner.

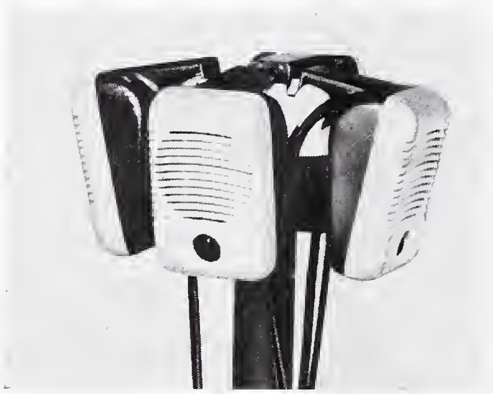
Now we come to a direction of "expansion" which may cause an eyebrow or two to lift. Shops on the drive-in grounds? You got headaches enough? But you've got expenses enough, too. And think how all that acreage and its installations function only a few hours a day!

Some drive-ins already have enough plot space for at least a few shops in a single building compactly designed. We have seen rural shopping centers within five or ten miles of a fair-sized city that had a half-dozen different kinds of stores in space no larger than some drive-ins have alongside their entrance drive. And the beauty of it is, that regardless of climate, a shopping center, located between the theatre proper and the highway, would be helping to pay taxes and overhead all the year round.

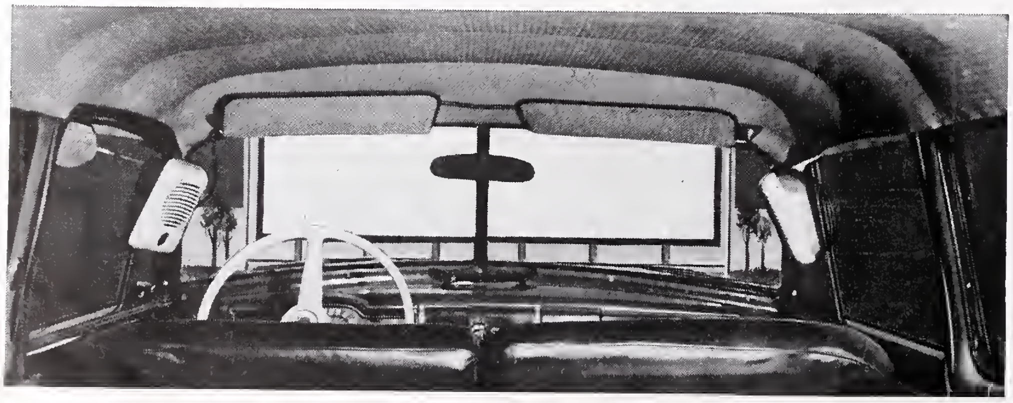
The possibility of expanding drive-in facilities along these lines deserves serious, authoritative investigation. We think it belongs on the agenda of drive-in operator associations.

Two-Speaker Drive-In Sound

ALTHOUGH all film product, including CinemaScope pictures, will soon be available in optical prints for standard sound reproduction, some observers believe that drive-in operators who have made installations for multiple-track sound will continue to use them, while others may be induced to make similar installations by the experience of those who have found two-speaker and triple-unit reproduction superior to that of single channel. Although triple-unit speakers may seem more convenient to some patrons, there is opinion that two individual speakers, allowing more separation, give a more realistic effect.



Four Motiograph speakers mounted on a Motiograph "Rainmaster" junction box (upper right) and a pair of speakers mounted in a car. The three sets of signals are distributed to the two speakers through a blender. Simplest wiring is usually possible, using one wire of a two-conductor cable for the No. 2 speakers, and either laying a No. 12 bare wire or grounding to a copper rod in ground at each post.



VistaVision Sound And Booth Operation

(*Continued from page* 24)

of the players. They may take a height loss in picture composition as compared to the 1.85/1 aspect ratio, but this compromise may be justified in drive-ins.

As stated above, standard sound is available on all VistaVision release prints so that no change will be required in handling VistaVision sound for drive-ins.

GENERAL CHARACTERISTICS

The VistaVision process is an overall process, and the big quality gain in standard print presentation is in no way dependent on any other system. The VistaVision system is also flexible and can be used with the best features of other systems and methods, such as the Tushinsky lens system, Perspectasound and the Technicolor new dye transfer imbibition process.

An interesting note is the use of the VistaVision camera in aerial work, especially during the filming of scenes for "Strategic Air Command," starring Jimmy Stewart and June Allyson. Air shots over sections of Texas, Florida and other points reveal ground detail with exceptional clarity.

"White Christmas," starring Bing Crosby, Danny Kaye, Rosemary Clooney and Vera Ellen, will be the first completed VistaVision production to hit the screens of the country followed by Martin and Lewis in Hal Wallis' "Three Ring Circus," filmed mostly in the Phoenix, Ariz., area where beautiful scenery enhances the zany antics of these two comics. These three are now complete in Technicolor. Meanwhile, additional stories are in preparation, both for color and black-and-white photography.

Summing up the foregoing series of articles, one can readily see that VistaVision's numerous advantages embrace the exhibitor and the public in one bold move whereby better entertainment is obtained with minimum theatre requirements. Exceptional interest has been displayed in and out of the industry, especially by the Audio-Visual Department of the Los Angeles School system and the Los Angeles County Optometric Association. For the exhibitor, these facts bear repeating:

VistaVision does not require the purchase of any additional equipment.

VistaVision can be shown in any aspect ratio from 1.33/1 to 2/1.

In conclusion, I wish to take this opportunity of expressing appreciation to BETTER THEATRES and its Editor for the invitation to explain VistaVision to the industry.

THE THEATRE SUPPLY MART

Index to Products Advertised & Described In this Issue, with
- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C) All dealers.	41
2	American Playground Device Co. Drive-in playground equipment. Direct.	10
3	American Seating Co. Auditorium chairs. NTS and direct.	40
4	Ampex Corp. Sound system. Direct.	2nd Cover
5	Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	38
6	Automatic Devices Co. Curtain controls (6A), curtain tracks (6B). Unaffiliated dealers and direct.	33
7	Ballantyne Co. Drive-in equipment package. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66. 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	8-9
8	Bausch & Lomb Optical Co. Projection lenses. Direct, branches and dealers in all major cities.	4
9	Bodde Screen Co. Projection screens. Direct.	31
10	Carbons, Inc. Projection carbons Franchise dealers.	29
11	F & Y Building Service Architectural design and building service.	41
12	Fairchild Recording Equipment Co. Sound equipment. Direct.	24
13	First-American Products, Inc. Wide-screen frames (13A), drive-in in-car speakers (13B), prefabricated screen towers (13C), screen surfacing (13D), directional signs (13E), screen paint (13F), porthole and lamphouse blower (13G), refreshment counters (13H). Direct.	28
14	Griggs Equipment Co. Auditorium chairs. Direct.	43
15	Huff Mfg. Co., Hal L. Carbon coolers. Direct.	40
16	Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	41
17	International Projector Corp. Sound equipment. NTS.	4th Cover
18	LaVezzi Machine Works Projector parts. All dealers.	41
19	Manley, Inc. Popcorn machines (19A), popcorn (19B), frankfurter and bun warmer (19C). Offices in principal cities.	28
20	Motiograph, Inc. Projectors (20A), motor-generators (20B), in-car speakers (20C). sound system (20D). Dealers 8, 10, 14, 26 29, 34, 36, 38. 42, 52, 54, 58. 60, 69, 74, 84, 89, 98, 102, 108, 112, 115, 121, 127, 128, 130.	5
21	National Super Service Co., Inc. Vacuum cleaners. All dealers.	39
22	National Theatre Supply Distributors.	23, 32
23	Pacific Optical Corp. Projection lenses. Direct.	39
24	Payne Products Co. Carbon savers. Dealers 13, 20, 25. 40, 45, 58. 59, 68, 81, 107, 111, 113, 116, 121, 128. NTS branches Denver, Albany, N. Y., Memphis.	32
25	Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	30
26	Radio Corp. of America Drive-in equipment package. Dealers marked *.	19
27	Raytone Screen Corp. Drive-in screen paint. Direct.	33
28	RCA Service Co. Projection and sound equipment maintenance service.	31
29	Robin, Inc., J. E. Motor-generators (29A), rectifiers (29B), projection screens (29C), projection lenses (29D). Direct.	32
30	S. O. S. Cinema Supply Corp. Distributors.	40
31	Schlanger, Ben Plan and specification service for screen installations.	39
32	Strong Electric Corp., The Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 99, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.	3
33	Theatre Seat Service Co. Theatre chair rehabilitation service.	43
34	Vallen, Inc. Curtain tracks (34A), curtain controls (34B). Direct.	24
35	Wagner Sign Service, Inc. Changeable letter signs: Front light panels for drive-ins (35A), back-lighted panels (35B), and changeable letters (35C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 88, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.	7
36	Westrex Corp. Foreign distributors.	41
37	Williams Screen Co. Projection screens. Direct.	38

EDITORIALLY . . .

STEREOPHONIC SOUND, page 37.

New low-cost 4-channel stereophonic sound system for theatres of 1,000 seats or less from Motiograph, Inc. Also new 3-channel system. Postcard reference number 20E.

FIRE EXTINGUISHER, page 38.

Two-quart capacity stored air pressure vaporizing liquid fire extinguisher. Marketed by the Pyrene Manufacturing Company. Postcard reference number E38.

FOLDING CAR TABLE, page 38.

Portable folding table to be mounted on the back of front seats in autos for various uses, including food snacks. Marketed by the Honorof Specialty Company. Postcard number E39.

WALL SOAP DISPENSER, page 39.

Chrome-plated Universal dispenser designed to dispense all powdered soaps, including some hand cleaners with lanolin, announced by Bobrick Dispensers, Inc. Postcard reference number E40.

QUICK-DRYING PAINT, page 40.

Enamel coating designed to dry in 20 minutes when applied to floors, walls or machinery. Announced by the Steelcote Manufacturing Company. Postcard reference number E41.

DRIVE-IN IN-CAR HEATERS, page 40.

Improvements made in National in-car heaters, recently taken over by the Thermolator Corporation. Postcard reference number E42.

GAS UNIT HEATERS, page 41.

A line of gas-fired unit heaters, including propeller fan and blower types, each produced in 14 models by the United States Air Conditioning Corp. Postcard reference number E43.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the June 1954 issue—

NAME ____________________

THEATRE or CIRCUIT ____________________

STREET ADDRESS ____________________

CITY ____________________ STATE __________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Servise Theatre Supply, 2054 Broadway.
15—Western Servise & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (*Washington*)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
35—Southwest Theatre Equipment, P. O. Box 2188.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Servise, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Mishigan St., N.W.

MINNESOTA
Minneapolis:
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1111 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 58 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 827 Salem Ave.

Toledo:
95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 918 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1929 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
106—Alexander Theatre Supply, 84 Van Braam St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
108—Vincent M. Tate, 1820 Wyoming Ave., Forty-Fort.

RHODE ISLAND
109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
110—American Theatre Supply, 318 S. Main St., Sioux City.

TENNESSEE
Memphis:
111—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas
113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1918 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:
118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
119—Alamo Theatre Supply, 1303 Alamotee St.

UTAH
Salt Lake City:
120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA
123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 341 N. Seventh St.

FIRST CLASS
(Sec. 34.9, P. L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

about Products . .

★ news and views of the market and its sources of supply

TESMA, TEDA, TOA and IPA
INVITE ALL EXHIBITORS TO THE
Mammoth Equipment Show
OCTOBER 31 THRU NOVEMBER 4
Conrad Hilton Hotel—Chicago
IT'S YOUR OPPORTUNITY TO
SEE AND COMPARE ALL THE LATEST
DEVELOPMENTS IN THEATRE EQUIPMENT

Your Invitation to the 1954 Tesma Trade Show

Automatic Air Filter With Glass Fiber Media

AN AUTOMATIC self-cleaning air filter using a glass fiber filtering media, designed for use in ventilating and air conditioning systems to clean both outside and recirculated air has been announced by the American Air Filter Company, Inc., Louisville, Ky. It is called the "Roll-O-Matic."

The new filtering media is a continuous length of fiber glass material, similar, the manufacturer states, to that used in his "AMER-glas" filters, except that it is supplied in rolls of approximately 70 linear feet. The material from the roll of clean media, mounted at the top filter casing, is transported on a continuous screen that rotates over top and bottom sprockets, down the face of the filter and is rerolled at the bottom after collecting its dust load.

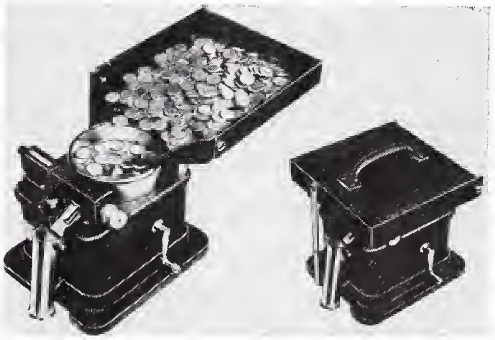
A pressure switch sensitive to the resistance differential across the filter curtain actuates a drive motor that rotates the screen and feeds a certain amount of clean media into the filter curtain when the resistance reaches a predetermined point. In this way, it is pointed out, media usage is in direct proportion to dust conditions and hours of operation. The manufacturer states that under normal operating conditions a single roll of media should be a year's supply per 10,000 cfm of filter capacity.

The glass fiber filtering media was developed by the company's research engineers. The material is composed of continuous strands of slightly curled and interlaced glass fibers held in place at each point of contact by a thermo-setting plastic bond to form a thick resilient mat. These mats measuring some 70 feet in length are trimmed to the corresponding widths of the filter section, then sprayed with a special non-flammable Viscosine and rolled on spools having an outside diameter of only 13 inches.

Portable Coin Counter And Packaging Unit

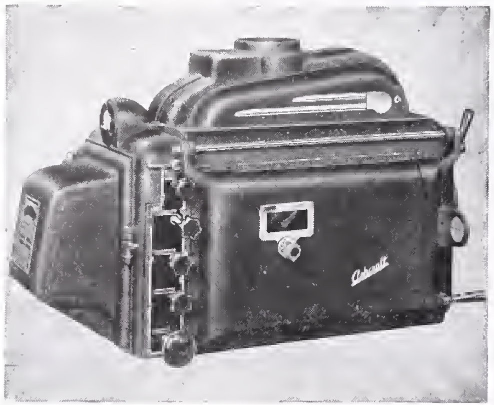
A PORTABLE coin counter that folds compactly, weighs only 14½ pounds and is equipped with a carrying handle has been developed by Klopp Engineering, Inc., Livonia, Mich.

The unit counts pennies, nickels, dimes and quarters and packages them for bank deposit. It has two adjusting knobs, one of which is set for counting. If the coins are being packaged, a second knob is turned to the number of coins per pack and the coin flow and count are automatically cut off when the stipulated number of coins have been packaged.



Motiograph Stereophonic System at Low Cost

THE DEVELOPMENT of a new, low-cost 4-channel stereophonic sound system for theatres of 1,000 seats or less has been announced by Motiograph, Inc., Chicago. Availability of the new system was first disclosed by Fred C. Matthews, vice-president of the equipment corpora-



THE ASHCRAFT
HYDRO-ARC
designed to produce
MORE LIGHT at LESS COST
than any Suprex Lamp. It is the most economical and high-powered lamp for
SMALL and MEDIUM
DRIVE-INS
We recommend the HYDRO-ARC for drive-in screens from 40 to 57 feet wide.

C. S. ASHCRAFT MANUFACTURING COMPANY
36-32 Thirty-Eighth Street Long Island City 1, N. Y.

WILLIAMS
SOLID PLASTIC
SILVER FINISH
SCREENS
Widely used everywhere for
CINEMASCOPE
ALL WIDE SCREEN
TECHNIQUES AND 3-D

- Assures the brightest pictures because it returns the most light. Unusually high reflective efficiencies (better than 3.1 to 1 as compared to a flat white screen).
- Superior light distribution permits perfect viewing throughout the theatre.
- Imperceptible electronically-welded seams.
- Perfect polarization. No streaks or "patterns."
- True color reproduction. Clearly defined black and white.
- Extremely strong and tough. Permanently flexible.
- Unaffected by moisture.
- Guaranteed fire-resistant. Beware of unsupported fire-proof claims. Insist on actual PROOF!
- Perforations are of the diameter and spacing recommended by SMPTE, clean-cut and with no projecting fibres to impede sound or collect dirt.

Now installed for CinemaScope by Stanley Warner Theatres; Paramount Inter-Mountain Circuit; United Theatres, New Orleans; Basil Brothers, Buffalo; Wm. Goldman Theatres, Philadelphia; Long Theatres, Texas.

Write today for details and sample. Orders given prompt attention.

WILLIAMS
SCREEN COMPANY
1675 SUMMIT LAKE BLVD., AKRON 7, OHIO
Originators of All-Plastic and Seamless Plastic Screens.

tion, in a letter to Al Lichtman, 20th Century-Fox director of distribution.

Components of the system include two penthouse soundheads; four preamplifiers with tubes and cabinet; four 20-watt power amplifiers with three tubes and cabinet; one suppressor amplifier; one equalization and changeover switch; one system selector switch; one horn switching panel; one ganged fader; one power unit; one monitor amplifier; six auditorium speakers; and three Altec Lansing speaker systems plus cables and cordage.

Motiograph also has a new 3-channel system, according to Mr. Matthews.

2-Quart Air Pressure Fire Extinguisher

A 2-QUART capacity stored air pressure vaporizing liquid fire extinguisher of modern design has been marketed by the Pyrene Manufacturing Company of Newark, N. J.

The unit has a new combination carrying handle and squeeze-type operating valve that has been center-balanced for easy manipulation. In operation one hand holds the extinguisher and starts or stops the discharge leaving the other hand free to direct the 30-foot hose stream that is effective on Class C (electrical) and Class B (flammable liquid) fires. It may be recharged immediately by refilling with Pyrene liquid and pressuring from a factory, garage or gasoline station air hose.

An outer chamber holding the Pyrene liquid is constructed of stainless steel, and an inner chamber holds the air under pressure. The head and base are bronze painted red. The unit is equipped with a liquid level glass port and air pressure gauge for quick visual inspection. A wall hook is also supplied while a clamping bracket for mounting on a vehicle is optional.

Seating Rehabilitation Seen on the Increase

INCREASED interest among exhibitors in reconditioning of seating, apparently under the impetus of installations for improvement of the screen presentation, is reported by the Theatre Seat Service Company, Nashville, Tenn.

The seating rehabilitation service offered by the company (an example of which was described in BETTER THEATRES for May) begins with a survey of the chairs in the theatre, all major parts being thoroughly checked. Next a work order is entered at the firm's plant where all upholstery is precut, sewn and fabricated along with all new felt, which is pre-cut and boxed according to size. These materials are shipped to the theatre with full instructions for the company's repairmen to follow.

The work of the repairmen also includes complete removal of all paint, rust and scales from the metal portions of the seats, and replacement of all broken or missing parts. The work is performed on an assembly-line basis during non-performance hours so that there is no interference with normal operation of the theatre.

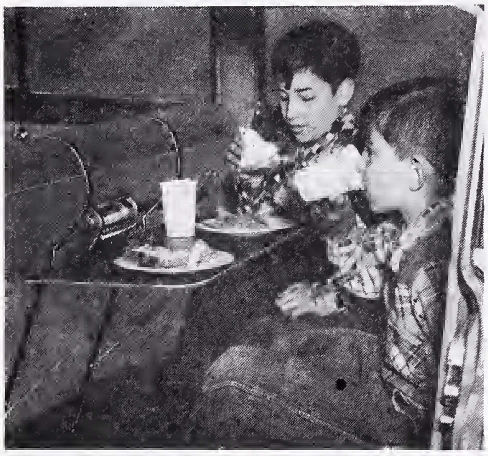
Car Folding Table for Drive-in Premium Use

A PORTABLE folding table constructed so that it can be mounted over the back of the front seat in automobiles for the serving of food snacks (see photo) and other uses has been marketed by the Honorof Specialty Company, Chicago. The table may also be employed for playing games, doing office work, drawing, writing, typing, sewing, conferences, etc. It is suggested that drive-in operators might offer the tables to patrons as awards in special promotional contests or in other premium schemes.

Call "Kar-Table" the unit has a top 12 by 30 inches, which is made of resin-treated hardwood fibre board, finished in red. The hangers, legs and supports are black-enameled steel.

The table is installed in the car by hooking its metal straps over the back of the front seat, adjusting the legs to the proper spread, bringing the table top into position and securing the support pieces. When not in use, the table may be folded down and out of the way. It can also be stored in the luggage compartment, if desired.

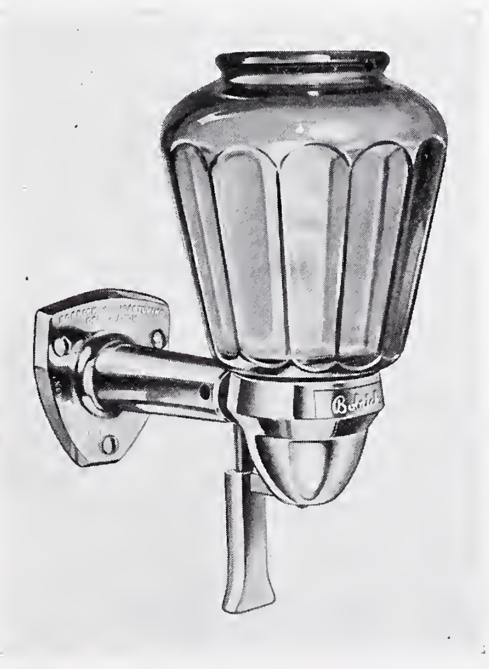
The manufacturer points out that the metal straps may be moved inwardly or outwardly, thus allowing the table to be mounted in cars with one door without interference with the free movement of the folding front seat. In this way neither the driver nor the front seat passenger is put to any inconvenience. In addition the legs, which are an extension of the steel straphooks, rest snugly against the back of the front seat and do not interfere with the feet of passengers.



The table is designed to fit all cars, including many foreign models. It comes packaged in a carton.

New Wall Dispenser for Various Powdered Soaps

A CHROME-PLATED Universal dispenser, designed to dispense all powdered soaps including some hand cleaners with lanolin, has been announced by Bobrick Dispensers, Inc., of Brooklyn and Los Angeles.



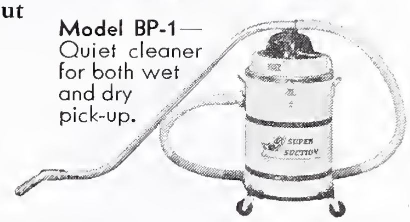
Called the "Bobrick 38," the unit has an adjustable output-per-stroke valve designed to permit regulation of the mechanism to change the type of powdered soap used, should that be desired. The unit also has

Easy Cleaning, Fast Cleaning, Full Value of Your Cleaning Dollar

- ● Shampoo carpets "on location".
- ● Clean and brighten grimy upholstery.
- ● Clean curtains, drapes, wall decorations without removal; walls, box fronts, without climbing.
- ● Keep pictures bright and clear by Super cleaning screen.
- ● Clean 100 air filters in 15 minutes.
- ● Blow rubbish out from under seats.

These and many other theatre cleaning jobs can be done with a Super and just one employe. The Super is built and tool-equipped especially for theatre cleaning jobs. Four models to choose from. Ask your distributor.

Model JS—Quiet, compact, low-priced. Same power, pick-up, performance as all Supers.



Model BP-1—Quiet cleaner for both wet and dry pick-up.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th Street Toledo 2, Ohio
Sales and Service in Principal Cities

In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver

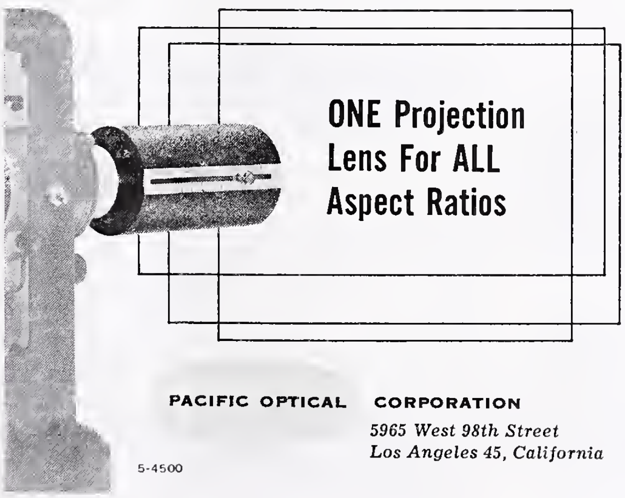
"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

The size, shape and position of a screen must be suited to the particular seating pattern and projection optics of each theatre. The motion picture screen requires a setting designed to enhance the presentation. Avail yourself of the benefits of custom design and engineering to assure your patrons of the best in large screen presentation through the professional service which I offer. Qualified experience in projection engineering, screen presentation and theatre design will provide for you the best technical and artistic results. This service is offered at a cost which makes it available to all exhibitors and can be furnished to theatres throughout the United States for Cinemascope, Standard Wide Vision, VistaVision and Stereoscopic projection.

BEN SCHLANGER
ANNOUNCES A PLAN AND SPECIFICATION SERVICE
for
New **ALL-SYSTEMS**
SCREEN INSTALLATIONS
and **SURROUND SETTINGS**

address all inquiries to
BEN SCHLANGER
35 WEST 53rd STREET
NEW YORK 19, N. Y.



ONE Projection Lens For ALL Aspect Ratios

New Xpansa lens gives continuous focal length variation. Added to your regular projection lens, it lets you show all standard (non-anamorphic) release prints regardless of aspect ratio. It also provides rapid and perfect matching for 3D projection. This eliminates the need for several lenses and gives you wider program variety. The Xpansa lens gives picture quality equal to your present system, is easily installed, and requires no booth modification. See your local theatre equipment distributor or write for *free* literature. Distributor inquiries invited.

PACIFIC OPTICAL CORPORATION
5965 West 98th Street
Los Angeles 45, California

huff

THE ORIGINAL

Hydro Carbon Cooler

Concentrates all the heat at the gas ball

When you install the Huff Hydro Positive Carbon Cooler, you save carbons no matter what size carbon you use. You can draw more amperage from any type carbon. You have less heat at the film. You get more screen light. The new Cera-Cop Nozzle has a high refractory ceramic insert which gives longer life.

See your Dealer or write to

HAL I. HUFF MFG. CO.
3774 SELBY AVENUE
LOS ANGELES 34, CALIF.
EXPORT DIVISION
301 Clay Street San Francisco, Calif.

American Bodiform® Chairs

COMFORT
BEAUTY
DURABILITY

AMERICAN SEATING COMPANY
Grand Rapids 2, Michigan
Branch Offices and Distributors in Principal Cities

BE PREPARED FOR
ALL New Screen Presentations
with
MIRRO-CLARIC ALL-PURPOSE SCREEN

Some of the features:

- Excellent for VistaVision, SuperScope, CinemaScope, 2D and 3D.
- Welded invisible seams—will not show in picture!
- LOWEST PRICE ANYWHERE

Only $1.00 Sq. Ft.

Prompt Shipments — Kollmorgen Wide Angle Lenses—Order Now!

S.O.S. ESTD. 1926

S.O.S. CINEMA SUPPLY CORP.
Dept. A, 602 W. 52 St., N. Y. 19
Phone: PLaza 7-0440 Cable: SOSOUND

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

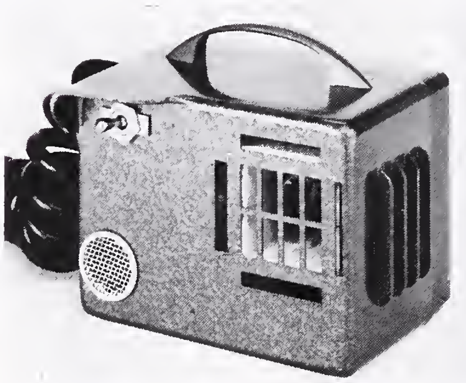
a precision push-up valve designed to direct soap to the palm of the hand and minimize spillage. An apron protects the valve against water splashes. The valve has no slide mechanism or fixed small opening to clog, the manufacturer states, and there is no continuous flow at any position of the plunger.

New Company Purchases National Inkar Heaters

ALL PATENTS, machinery and equipment for the in-car heater for drive-in theatres of the National Inkar Heater Company, Glendale, Calif., have been purchased by the Thermolator Corporation of the same city. National Inkar was headed by Sam Shure.

The Thermolator Corporation is composed of a group of Glendale manufacturers who organized the new company for the purpose of manufacturing and distributing the "Inkar Heater," the "Mount-N-Aire Deororizer" and space heaters. It is headed by Robert W. Jencks, president; E. L. Parr, chief of engineering and C. C. Chatham, director of sales.

In announcing acquisition of the "Inkar Heater," the new distributors, who were previously active in the heater manufacturing business, state they have incorporated a number of improvements in the drive-in equipment in both efficiency and ruggedness of construction. They have also established a repair department which will follow a policy of "bringing all repaired units up to new specifications, permitting them to appear and operate like the new improved models now being shipped."



New Quick-Drying Paint For Floors and Walls

AN ENAMEL coating designed to dry in 20 minutes when applied as directed to floors, walls or machinery has been marketed by the Steelcote Manufacturing Company, St. Louis.

Called "Steelcote Quick-X," the product can be applied to wood, concrete, terrazzo, magnesite and mosaic tile floors and walls or with a proper primer to metal. The manufacturer states that it dries to a wax-like gloss, is not affected by cleaning compounds, soaps and detergents and is resistant to grease, oil, gasoline, alkali and salt water. It is made in black, white, clear, and five colors.

The coating can be applied with a brush, applicator or roller. It is packed in quarts, gallons or drums.

"HILUX" LENS IN PRODUCTION

Considerably increased production of its new f/1.8 "Hilux" projection lenses (above) is reported by the Projection Optics Company of Rochester, N. Y., due to the fact that orders are being received at a much greater rate than originally anticipated. The "Hilux" series was especially designed for wide-screen application and is available at present in focal lengths from 2.00 to 3.50 inches with more to come.

Perspecta Integrators Sent to 15 Nations

Fairchild "Perspecta Integrators," the units designed to produce three-speaker sound from a single optical sound track, have been shipped to 15 nations, according to an announcement by Sherman M. Fairchild, president of the Fairchild Recording Equipment Company, Whitestone, Long Island, N. Y. Initial shipments have been made to Canada, France, England, Sweden, Denmark, Australia, Japan, Brazil, Italy, Finland, Peru, India, Egypt, South Africa and Germany, he said.

Among many other installations, the integrator was successfully demonstrated recently before the Prime Minister of Australia and at the Cannes, France Film Festival where it was used with the MGM film, "Kights of the Round Table," Mr. Fairchild reported.

MAT PLANT MODERNIZED

Modernization of the Lima, Ohio, plant which produces "Gro-Cord Counter-Tred" and "Neo-Cord Counter Tred" matting for the American Mat Corporation, Toledo, was recently completely, according to D. W. Moor, Jr., president. Installation of new molds will permit production of 30-inch widths, an average back counter width for which there has, until now, been an unfilled demand, he said. These mats are made from 80% cotton cord, bound together with rubber compounds, and are designed to provide a resilient, "non-skid" walking surface. The ridged bottom affords aeration and drainage. The mats are ⅜-inch thick and come in rolls of up to 60 lineal feet.

●

NEW LITERATURE

Gas Unit Heaters: A 12-page technical bulletin describing its complete line of "Series 23A" gas-fired unit heaters has been issued by the United States Air Conditioning Corporation of Minneapolis. The line includes propeller fan and blower type heaters, each produced in 14 models, ranging in capacity from 55,000 to 500,000 B.T.U. per hour and burning all types of gas at the rated capacities. The illustrated, two-color booklet (No. 23-3) includes capacity tables and roughing-in dimensions, as well as structural and operational descriptions of the entire line. Copies of the literature can be obtained from the company at 33rd and Como Avenues, S.E., Minneapolis, 14.

●

TWIN DRIVE-IN

(*Continued from page* 17)

feet, projection lenses for non-anamorphic prints are 5¾-inch Bausch & Lomb; for CinemaScope they are 10-inch Kollmorgen "Snaplite" in 4-inch diameter. The four projectors are Simplex X-L and lighting is by National "Excelite" lamps with 10mm positive trim operated at 135 amperes. Power is supplied by two Hertner transverters. The sound system is also Simplex, including button-on soundheads and 4-inch in-car speakers (two for each car).

In the refreshment building, where service is in four-line cafeteria style, patrons are offered a large variety of goods, including popcorn, hamburgers, fried shrimp dinners, fried chicken, soft drinks, etc. This building is also of concrete block finished inside and out with "Zolatone" multi-color paint. The cafeteria is lighted by fluorescent tubing.

The refreshment equipment includes Buckingham orange drink units; Selmix drink dispensers; Scotsman ice-makers; Manley popcorn machines; Dairy Service butter dispensers; Hot Point cooking units; and a Parco electric potato peeler and cutter.

The overall design and supervision of construction and installation for the Centennial were by Joe Stone of the Denver branch of National Theatre Supply.

ARE YOU CONVERTING TO CINEMASCOPE?

SUPER LaVezzi SERVICE
REG. U.S. PAT. OFF.

It will pay to investigate the possibilities of converting your present equipment—see your dealer or write for list of kits available for converting all models of Projectors and Sound Reproducers.

LAVEZZI MACHINE WORKS
4635 WEST LAKE ST. • CHICAGO 44, ILL.

FOR THEATRES OUTSIDE U. S. A. AND CANADA—FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

Westrex

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

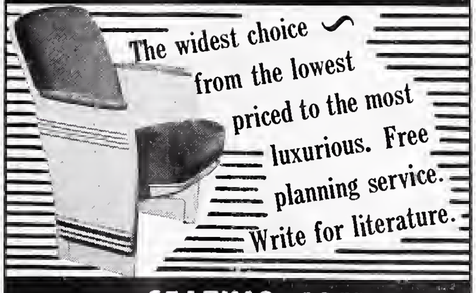
THE F & Y BUILDING SERVICE
319 East Town Street **Columbus 15, Ohio**

"The Buildings We Build Build Our Business"

YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 35.

The Biggest Values in
MODERN THEATRE SEATING


The widest choice from the lowest priced to the most luxurious. Free planning service. Write for literature.

IDEAL SEATING COMPANY
Grand Rapids, Mich.

For The Best Signs You'll See . . .
ADLER
CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

continuing

A DICTIONARY OF MAINTENANCE

Sixteenth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

For those who may not have noted previous explanations of the form in which this series is dealing with maintenance, it is pointed out that subjects are arranged alphabetically according to particular designation rather than grouped according to general classification, so that only the name of the item itself may need be known for convenient reference. And so to continue—

M

MIRRORS—Mirrors are expensive items of theatre equipment serving a dual purpose, generally—ornamentation and utility. Young women patrons appreciate their presence in various parts of the theatre so they may steal a glimpse of their reflection as they pass by; and when properly framed and placed, a beautiful mirror adds immeasurably to good interior decoration. Care should be taken to see that such mirrors are installed with very sturdy hangings, for plate glass is very heavy and can cause considerable damage if it breaks, with potential injury to anyone nearby. The glass should be cleaned daily with clean cloth after being sprayed or wiped with glass cleaner.

•

MOTH CONTROL—Moths lay their eggs on wool fabric, and their larvae eat greasy fibres. Frequent, effective vacuum cleaning will reduce the danger of such damage. Carpeting and other fabrics should be checked for evidence of moth larvae; if there are tiny holes, spray the entire fabric thoroughly with a solution approved for such pest control; or call in an exterminating service to go over all fabrics in the area of the damage. Before fabrics are stored, they should be sprayed with one of the commercial moth-prevention products.

•

MOTORS—Every theatre has a number of different motors which require regular servicing, ranging from the smallest fractional horsepower motors to some of the heaviest made. The electrician (or stagehand) should be given the responsibility of servicing such equipment. A schedule of periodic inspection and regular maintenance should be outlined, with strict adherence required. Wiring diagrams for all motors should be stored in a central location, as should instructions for their servicing as well as locations and sizes of all fuses connected with this equipment. A local electrician should be listed for emergency calls on repairs and trouble shooting which are beyond the facilities or training of the theatre personnel.

When trouble occurs, first steps to be taken to determine whether (1) fuses are good and delivering current to motor block, (2) all wiring is firmly connected, (3) controls are functioning properly, (4) coils are not burned out—smoke and odor usually show this up first, (5) brushes in proper contact with commutator, (6) bearings oiled and greased properly. If these all check positive and your electrician cannot correct the trouble, it is time to bring in outside technical assistance.

N

NEON—Neon lighting, employing tubes of various gases, is powered by current of relatively high voltage. Persons working around marquees having neon lighting should be cautioned against touching tubing and wiring near connections. It is advisable to cut off the current during marquee changes. When tubing becomes cracked, the only remedy is replacement. When available, a neon service is of value for periodic inspection, replacing transformers when needed, guarding against short circuits, etc

O

ODORS—The primary treatment for offensive odors is to find the cause and remove it. Improperly cleaned water closets and urinals are common offenders. Check for faulty drains. See that ventilating fans are properly operating. Pending correction of the cause the foul odor can sometimes be minimized by spraying the area with some commercial deodorants, such as pine oil; or by using blocks or pellets of deodorant compounds. "Para" blocks or crystals are often employed (sometimes as a substitute for adequate cleanliness!); these give off a strong odor which to some people is almost as offensive as the odor they are used to overcome.

Popcorn storage and disposal of waste corn may cause undesirable odors in indoor theatres.

Stench bombs are sometimes put in theatres by vandals or pranksters. If the exact point of origin of the bomb can be located, it may be possible to remove the major portion of it, burying the remainder under moist sand or similar substance to smother the odor. Over this, then, can be sprinkled a strong deodorant. Whatever this rank substance has touched should be thoroughly scrubbed with strong soap and water. If the bomb cannot be located at once, open as many doors as possible and put the blowers on full, but do not *re-circulate* the air.

●

OIL BURNERS—*See BOILERS.*

●

P

PAINTS—(1) *Oil Paint:* For really permanent work, oil paint should be used. It is more expensive and a bit more difficult to apply, but in the long run the extra time and expense is more than justified through longer life and the ease with which oil painted surfaces can be cleaned. Before painting (with either oil or water) the surfaces should be thoroughly cleaned and smoothed (by sanding or filling cracks with a good filler).

In first applications to new wood or walls, a primer or sealing coat should first be laid on, followed by the finishing coat, or coats. To cover a fairly dark oil paint with another color, it is economical to lighten the existing color with an inexpensive paint in white, or a shade like the new color, before applying the finishing coat.

Exterior painted surfaces around the theatre should be checked every six months, not only for appearance, but for deterioration of the paint as a preservative. After a number of successive paintings, it is advisable to remove the old paint prior to re-painting. The easiest way is to soften it with a paint remover and to scrape it off.

Restroom and other areas that are brightly lighted and frequently washed should be painted with a glossy oil paint; or better still, with enamel. Most other parts of the theatre should be painted with flat inside paints which do not reflect much light.

(2) *Water Paint:* The new water paints are greatly improved over the first calsomine paints introduced years ago. They are especially suited to amateur application; most of them dry without brush marks showing. Some water paints can even be washed; however, it is just about as economical and convenient to apply another coat of water paint. With light pastel shades, one coat of a slightly different shade will usually cover it over completely, but if a darker shade is to be covered by a lighter color, two applications are usually required to prevent the darker color from "bleeding through."

●

PAINT BRUSHES—Good paint brushes are expensive. They should be chosen according to the job. It is wasteful to try, for example, to paint a big wall area with a 3-inch brush, or to use a 5-inch brush to touch up some small spots. After use, brushes should be thoroughly brushed out with turpentine, for oil paints; or with water, for water paint. Some painters like to finish cleaning with a commercial brush cleaner, others use kerosene or cool water. To dry a brush after cleaning, hang it so the brush does not rest on the bristles. There are compounds on the market (check your paint store) which will salvage paint brushes even after paint has dried on them. Wrap the dry brush in clean paper and store it flat in a dry place.

●

PAPER CUP DISPENSERS—Maintenance of cup dispensers for water fountains are too simple for notice here; those of automatic drink machines are less so. Two switches may actuate the mechanism, which causes the turret to revolve and maintain a continuous supply of cups. These switches are located inside the base of the cup well, one above the other. The top switch operates the motor on the turret, causing it to revolve when cups fall below its level. Should the turret be empty of cups, the second switch goes into action. This lower switch cuts off the entire vending mechanism and lights up the "sold out" sign.

Generally the turret is in an off-center position when it runs out of cups completely, and it will have to be removed so a few cups can be put in the well by hand, depressing both switches. Return the turret to its position, filling the next tube, which is to revolve in position; then cut the "cut-off" switch back on again, after which vending can be resumed. The other tubes in the turret are refilled when it has revolved into the proper place.

Should this not put the unit back in operation, check the electrical supply to see no fuses are blown; or that the micro-switches are not burned out. Motor and gears should be inspected and oiled periodically.

●

PAPER TOWEL AND TISSUE HOLDERS—These should be painted or polished according to the material, and *kept* well filled. Holders should be maintained firmly mounted on the wall.

●

PEST CONTROL—Many different kinds of insects and bugs like to live in theatres. Their control may well be left to an exterminating service if one is available. Bedbugs, lice, roaches, clothes moths, carpet beetles and silverfish are among the more common insects found in theatres, though ants, fleas, mosquitoes and weevils are not to be overlooked.

Cleanliness and sanitation are most important, since the removal of the *food* source will eliminate a large portion of these pests. Setting out insect powders, and using the residual or space sprays, as well as complete fumigation, may be necessary to bring severe cases under control. Particular attention must be given to the prompt removal of all candy wrappers, popcorn boxes and discarded drink cups. Storage of edibles must be thoroughly protected against pests.

Should a theatre be so thoroughly infested with pests as to require over-all spraying or fumigation, it might be advisable to go to night cleaning of the premises so that refuse will not be available to insects and rodents all night long.

●

PHOTO MURALS—Some theatres have photo murals as part of the interior decoration. These should be carefully dusted with *soft* cloths, or feather dusters, to prevent accumulation of fogging dirt and to minimize scratching of the surface. Adequate lighting is 50% of the secret of photo-mural effectiveness.

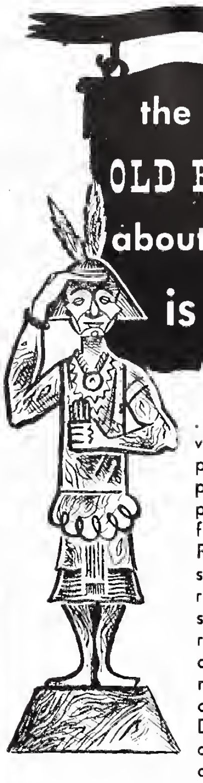
●

PIANOS—Pianos used on stage should have the legs strongly braced to protect the instrument against rough handling. When not in use they should be covered with a protective cloth. They should be tuned at regular intervals whether used or not. They should be stored where the sounding board will not be subjected to sudden and extreme changes in temperature.

●

PIN RAIL—The pin rail, on stage level or perhaps raised, controls the raising and lowering of all scenery lines. It should be kept clear of odds and ends, and be securely bolted to the wall so there is no danger of it coming loose and releasing lines without warning. Check occasionally for loose screws, broken pins and tie-pins which clamp them down.

(To be continued in July issue.)



the only thing
OLD FASHIONED
about our service
is VALUE!

. . . good, rock-bottom value — the kind that puts dollars in your pocket while it puts superior, modern seating facilities in your theatre! For we are specialists in seating rehabilitation — repair of parts, upholstering of seats or backs, replacement of worn cushion or backs with new ones—on any type or make chair. And we DO NOT interrupt your daily show! We'll gladly quote on your needs. Write today!

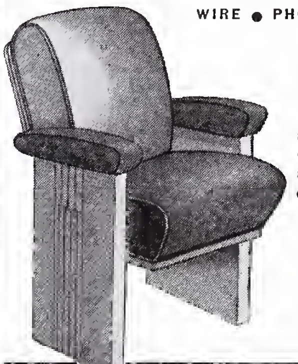
PARTS replacement for any make! RE-UPHOLSTERY for any style!

WIRE ● PHONE ● WRITE

MANUFACTURERS Foam Rubber and Spring Cushions, back and seat covers.

DISTRIBUTORS —Upholstery fabrics and general seating supplies.

theatre seat service co.
160 Hermitage Avenue
Nashville, Tennessee



SUPERIOR Comfort in GRIGGS CHAIRS

Comfort — the minute they're occupied!

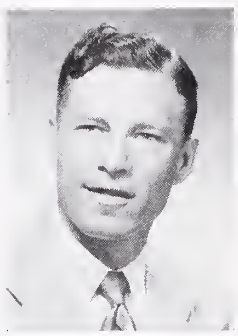
Their Beauty sparkles!

Superior construction gives years of service.

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

Good Public Relations Are as Vital as Good Product says Charlie Jones



NORTHWOOD, IA.

THERE'S NO DOUBT about it, this is the best ad page in the book! The ink was still "icky" on the closing words, "You wanna sell?" in last month's article when my phone started ringing and my post office box started bulging with offers from people who wanted to sell. I made the mistake of saying something about having half a hide left after the fire in Elma, and it's amazing to see all the "skin hunters" that pop up out of nowhere when you declare the hunting season open on yourself.

It took only seven weeks to get back in business, and this place where I've set up shop didn't come from one of the above mentioned deals. Sometimes you run into things just by accident. That's what happened in my getting started in this town.

A great preacher once said, "The greatest day in a man's life is when he turns a corner and runs face to face into a new idea." Literally, that's how I landed in Northwood. Had I not turned left at a certain corner and run face to face into its former owner, I'd probably still be sitting by the phone answering calls, cards and letters.

•

Besides the usual difficulties of starting in business in a new community, I'm also having speech trouble. I've moved from Bohemian to Norwegian. You only have to jump about 50 miles in this part of Iowa to get from Prague to Oslo, and if you think it's easy to learn to call Soren Skjeveland and Ulrica Huus by their first names on sight after eight years of wrestling with Stanislav Ptacek and Theresa Vircechek, then you should go into the radio and TV business where one so nimble of tongue can make a million a week selling the virtues of soap, beer and pomades to people who can't live without such things.

Actually the language barrier is not so much my fault as it is one of the producers of pictures. (There's a way of blaming production for everything in this business if you just dig deep enough.) You see, my new house, like most theatres, has been playing out the Indian cycle of every third picture a feathers-and-arrow epic, and like most theatre patrons, the people are changing their speech to Choctah so they too can enjoy all the pictures flowing from today's big silver screen. But when they speak Choctah with a Norwegian accent, it gets darn rough on the receiving end.

You think it is unnecessary to know those first names? Of course you don't. I've just jumped into the boots of one of the best showmen in the country, and one of his main assets always has been that he knows his people by their first names. He's lived here all his life and that of course gives him a big advantage; but he not only *knows* them, he *speaks* them.

He asks about their cousins and calls *them* by name. He knows that their nephew's little girl 18 miles in the country had an appendectomy last week and he asks about her health. He knows the fellow in the neighboring town recently put in new pumps in his gas station and that the new neighbors of the Bjergo's are the Gundvangen's and that they live on the old Liljedahl farm.

He knows his people, talks to them and endears himself to them in a manner better than that of any showman I've ever seen. If those who think there are not good showmen left in the country would investigate the hinterlands, they'd run into a lot of showmanship that isn't wrapped up in lithographs, show card paint and newspaper mats. It's the personal touch that counts ten times over the store-bought showmanship.

In my book, Lincoln Whitcome, the former manager of the Northwood theatre, is a real showman.

Next month we'll get back to such weighty things as how you can afford to reach the unscratched market of deaf mutes with your advertising, the most efficient ways of stifling crying babies, and a few choice tips on how to live in a Cadillac on 10% of the gross for a profit. In the meantime—

•

I almost dropped dead with surprise after I'd quietly made a newspaper announcement that we'd kick off our new ownership with a "Let's Get Acquainted" free show and the local Chamber of Commerce sounded out its "action stations" and came up with an emergency meeting to help put it over. They were liberal with their praise and appreciation over what the event would do for the rest of the merchants as a stimulator of trade for the two days during which we're running the show.

We all know what a free shows does in the way of getting a crowd. It's good to be in a town that also knows the value of its theatre in so doing. We all make hay at the annual Christmas time free shows, but "one on the house" to celebrate openings and anniversaries is no more than good relations. Good public relations are as important as good product.

•

This is one of America's hardy, productive communities, with the result that a theatre must operate in terms of family attendance. They come in groups of elevens and eights to "The Kettles," "Long Trailer," "Glenn Miller," etc. But they sure left us alone on "Sadie Thompson," which emphasizes again the things we've been griping about for years, that we want *family* pictures.

To make pictures of the type indicated above should not be too difficult for even the most "artistic" in the production field. And such pictures have repeatedly proved that wholesome, *human* entertainment pays off at the box-office. There has been a gradual rise of distasteful subjects and dialogue creeping into pictures of late. In my book it is not family entertainment to depict drunkenness, beastiality, etc., and to hear words like "harlot" and "prostitute" bantered about.

I soldiered long enough to be able to swap gaudy stories with the best of 'em, and certain four-letter words are part of the great American scene. But they are not part of family entertainment! I'd rather have some of that family silver in my jeans than add my screen to the display of stark reality. That's not the purpose of movies in the first place. Movie life has got to be a little nicer than stark reality, or what's the use of having movies?

Now if I some day get out of the hole, and if some day all the small town theatres pay somewhere close to the rentals that distribution seems intent on collecting, we will have to have some product that will please our families. Remember, it doesn't have to be overpowering. All it has to be is *human*. A few laughs, a few tears and a reasonable plot about some people you can like.

Charlie

HERALD subscribers don't have to ask or wonder—

Whether the picture was made in:

CinemaScope

or

VistaVision

or

Superscope

or

3-D (as well as 2-D)

Whether prints are available with:

Stereophonic sound
(4-track magnetic)

or

Perspecta sound

or

Single-track sound
(magnetic
or
optical)

or

3-D (dual prints
or
single strip)

The Release Chart shows it *at a glance*

The industry's *original* Release Chart, in the Product Digest section of the *Herald*, has added still another service to its record of leadership. From the outset of features in new techniques, the Release Chart has identified all product accordingly. Now, hot on the heels of newly adopted policies of major film companies, the *Herald* has expanded its data service.

This week, and every week, you can instantly see the up-to-date information you need to know, concerning every feature. Simply glance at the right-hand column in line with the picture title—and you are immediately informed on the production process and also the types of prints currently available. And, of course, all the other helpful reference data for each picture continues to be included.

GIVE YOUR THEATRE A *"Magnetic"* PERSONALITY!

Now, Mr. Exhibitor, you can give your theatre all the "pulling power" of wide screen plus high-fidelity magnetic sound. You can give your patrons the wide screen features they've been flocking elsewhere to see. And the necessary starter equipment costs unbelievably little. Whether yours is an indoor or drive-in, investigate the "Simplex plan" for equipping your theatre now. It's as simple as this:

1 You can buy what you want — even start with a one-track magnetic sound system . . . so that your patrons and your boxoffice will enjoy all the "extras" of wide screen showings.

2 Here's another plus — without disturbing your new equipment in any way, you can add the extra equipment necessary to complete your stereophonic sound system, any time you want!

So, don't wait — get on the bandwagon — join the thousands of successful exhibitors who've given their houses the wide screen "magnetic treatment!"

LOOK TO Simplex FOR A SOUND SYSTEM

T. M. REG. U. S. PAT. OFF.

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

JUNE 12, 1954

MOTION PICTURE HERALD

Industry in New York Vows to Carry on Tax Fight: MPAA to Help

THIS WEEK:

Better Refreshment Merchandising Treats Cold Drinks and Ice Cream

REVIEWS (In Product Digest): THE CAINE MUTINY, THE UNCONQUERED, HOBSON'S CHOICE, GOG, ADVENTURES OF ROBINSON CRUSOE, ALWAYS A BRIDE, TANGANYIKA, CHALLENGE OF THE WILD, SCOTCH ON THE ROCKS, GIRLS MARKED DANGER

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

GREATER

WITH

THE

WIDE-SCREEN!

And Stereophonic — what a tonic! — Sound!

ATLANTA!

BEATS EVERY
SHOWING OF
"GWTW"
EXCEPT THE
FIRST–WHICH
WAS THE
FAMOUS
WORLD
PREMIERE!

↑

Press-Time Flash!
2nd Week in Atlanta beats New Year's Week of "Knights of the Round Table." Tops 2nd week "Ivanhoe" and "Quo Vadis."

America loves GWTW again and again

FRISCO!

"GONE WITH THE WIND" TAKES SAN FRANCISCO BY STORM! TOPS EVERY OTHER "GWTW" RE-ISSUE!

↑

Press-Time Flash!
Business continues sensational!
Holds over!

NEW YORK!

15 YEARS AGO!

(*Astor Theatre*)

(*Capitol Theatre*)

NOW!

FIRST 6 DAYS AT STATE THEATRE TOPS COMBINED GROSS OF ORIGINAL RELEASE (*which played at Christmas*) IN 2 THEATRES, ASTOR AND CAPITOL!

Press-Time Flash! Business SRO! Long Run!

PRESS-TIME FLASH!

Every New GWTW Opening Terrific!

HAPPY HOUSTON TOPS ORIGINAL RELEASE!

Imagine! The fifth time around beats the very FIRST! Opening day tops "Quo Vadis," "Show Boat" and other M-G-M Big Ones!

SYRACUSE SENSATIONAL!

Crowds thrilled by Wide-Screen "GWTW"! Opening day tops M-G-M's very Biggest: "Knights of the Round Table," "Show Boat" and others!

KANSAS CITY VERY PRETTY!

They're beating record-breaking "Ivanhoe" business and so can *you!*

and again and again AND AGAIN!

BUSINESS HITS NEW HIGH!

THE RAVES ARE MIGHTY!

FOR WILLIAM A. WELLMAN'S

THE HIGH AND THE MIGH

WARNERCOLOR AND STERE

JOHN WAYNE · CLAIRE TREVOR · LARAINE DAY · ROBERT STACK · S

WITH PAUL KELLY · SIDNEY BLACKMER · AND INTRODUCING DOE AVEDON · KAREN SHARPE · JOHN SMITH   SCREEN PLAY BY ERNEST K. GANN   Music Composed and Conduct

SMASH TWO-CITY PRE-RELEASE OPENINGS IN LOS ANGELES AND SAN FRANCISCO FOR WARNER BROS.' BIG PRESENTATION OF THE BIG TWO-YEAR BEST-SELLER!

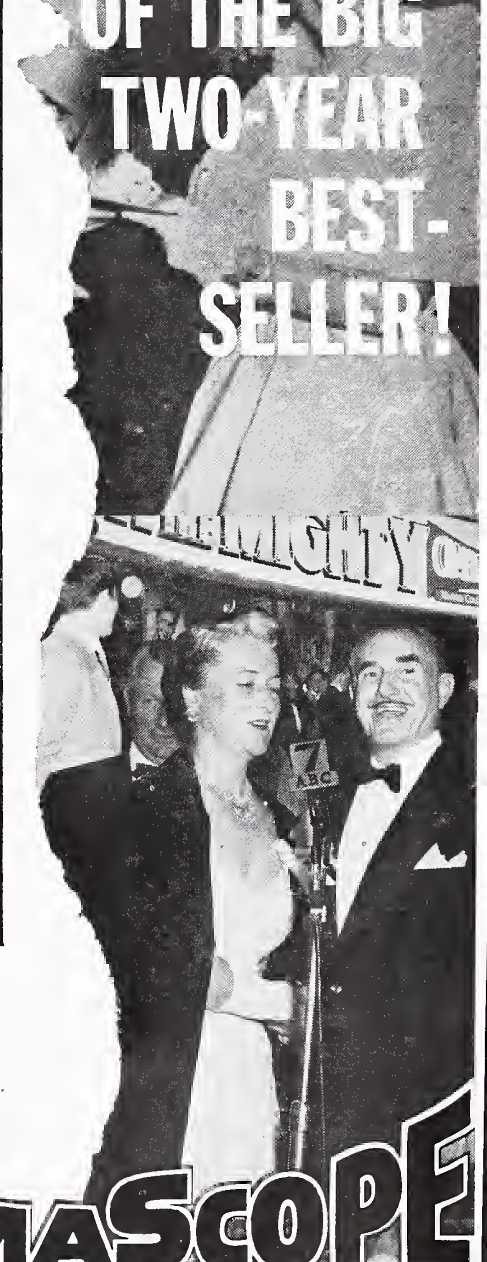
Don't
miss
a
word!

THE Hollywood REPORTER

"THE HIGH AND THE MIGHTY" RANKS WITH ALL-TIME GREAT PRODUCTIONS

THE HIGH AND THE MIGHTY is highly entertaining, widely appealing and handsomely mounted—high, wide and handsome in every sense of the word. This is one of the great pictures of our time. Played with fast pace, steadily mounting suspense, it contains every successful dramatic ingredient—from uproarious farce to literate tragedy. It combines physical thrills, tender passion and hard-boiled realism to make a picture that will appeal to everyone.

With this production, the young Wayne-Fellows company leaps to the front ranks of producing organizations. But the achievement is more important than that. "The High and the Mighty" will benefit not only Wayne-Fellows, who made it, and Warners, who distributes it; its benefits will be felt by the entire motion picture industry — including every exhibitor. For this is one of those films that the screen cannot live without. It will satisfy millions and it will be widely talked about. Beautifully photographed in WarnerColor and using the breadth of CinemaScope with sure and skillful dramatic effect, it gives the public something it cannot get on television. It makes a trip to the movies a big event for any family and it restores to the screen a place of importance in our national experience.



ITY IN CINEMASCOPE

OPHONIC SOUND

JAN
ERLING

PHIL
HARRIS

ROBERT
NEWTON

DAVID
BRIAN

ed by Dimitri Tiomkin A WAYNE-FELLOWS PRODUCTION Directed by WILLIAM A. WELLMAN DISTRIBUTED BY WARNER BROS.

THE HIGH AND THE MIGHTY
by ERNEST K. GANN

20th Century-Fox invites you to

The ROYAL TOUR
in
CINEMASCOPE

SOON we will announce the dates of preview screenings of **THE ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP,** a truly amazing motion picture made possible only by CinemaScope.

This is the only complete, feature-length production of the thrilling six-month, 50,000-mile journey of the British royal couple, photographed by CinemaScope cameramen who were on the spot to record every glorious moment of this historic tour by land, sea and air.

You will visit far-flung strange and exciting places, take part in colorful ceremonies and watch unusual native rituals, many of them never before filmed. You will travel with Elizabeth and Philip from London Airport to span great continents, sharing every wonderful mile of the way.

Watch for the date in your exchange center, and be sure to see this superb entertainment. Then book it and play it in your theatre to the everlasting delight of your patrons.

and for the greatest news in industry history... see pages 12 to 18

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 195, No. 11

June 12, 1954

As New York Goes . . .

ONE of the national political barometers has been the vote in Maine; hence the saying, "As Maine goes, so goes the nation." It is to be hoped that there will be no application of the slogan to New York and the admission tax.

It does not necessarily follow that if New York City persists in imposing its unfair, discriminatory—and highly political—five per cent admissions tax, other communities will do so. However, it will be a most dangerous precedent.

The seriousness of the situation is shown not only by the extensive campaign organized in a few days by New York exhibitors and union leaders but also by the decision of the board of the Motion Picture Association of America to fight the measure. Eric Johnston, MPAA president, discussed the matter with the board members at a special meeting June 9.

Mayor Wagner and his associates hit upon the admissions tax for two reasons: First—to raise additional funds for the city treasury from a source expected to kick up the least opposition (and the least number of potential adverse votes); and second—to find an additional weapon in the City Administration's fight with Governor Dewey. Theatres were judged fair game on both counts. Many other forms of taxes, including a tax on free admission to TV and radio shows, were suggested. The "New York Times" has repeatedly advocated a $5 per month tax on those who regularly park cars overnight on city streets.

There are two aspects to the political situation. On the one hand Governor Dewey and New York State financial officials—Republicans—assert that the New York City budget can be balanced easily by accounting for hidden resources and by eliminating waste. On the other hand the Mayor and his associates—Democrats—want the motion picture industry to join them in an effort to obtain special fiscal relief for the City of New York. Joseph T. Sharkey, president of the City Council, openly said, "Let the exhibitors fight the city admission tax in Albany."

The industry can and must oppose the measure on its merits. It cannot enter the ring of partisan politics. Whether the Mayor or the Governor is correct about the financial state of the city is immaterial. A city levy cannot be protested at the state level.

The city tax is unfair and discriminatory. It is a burden on those least able to pay. It is the exact opposite of taxation in proportion to the capacity to pay. Imagine this tax being suddenly imposed after the Congress twice—first in the ill-fated measure vetoed by President Eisenhower and then in the bill passed April 1—held extensive hearings and agreed that exhibitors were entitled to relief! The city politicians presumably assume that they are wiser than the members of Congress.

The Founding Fathers of our country knew and proclaimed that the power to tax is the power to destroy. Taxation must not be allowed to destroy this industry. Exhibitors and others concerned should solicit in this and in every other tax fight the active assistance of merchants who prosper on trade attracted to their area by theatres. Also groups interested in combating juvenile delinquency and promoting good entertainment should be invited to cooperate in opposing admission taxes.

■ ■ ■

Challenge of Fee TV

REPORTS from Washington indicate that the Federal Communications Commission plans to tackle soon the problem of whether fee TV is to be authorized as a means of assisting struggling UHF television stations. (The principal stations thus far on the air are VHF stations. Comparatively few receivers have been adapted to receive UHF.) This means that fee TV as proposed by Phonevision, Telemeter and Subscriber-Vision will be examined not alone on its merits but also in its possible relationship to UHF television. The FCC hopes for local TV in every community are based on its blueprint proposing some 2,000 UHF stations.

Eric Johnston, president of the Motion Picture Association, referred to this situation in an address recently in Omaha as follows: "You are likely to hear a great deal more about home-pay-as-you-see television in the period immediately ahead. It can bring to home audiences for a modest fee top quality product of movie makers, something which the economics of advertiser-sponsored television will not now permit. It can multiply the potential audience many fold and at the same time permit the operation of more television stations in communities which can not today support competitive stations."

Amidst the problems of the new techniques of the screen, the admission tax campaign and trade practice matters, most exhibitors recently have given little thought to "pay-as-you-see" television. The situation seems to be on the point of decision. Interested individuals and organizations in all branches of the industry should formulate their positions and prepare for FCC hearings on the subject.

The time for the motion picture industry to study the problem is now and not at the last moment. The problem is basic because, of all the actual and known potential forms of competition to motion picture theatres, fee TV is the only one which may eventuate in competition with theatres for first run product.

—*Martin Quigley, Jr.*

Letters to the Herald

Subsequent Runs

To the Editor:

I write this letter as a movie patron, but one not without some familiarity with the motion picture industry. I write with respect to subsequent runs in conventional theatres.

Subsequent run theatres have their problems—sometimes fancied, often real, with respect to matters outside their control. These may range from lengthy pre-releases to the more conventional clearance or print-shortage problems. But in an industry which depends upon imagination for its livelihood, the writer has noted little imagination on the part of subsequent run theatres. Whether this is because the subsequent run theatre owner so often has first run or drive-in intrests may be debatable, since the situation does not appear to vary much where that situation does not exist.

1. Since the Paramount Case, it has become common for a considerable number of subsequent run theatres to play the same picture at the same time. Yet, joint imaginative advertising with corresponding low unit cost is rare. How often do subsequent run theatres play up in advertising favorable reviews of critics, ballyhoo particular aspects of a picture, etc.? While newspapers would be the focus of such advertising, a one-minute commercial on a local radio and/or TV station could be had at low cost.

2. While theatre parties in recent years have been encouraged and proved helpful in the theatrical field, one almost never hears of such parties in connection with the motion picture theatre. But why not encourage such parties at reduced admissions, especially when the manager believes a good picture is going to be played? In some suburban areas there may be from six to twelve civic organizations which meet fairly regularly. As a member of such an organization, I can vouch for the fact that a dearth of interesting programs arises from time to time and resort is had to some dull 16mm film. Such organizations could be approached, in addition to making a standard offer for birthday parties, etc.

3. Subsequent run theatres which depend for their patronage on residents in particular local areas might have filmed from time to time a local event of considerable interest and play it along with their regular programs. This might well attract people.

4. Instead of local advertising on the screen, which I for one abhor, the theatre might once a week show on the screen for thirty seconds a bulletin of future civic meetings in the area.

5. At PTA meetings it is not uncommon to give rewards to the particular school room which has the most parents in attendance. With this goal, children make a determined effort to get parents out of their easy chairs and to a PTA meeting. It might be worthwhile trying to offer monthly prizes to children who bring the most other persons with them to the local motion picture theatre during the month.

I am sure there are other ideas worth trying. I feel certain that some of the ones suggested have been tried here and there, and probably will be less suitable in one area than in another. But as a friend of the industry and as a patron, I think subsequent run theatres could do more than they are doing to retain their position and encourage increased patronage.

Yes, I agree that a sustained diet of good pictures would do more for the exhibitor than any or all other suggestions that might be made. Having been brash enough to make suggestions to exhibitors on how to run their business if this is printed without a consequent deluge of brickbats, I might venture to use The HERALD to throw out some ideas on how to make good pictures. . . . After all, my experience in making pictures matches my experience in exhibiting pictures!—*PHILIP MARCUS, Wheaton, Md.*

Exhibitor Alliance

The the Editor:

I am convinced that a close touch between exhibitors in Europe and the U.S.A. would be a great advantage to all parties concerned especially under the present circumstances, and I have reason to believe all members of the Danish organizations will join me in this. I shall therefore be very pleased if you will inform us of the future prospect for the realization of an international alliance among exhibitors.—*E. GREGERS, Biografteater Foreningen, Copenhagen, Denmark.*

All the Information

To the Editor:

The HERALD gives you all the information that is necessary to operate your theatre. It tells you about the new types of sounds, equipment, 3-D and etc. I have found the Release Chart to be one of my greatest helps. When I do not receive pressbooks, or even if I do receive them, I get more enjoyment in reading your promotions and reviews.—*Paul Brown, Manager, Warner Bros. Theatres, Pacific Coast Division, Fresno, Calif.*

An Honor

To the Editor: . .

Your HERALD does much to encourage Showmanship, and other aspects of theatre management, and I would look upon it as an honor to qualify as a member of the Managers Round Table.—*J. GILLIES, Manager, Seamore Cinema, Glasgow, Scotland.*

MOTION PICTURE HERALD

June 12, 1954

INDUSTRY pledges an all-out battle on New York tax gouge Page 19

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20

TV Firestone program to be broadcast from Paramount theatre Page 21

STEVENS declares Production Code an industry bulwark Page 21

WARNERS reports net profit for six months of $1,618,000 Page 21

PATRON selection national poll plan submitted by committee Page 24

PARAMOUNT calls series of local regional sales meetings Page 24

THE WINNERS CIRCLE—the box score on the box office leaders Page 25

U-I convenes meeting of its European sales forces Page 25

READE, TOA president, hits product shortage on eve of meet Page 28

BRITISH "Royal Tour" film to be screened here by 20th-Fox Page 28

GOVERNMENT bank blamed in failure of British Lion company Page 30

BOX OFFICE Champions for the month of May Page 31

"GONE With the Wind" expected to have large teen-age audience Page 31

EDITOR cites value of screen at installation of WOMPI Page 33

DISNEY company reports sharp increase in net for six months Page 33

WIDE SCREEN installations found up markedly in Far East Page 34

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 35

SERVICE DEPARTMENTS

Refreshment Merchandising Page 44

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 32

Managers' Round Table Page 39

People in the News Page 34

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 25

Advance Synopses Page 27

Short Subjects Page 27

The Release Chart Page 28

On the Horizon

IF LAST weekend's ruling of the 9th U. S. Court of Appeals in the Roy Rogers and Gene Autry suits against Republic Pictures is not reversed on further appeal there appears to be little or no legalistic reason left why Republic or any other company cannot sell old pictures to television virtually at will. Both cowboy stars had won decisions in lower courts, on different but similar grounds, preventing Republic from selling to television, without their agreement. Appeals court upset those decisions, holding that the broad clause in contracts written before television had become a factor in talent-employment considerations, supervened.

► There is belief on both coasts, unconfirmed, that election of Roy M. Brewer to the presidency of the IATSE, succeeding incumbent Richard F. Walsh, might lead in time to a shift in the seat of power from New York, present headquarters, to Hollywood, where Mr. Brewer, first IATSE International Representative and subsequently as chairman and leader in group and organizational activities—AFL Film Council, Permanent Charities Committee, Motion Picture Alliance, MPIC, others—rose to prominence. Whether this would bode ill or well for the over-all industry interest depends, it would appear, on individual point of view.

► Allied States Association will go slowly in any proposals for an international exhibitor organization. Leaders are prepared to exchange information with organizations in other countries and talk over problems, but are shy of any formal organization.

► Anti-trust legislation still remains stalled on Capitol Hill, with most lawmakers awaiting the report of the Attorney General's special committee studying the anti-trust laws. This committee's report will have great influence on anti-trust legislation next year.

► Harold Lasser, for the past ten years special assistant and trial attorney for the anti-trust division of the U. S. Department of Justice, has joined the legal staff of Universal Pictures under Adolph Schimel, vice-president and general counsel. Mr. Lasser, while with the Department of Justice, was active in many motion picture anti-trust suits. He is a graduate of the University of Michigan.

► "Ivory Hunter," African jungle thriller, was playing at the Grand Island Drive-In, Grand Island, Neb., when manager Wally Kemp heard a commotion near the screen. Blinker, largest monkey in the drive-in's zoo, had escaped by means not stated in the news reports. For a while patrons watched a real jungle chase until six attendants captured the escapee in a nearby field. Only casualty was Blinker—one black eye.

► Paramount Pictures will undertake for the Government the overseas distribution of a two reel short showing Vice-president Nixon's recent round-the-world tour, according to A. W. Smith, Jr., head of the film section of the United States Information Agency. Title of the picture is "Vice-President Nixon, Ambassador of Friendship."

► The Army at last has decided for stereophonic sound. Its theatres service chief Fred Bund said in Washington last week some 90 of its larger houses probably would get the equipment.

TERRY RAMSAYE SAYS . . .

Terry Ramsaye, consulting editor of Quigley Publications, who has been ill since late last winter, is now recuperating, and this week resumes his column of comment on industry events. In this week's column, on page 20, he discusses with his usual acuity the COMPO audience poll and the role of the drive-in in industry evolution.

► Arthur Larson, Under Secretary of Labor, this week urged Congress to extend the Federal Unemployment Insurance Act to any employer of one or more workers. At present only employers of eight or more workers are subject to the act and need pay the unemployment insurance tax. Many small theatre operations would be affected by the change.

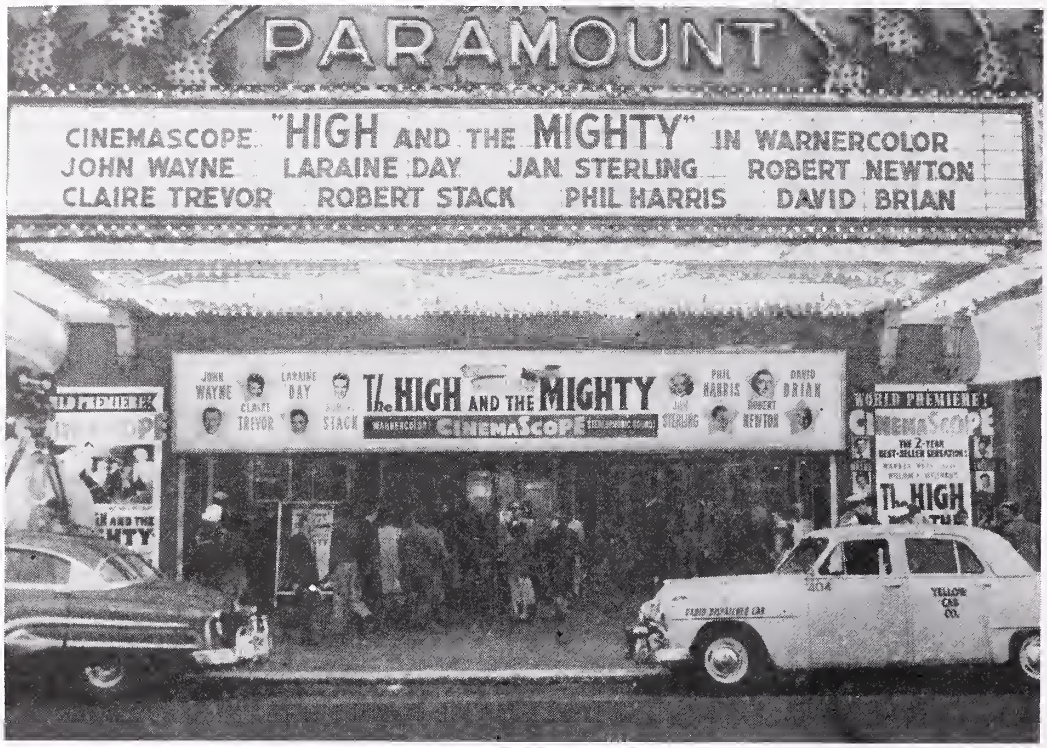
► The Senate this week passed and sent to the White House a bill to permit the Government to take a comprehensive census of business and manufacturing next year. The census, which would include detailed information on film production, distribution and exhibition, would be based on 1954 business. The last such census was taken in 1948.

► Pathe Laboratories, Inc., independent film processing laboratory owned by Chesepeake Industries, Inc., Tuesday asked the Federal Trade Commission to halt "use by Technicolor Motion Picture Corporation of the word 'technicolor' for pictures made by the Eastman color process." Pathe charged that use of the word for pictures made not in Technicolor's own dye transfer imbibition process but actually in Eastman's negative-positive process constituted "deception" and "unfair competition."

► Some television statistics. There now are 300 stations receiving network programs. They are in 191 cities. They use more than 54,000 miles of coaxial cable. There are 380 stations in 250 cities. Their potential audience is 109,000,000. Sixty more stations will be added to networks before the year's end.

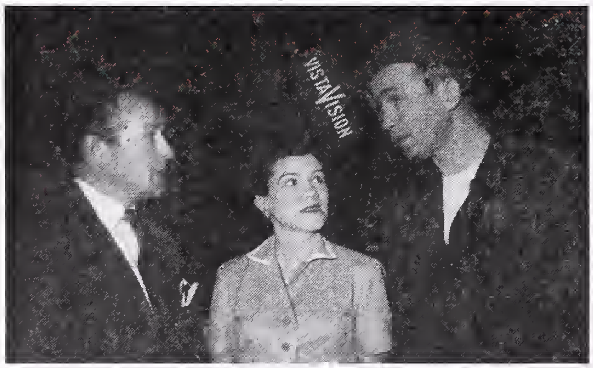
► The Commerce Department is discontinuing its figures on the number of firms in the motion picture industry. The series had been falling further and further behind in recent years.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.


PARAMOUNT
CINEMASCOPE "HIGH AND THE MIGHTY" IN WARNERCOLOR
JOHN WAYNE LARAINE DAY JAN STERLING ROBERT NEWTON
CLAIRE TREVOR ROBERT STACK PHIL HARRIS DAVID BRIAN
The HIGH AND THE MIGHTY
CINEMASCOPE
WORLD PREMIERE!

THE SAN FRANCISCO OPENING of Warners' "High and the Mighty" resounded with fanfare equivalent to the Los Angeles premiere. At the Paramount Theatre are, at the right, Jerry Zigmond, Paramount circuit division manager, with author Ernest K. Gann, center, and Rear Admiral Raymond T. McElligott.

This week in pictures



ON THE SET of Paramount's "Strategic Air Command," Gordon Leonard, manager of the Criterion Theatre, Oklahoma City, and his wife, chat with James Stewart, the picture's star.

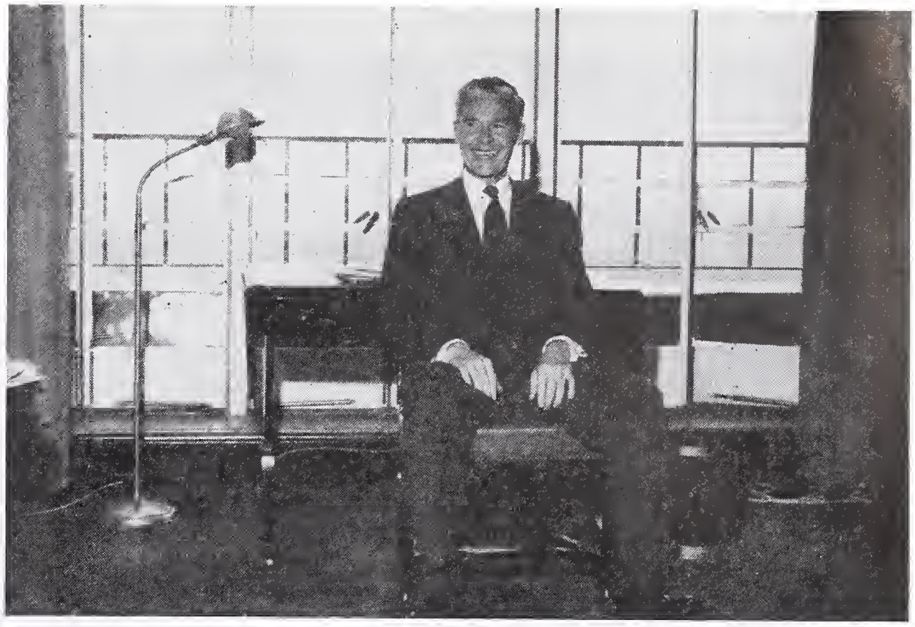
THE MEN at the left helped organize the new Variety Club, Tent 45, in New Orleans. They are Harold F. Cohen, who was chairman of the coordinating committee and who was elected assistant chief barker; Dan Brandon, acting chairman of the organizational meeting June 1, elected property master; and Page Baker, chief barker. Other officers are William Briant, second assistant barker; and Henry Plitt, dough guy.

HELPING THE PROMOTION of Universal's "Magnificent Obsession," actress Barbara Rush met with exhibitors the other day in the Cleveland exchange. She is seen at the left with Jim Shulman, Shulman circuit; Leon Enken, Jr., Robins circuit, of Warren, O.; and Jerome Levitt, Universal salesman.

SAM G. ROSE, president of the Victor Animatograph Corp., Davenport, Ia., has been cited by the Society of Motion Picture and Television Engineers, for more than 30 years service to the industry. He is one of 26 original members of the SMPTE.

by the Herald

N. C. LAHARRY, general manager of Columbia Pictures of India, visited The HERALD in New York last week. He had been at the Chicago convention of Rotary International, of which he is a vice-president.



by the Herald

THE HAPPY MAN above is Frank Ross, producer of "The Robe" and now, of its sequel, "Demetrius and the Gladiators." Talking to writers of the trade press Monday in New York before taking off for Europe to help promote the latest CinemaScope epic, he opined there'll be no standardization; that theatres should be able to show films in all formats; that more producers will film overseas.

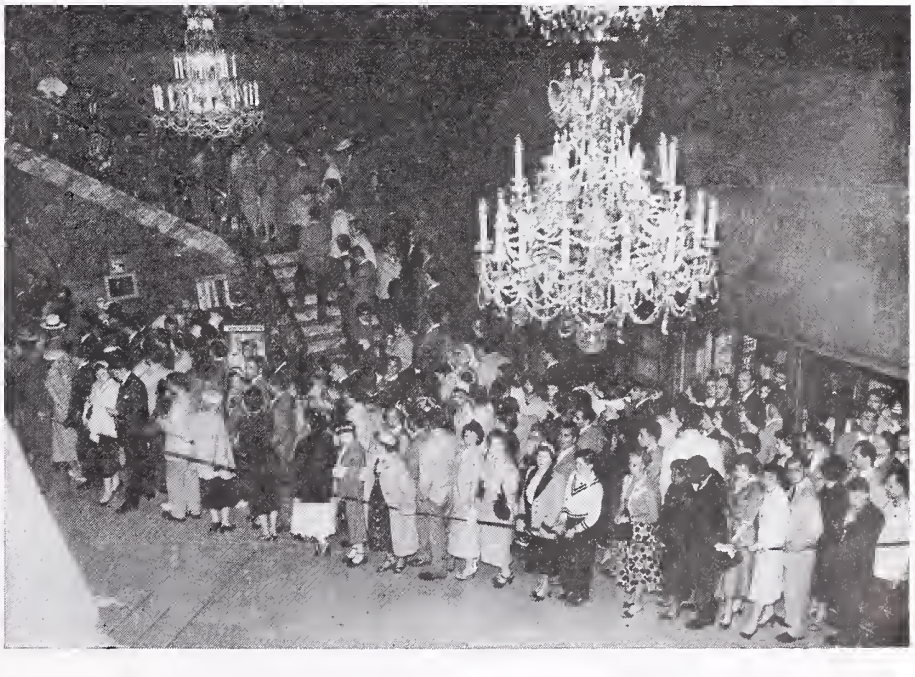
IT'S 40 YEARS of directing for George Marshall, posing on the set of Universal International's "Destry," with star Marie Blanchard.

EDWARD C. DOWDEN, assistant director of publicity and advertising for Loew's Theatres, this week received one of the highest honors the Pope may bestow upon a layman—the Knighthood of St. Gregory. He was commended for an "edifying life of practical Catholicity." Mr. Dowden is a director of the Roman Catholic Orphan Asylum Society of Brooklyn; the Angel Guardian Home for Foundling Children; and the Emerald Association.

HAL DANSON, the new director of advertising, publicity and television for National Screen Service, at his desk Monday, in New York. Mr. Danson has been trailer production head for Paramount, and also that company's assistant national advertising manager; advertising manager for Eagle Lion; and, recently, general sales manager for Adler Communications Laboratories, builders of television stations and equipment.

by the Herald

THIS GIVES YOU AN IDEA of the way MGM's "Gone With the Wind" is doing in New York. The scene is in the lobby of Loew's State, on the eighth day. The outside lobby also was packed, and a line ran around the corner. The picture is doing well and holding up in Houston, Kansas City, Syracuse, San Francisco, and Atlanta.



A

20th Century-Fox
the industry's f

A STEADY WEEK-IN,
PRODUCT...THE GRE
BOXOFFICE LINE-UP
IN 20th's HISTORY!

Motion Picture Herald photos by Floyd Stone

VD AFTER

puts a smile on
ace by assuring

WEEK-OUT FLOW OF
ATEST

THERE'S NO
PRODUCT SHORTAGE-BUT
NO PRODUCT SHORTAGE
AT 20TH!

Great news ahead! Keep reading!

20th WILL RELEASE ONE CIN WEEK STARTING JUNE 19th!...

JUNE 19

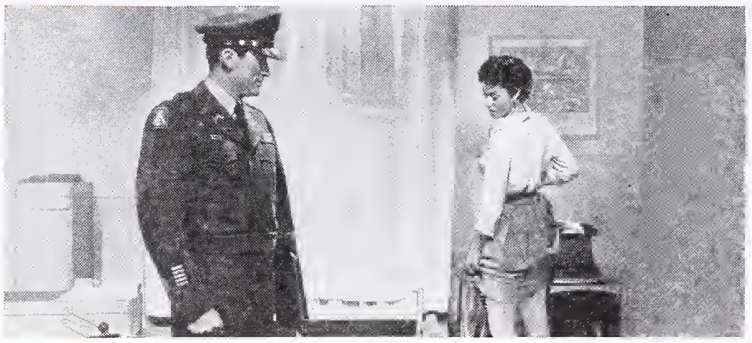
THE ROBE

Color by Technicolor • starring Richard Burton • Jean Simmons • Victor Mature • Michael Rennie

JUNE 26

HOW TO MARRY A MILLIONAIRE

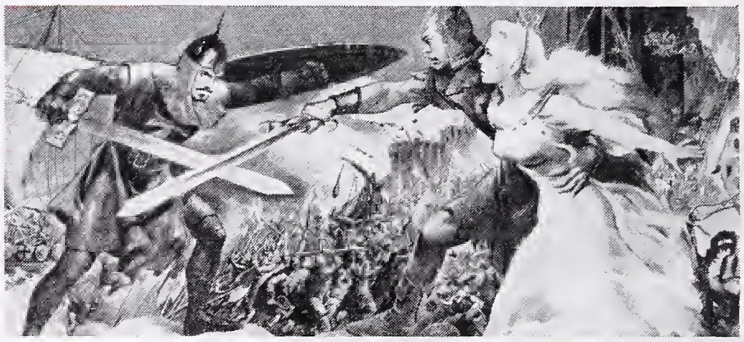
Color by Technicolor • starring Marilyn Monroe • Betty Grable • Lauren Bacall and William Powell



JULY 3

NIGHT PEOPLE

Color by Technicolor • starring Gregory Peck • Broderick Crawford • Anita Bjork • Rita Gam



JULY 10

PRINCE VALIANT

Color by Technicolor • starring James Mason • Janet Leigh • Robert Wagner • Debra Paget • Sterling Hayden

JULY 17

HELL AND HIGH WATER

Color by Technicolor • starring Richard Widmark Bella Darvi with Victor Francen

JULY 24

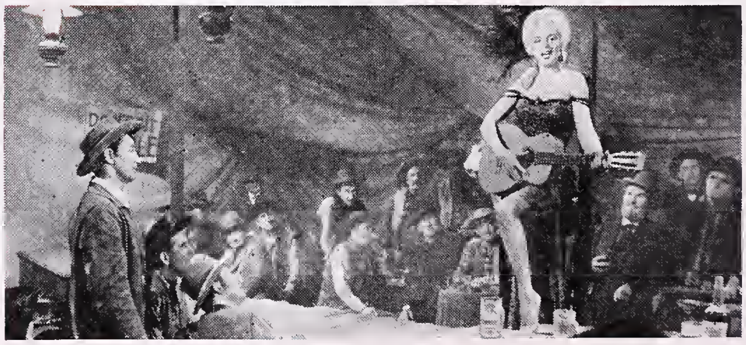
Leonard Sillman's NEW FACES

in Glorious Color • starring Ronny Graham • Eartha Kitt Robert Clary • Alice Ghostley

JULY 24

3 COINS IN THE FOUNTAIN

Color by Deluxe • starring Clifton Webb • Dorothy McGuire • Jean Peters • Louis Jourdan

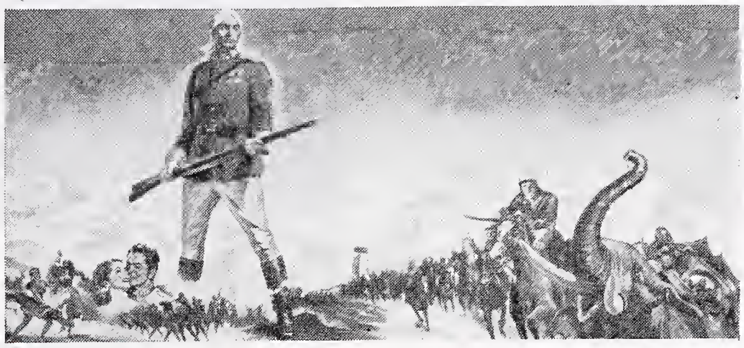


JULY 31

RIVER OF NO RETURN

Color by Technicolor • starring Robert Mitchum Marilyn Monroe • Rory Calhoun

EMASCOPE PICTURE EVERY



AUG. 7

KING OF THE KHYBER RIFLES

Color by Technicolor-Deluxe • starring Tyrone Power Terry Moore • Michael Rennie

AUG. 14

GARDEN OF EVIL

Color by Technicolor • starring Gary Cooper • Susan Hayward • Richard Widmark with Hugh Marlowe

AUG. 21

BENEATH THE 12-MILE REEF

Color by Technicolor • starring Robert Wagner • Terry Moore • Gilbert Roland

AUG. 28

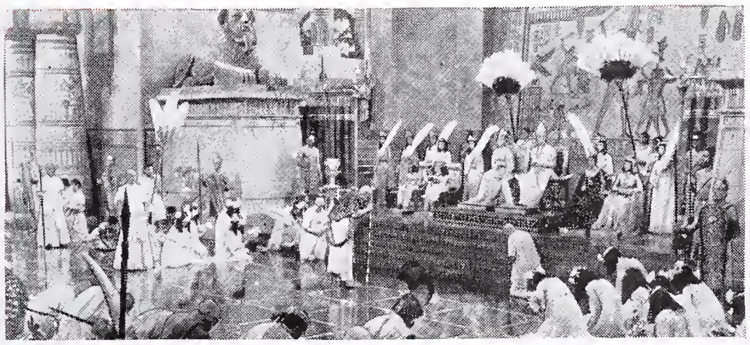
Demetrius and the GLADIATORS

Color by Technicolor • starring Victor Mature • Susan Hayward • Michael Rennie • Debra Paget • Anne Bancroft • Jay Robinson

SOON

BROKEN LANCE

Color by Deluxe • starring Spencer Tracy • Robert Wagner • Jean Peters • Richard Widmark



SOON

THE EGYPTIAN

Color by Deluxe • starring Jean Simmons • Victor Mature Gene Tierney • Michael Wilding • Bella Darvi • Peter Ustinov and Edmund Purdom as The Egyptian

THERE'S NO PRODUCT SHORTAGE-BUT NO PRODUCT SHORTAGE AT 20TH!

AVAILABLE IN

- 4-TRACK, HIGH-FIDELITY MAGNETIC DIRECTIONAL-STEREOPHONIC SOUND
- 1-TRACK HIGH-FIDELITY MAGNETIC SOUND
- 1-TRACK OPTICAL SOUND

KEEP READING!

20th HAS ENOUGH 2-Ds AND 3-Ds TO KEEP YOUR THEATRE GOING FOR A YEAR!

THE GAMBLER FROM NATCHEZ

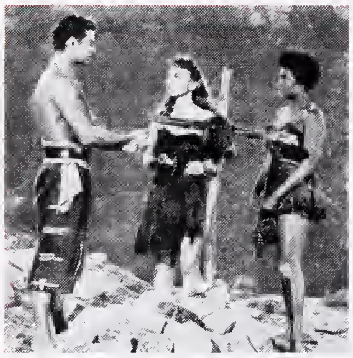
Print by Technicolor • starring Dale Robertson • Debra Paget with Thomas Gomez

THE ROCKET MAN

starring Charles Coburn Spring Byington • Anne Francis • John Agar and George "Foghorn" Winslow

RACING BLOOD

in SUPERcineCOLOR • starring Bill Williams • Jean Porter and Jimmy Boyd



MISS ROBIN CRUSOE

in Pathecolor • starring Amanda Drake • George Nader • Rosalind Hayes

MAN IN THE ATTIC

starring Jack Palance with Constance Smith and Byron Palmer with Frances Bavier

SAILOR OF THE KING

starring Jeffrey Hunter Michael Rennie • Wendy Hiller with Bernard Lee

DANGEROUS CROSSING

starring Jeanne Crain Michael Rennie • Casey Adams • Mary Anderson

INFERNO

Color by Technicolor • starring Robert Ryan • Rhonda Fleming • William Lundigan *(also available in 3-D)*

THE GLORY BRIGADE

starring Victor Mature with Alexander Scourby

MAN ON A TIGHTROPE

starring Fredric March Terry Moore • Gloria Grahame • Cameron Mitchell

TONIGHT WE SING

Color by Technicolor • starring Ezio Pinza • David Wayne • Roberta Peters

NIGHT WITHOUT SLEEP

starring Linda Darnell • Gary Merrill • Hildegarde Neff

LES MISERABLES

starring Michael Rennie Debra Paget • Robert Newton • Edmund Gwenn

THE RAID

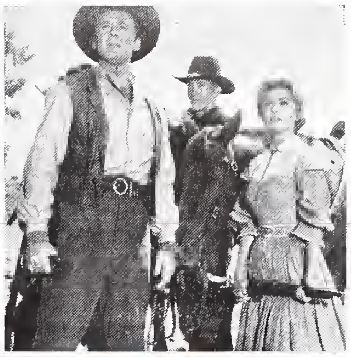
Print by Technicolor • starring Van Heflin • Anne Bancroft • Richard Boone Lee Marvin • Tommy Rettig

PRINCESS OF THE NILE

Color by Technicolor • starring Debra Paget • Jeffrey Hunter • Michael Rennie

GORILLA AT LARGE

Color by Technicolor • starring Cameron Mitchell Anne Bancroft with Lee J. Cobb *(also available in 3-D)*



THE SIEGE AT RED RIVER

Color by Technicolor • starring Van Johnson • Joanne Dru with Richard Boone

MAN CRAZY

starring Neville Brand Christine White • Irene Sanders • Coleen Miller

VICKI

starring Jeanne Crain • Jean Peters with Richard Boone

THY NEIGHBOR'S WIFE

starring Cleo Moore • Hugo Haas • Ken Carlton

A BLUEPRINT FOR MURDER

starring Joseph Cotten Jean Peters • Gary Merrill

POWDER RIVER

Color by Technicolor • starring Rory Calhoun • Corinne Calvet • Cameron Mitchell

THE STAR

starring BETTE DAVIS and co-starring Sterling Hayden

THERE'S NO PRODUCT SHORTAGE —BUT NO PRODUCT SHORTAGE AT 20TH!

PLUS
CINEMASCOPE
SHORTS!
TERRYTOONS!
SPORT SPECIALS!
MOVIETONE NEWS!

So write, wire, phone or better still...

SEE YOUR 20th CENTURY-FOX BRANCH MANAGER TODAY

AND REMEMBER ONLY ONE COMPANY CAN SAY...

THERE'S NO PRODUCT SHORTAGE —BUT NO PRODUCT SHORTAGE AT 20TH!

PLEDGE ALL-OUT BATTLE ON NEW YORK TAX GOUGE

To Seek Repeal as Ticket Levy Seems Sure to Be Signed by Mayor

A fight to the finish—to prevent Mayor Wagner signing the bill instituting a five per cent tax on theatre admissions in New York City or, in the event that fails, for repeal of the law—was pledged this week by members of all branches of the motion picture in New York. As the result of events which followed in quick succession last week, it appeared that repeal-of-the-law would be the inevitable campaign.

Chronologically, this is what happened:

On Thursday the City Council passed by a vote of 22 to 3 the bill (without any amendment exempting tickets of 50 cents or less) and sent it on to the Board of Estimate.

On Friday the Board of Estimate passed the bill unanimously and sent it on to Mayor Wagner. His signature, expected within a few days, will make the bill law, effective July 1.

This week the industry drew up its forces for a long-range campaign. Eric Johnston, president of the Motion Picture Association of America, joined New York City's exhibitors and union leaders in the fight, calling an emergency meeting Wednesday morning of the MPAA board of directors. With Mayor Wagner expected to sign the bill at almost any time, Mr. Johnston said the mobilization of the industry would begin immediately and continue until the tax is repealed. Exhibitors still have one more chance to present their case to the Mayor, at another open hearing scheduled for sometime next week.

The tax, said Mr. Johnston, would have a serious effect on all branches of the New York film industry, including producers and distributors whose home offices are in the city. In announcing the meeting of the MPAA board, which includes the presidents of all the producing-distributing companies, Mr. Johnston called the crisis "unexpected" and said that earlier assurances had been given by the Mayor and his advisers that they recognized the plight of the motion picture business.

The MPAA chief pointed to the Congress, the Treasury and the President, who saw fit to give partial relief to theatres by reducing the 20 per cent Federal tax to 10 per cent on all admissions over 50 cents, and exempting those below that amount.

At a special meeting attended by company presidents and theatrical union officials Monday, a statement was issued emphasizing that "Mayor Wagner's proposed five per cent movie tax—now awaiting his official signature to become law—will definitely and positively be passed on to the movie-going public."

"We have no choice; we cannot afford to absorb this, or any other tax," said Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association.

"If City Hall thinks that theatre owners will absorb this tax and that the public will accept it in their stride, they are as wrong as they are about the amount they expect to raise by this unfair tax. There isn't a neighborhood movie in town making a five per cent profit. How can any one of them absorb this levy?" Mr. Frisch asked.

Tax to Be Labeled "Wagner City Tax"

In all discussions at the meeting, the admissions tax was referred to as the "Wagner City Tax." "That term will become one of the best known and most disliked among the millions of New York moviegoers," said Harry Brandt, president of the Independent Theatre Owners Association.

It was resolved at the meeting that the fight against the city tax would be continued, not only with another rousing hearing before the mayor, but even after the tax passage, if necessary.

Joining with the theatre owners and union workers at Monday's meeting were industry leaders like Barney Balaban, president of Paramount Pictures; Nicholas M. Schenck, president of Loew's Inc.; Jack Cohen, vice-president of Columbia Pictures; Arthur Krim, president of United Artists, John O'Connor, vice-president of Universal Pictures, and Al Lichtman, vice-president of 20th Century-Fox.

"Before the full benefits of the Federal tax reductions have been felt by the New York picture houses," said Mr. Johnston in announcing the MPAA meeting, "this city administration, in its frantic search for revenue sources, has turned its back on its promises to industry representatives and has decided to extract from the city's theatres money which is not there to be taken.

"New York is already collecting a three per cent tax on film rentals and a one-fifth per cent gross receipts tax. The Wagner city tax would gouge a third slice of five per cent out of the revenue from admissions.

"Industry statisticians estimate," he continued, "that the administration cannot receive more than $3,000,000 in revenue from the neighborhood theatres, and an additional million from the Broadway theatres. If a full $4,000,000 could be collected, which is unlikely, it would be less than one-fourth of one per cent of the huge $1,600,000,000 city budget. It is impossible to believe that such a paltry percentage is indispensable, especially when it will result in the closing of more than 100 theatres, the loss of thousands of jobs, a falling off in the receipts of stores adjacent to theatres, and the destruction of other sources of revenue."

JOHNSTON PLEDGES AID TO NEW YORK EXHIBITORS

The Motion Picture Association of America goes along wholeheartedly with New York exhibitors in their tax fight, Eric Johnston, MPAA president, announced to the trade at an interview late Wednesday after heads of the leading motion picture producing and distributing companies had met with New York exhibitor leaders.

"This is our fight," Mr. Johnston said. "We are going to do whatever we can do." He said the question of financial aid would be discussed later. His aides then issued a statement in behalf of the company heads and exhibitor leaders, reading in part:

"We strongly urge Mayor Wagner to veto the five per cent admissions tax. We urge it not alone to prevent havoc in our business. We urge it to prevent grave damage to the city's economic life generally. We urge it in behalf of the people of New York who rely on motion pictures for needed relaxation.

"There is one thing we want to make emphatically clear. If the Mayor should sign the tax, let no one think that the fight will be over. We cannot stand idly by in the face of either creeping or galloping economic disaster. . . . From City Hall we heard a lot of talk but we have heard no sound arguments. . . . In fact, instead of trying to justify it, they apologize for it.

"We don't believe that apologies will satisfy the millions of citizens of New York. Movie goers must ultimately bear the brunt of the tax."

Terry Ramsaye Says

PRODUCT RESEARCH—The announcement and the plannings of COMPO for a national audience poll for a choice of the best picture of each month, quarter and year, draws from this observer a smile at the fact that that poll is now conducted hour by hour and day by day by the theatre box office and that the bookkeepers have a set of answers every night. But it is probably a constructive agitation of interest to have this sort of activity alive in the consciousness of the industry. Also indubitably the ever figure-hungry commentators will be getting what sound like authoritative statistical findings. And certainly no industry is more skillful in the production in whatever statistics it may desire at the moment.

Meanwhile it would seem as though a somewhat more important research for the industry's ultimate purposes would be addressed at finding out why and where the missing customers are going for what. The screen product which gets the money requires no research and very little analysis. What our industry needs much more seriously is to learn more about what the customers do not want to see.

At the moment with "Gone With the Wind" going into its fifth reissue, it would not be surprising if the COMPO committee found out that it represented the kind of picture the customers wanted most. Of course, that would only partially solve the problem.

Incidentally, there is a possibility that even on its fifth time around GWTW will afford evidence that there really was not anything seriously the matter with the old techniques. That picture, while indisputably a classic of the art will stand, over-rated for all time, as a great motion picture, rather than for what it is—a great success in sheer merchandising of showmanship. It has already achieved a total box office gross in uncounted millions and it has been estimated that the picture has been seen by more than 100 million persons, which seems plausible enough. That means a profoundly general entertainment quality. In point of fact, despite the many claims that are made for the production, it actually contains very little indeed beyond old standard melodrama.

Its purveyance of history and interpretations of its people and period are trivial and extremely limited. It is also impossible that the great audience which has paid for it, which means the great audience which pays for all motion pictures, went to see Clark Gable as the swash-buckling Rhett Butler, a non-typical adventurer, and Vivien Leigh, as Scarlett O'Hara, a non-typical adventuress, with anything but passing emotional interest, certainly with no studious or cultural appeal. Having passed over into its niche in the Hall of Fame as the great money-making classic this doesn't matter at all, save that the answer is as always—entertainment only. That is what Mr. Selznick set out to do, and what he achieved with success beyond precedent in the annals. If the promotions could tell the customers that they would be more interested.

It would seem that COMPO's research should be taking cognizance most particularly of the changing place of the motion picture and the theatre on the total scene. Never before in the motion picture's 50 years have the competitions been so continuously and increasingly important.

The public preference means that the customer there seated up in the loge is there because that is where he would rather be than anywhere else in town at that time. The research problem is not why he came, but why he does not come to the theatre.

* * *

RE-MAKING THE MAP—Under the title of "New Horizons for the Drive-In Theatre" the June 5 issue of "Better Theatres" presents a compact little survey of developments in that field which are related to the entire social and industrial structure now so persistently under reconstruction and decentralizations. The theatre is to be observed as a significant point of focus and re-crystalization as the rising population takes to the open places for elbow room. It is by Wilfred P. Smith, drive-in exhibitor at Ledgewood, New Jersey.

Mr. Smith argues for taking a diversity of goods and service out where the customers are, rather than trying to lure the customer in. That is obviously enough not new in merchandising practice, but it becomes, as he presents it, impressive when it evolved into a shopping center-packaged enterprise reaching in so many directions at once. The theatre is put into perspective as a part of community service rather than as an independent undertaking. The broader viewpoint can help.

Set Standard On Aperture

HOLLYWOOD: William F. Kelley, executive secretary of the Motion Picture Research Council, last week sent out to principal exhibitor organizations the council-approved dimensions for the single standard aperture size for the projection of CinemaScope prints equipped with single optical sound tracks, along with the reasons for selecting these dimensions after protracted experiments.

The council recommends 0.715 inch in height and 0.839 inch in width. Among the reasons advanced for these dimensions are: the best quality is obtained by utilizing the greatest negative and positive film areas available; the larger projection aperture allows utilization of the light available in the projector.

Mr. Kelley pointed out that the "aperture provides the theatre with the maximum amount of picture information available on the negative, resulting in no cropping in height and only about 8 per cent cropping in width in relation to the regular CinemaScope aperture." Additionally, Mr. Kelley said, "the center line of this 0.715 by 0.839 aperture is centered on a standard 0.600 by 0.825 aperture; therefore the projector does not have to be shifted in changing from this CinemaScope picture to standard projection."

Dowling, Korda Set Nine Picture Deal

Robert Dowling, president of City Investing Corp., is expanding his amusement industry interests to include participation in financing of nine pictures on the schedule of Sir Alexander Korda's London Films. The picture lineup involves $15,000,000, according to Morris Helprin, London Films president. The nine pictures will be made in the next 18 months in England, India, and other foreign locations. The schedule consists of "The Man Who Loved Redheads," "The Time of the Cuckoo," "Richard III," "Arms and the Man," "Noah," "Taj Mahal," "Around the World in 80 Days," "The King's General" and a production with Vivien Leigh.

National Film Board to Move to Montreal

TORONTO: A vote by the Canadian House of Commons has assured the removal of the National Film Board from Ottawa to Montreal. Meantime, in debate, it was revealed that the NFB and spent $260,000 with private industry in 1952-53, as compared with $81,000 in 1950-51. This money covers expenditures for complete films, partial production, processing and printing purchases with Canada's private film industry. The information was tabled by R. H. Winters, Minister of Public Works, who had the NFB as part of his responsibility which now lies within the domain of Walter Harris, Minister of Citzenship and Immigration.

TV Program from Paramount Theatre

A milestone of sorts in the history of motion picture exhibition in New York City will be reached June 21 when the first class Broadway show case, the Paramount theatre, goes to a policy of one evening per week devoted to a free admission, simultaneous radio-television broadcast of "The Voice of Firestone," over the facilities of the American Broadcasting Company radio-TV networks.

The deal, whereby the first run house will become the outlet for the weekly, 30-minute Monday night program, was announced in New York this week by Raymond C. Firestone, executive vice-president of Firestone Tire & Rubber Company, and Robert E. Kintner, who is president of the American Broadcasting Company. It will interrupt the theatre's regular film policy only for the one day per week—the rest of the time audiences will have to pay for their entertainment at the theatre.

The program, featuring the Firestone Symphony Orchestra and soloists in selections both classical and semi-classic, has been on the air 25 years. Its June 14 broadcast will originate, as heretofore, from the ABC network's television center in New York, 8:30 to 9 P.M., EDT. The following week's program will be the first from the Paramount theatre. Both the theatre and the radio-television network are affiliated with American Broadcasting-Paramount Theatres, Inc.

The theatre facilities will allow a studio audience of over 3,500 persons to be on hand to view the broadcast each week. Many of the city's legitimate theatres have been taken over for the exclusive use of television interests, but this is perhaps the first time that one of New York's top film outlets has gone over to a "dual" policy.

The Paramount will be closed Mondays until 4:30 P.M., at which time its regular film program will go on. Patrons purchasing admission at any time before the 8:30 P.M. broadcast will be permitted to stay for the broadcast, after which the film program continues. Some 300 seats will be reserved for the guests of the Firestone Company, who may stay on to see the film program at no charge.

$1,618,000 Warner Net In 6 Months

Warner Bros. Pictures, Inc., and subsidiary companies report for the six months ending February 27, 1954 a net profit of $1,618,000 after provision of $1,700,000 for Federal taxes on income and after a provision of $250,000 for contingent liabilities. Film rentals, sales, etc., amounted to $34,059,000. The net profit is equivalent to 65 cents per share on the 2,474,346 shares of common stock outstanding or reserved for exchange at February 27, 1954.

The corresponding operations of the old Warner Bros. Pictures, Inc., after eliminating net profit on domestic theatre operations, for the six months ending February 28, 1953, resulted in a net profit of $1,333,000 after provision of $1,784,000 for Federal taxes on income and other provision of $100,000 for contingent liabilities.

King Says Films Open Up Foreign Markets to U.S.

Despite diplomatic distractions, American films continue to increase in stature and importance as a "global common denominator which cross all boundaries and all frontiers," director Henry King said this week in Hollywood on his return from African location filming on 20th Century-Fox's forthcoming "Untamed." Wherever civilization spreads, films are in the advance guard, opening up rich new markets for our other products, said Mr. King. He reported that Durban, South Africa, probably has "more movie theatre seats per each 1,000 of the population than Los Angeles."

Shift Tenarken House To Paramount-Gulf

MEMPHIS: A change in the organization of American Broadcasting-Paramount Theatres has brought the Strand theatre here under Paramount-Gulf Theatres. Exact future status of Tenarken Paramount Corp. which has operated the Strand and other theatres in Tennessee, Arkansas and Mississippi from its Memphis headquarters, has not been decided but the position of the Tenarken general manager has been abolished. Jack Katz, who has held the position since Tenarken was formed about two years ago, is awaiting another assignment with AB-PT. Alex Thompson, district manager of Tenarken, continues in that capacity with Paramount Gulf, and G. Carrolls Beasley continues as Strand manager.

"Pioneers" Annual Meet Set for November 17

Annual dinner of the Motion Picture Pioneers will be held November 17 at the Hotel Astor in New York. A dinner committee which will be announced shortly will plan details of the event. The dinner this year, it was stated, will have a "new look," capitalizing on the current increased interest in motion pictures. The committee charged with the election of the "Pioneer of the Year" will announce its candidate shortly.

UA Gets Fight Film

United Artists has acquired the worldwide distribution rights to the film of the world heavyweight title fight between undefeated champion Rocky Marciano and former title-holder Ezzard Charles at the Yankee Stadium, New York, Thursday, June 17, it was jointly announced by James D. Norris, president of the International Boxing Club, and William J. Heineman, vice-president in charge of UA distribution.

Code Strong "Bulwark" —Stevens

HOLLYWOOD: "The Production Code has been the industry's greatest bulwark and strongest protection against censorship incursions by individuals and groups whose aims and purposes could be motivated by self-interest," producer-director George Stevens told 1,500 delegates to the 63rd national convention of the General Federation of Women's Clubs in Denver June 4.

Mr. Stevens said the Production Code Administration and the Academy of Motion Picture Arts and Sciences share the major credit for influencing high standards of taste, entertainment quality and public prestige enjoyed by the motion picture art-industry today.

Praising Code Administrator Joseph I. Breen and his staff, Mr. Stevens said, "the Code is not the opinions or rules of a group of people, but rather a year-to-year yardstick of social behaviour and good taste. It is public opinion itself. Beyond this, it is the audience's protection and security that when they go to the movies they will not be affronted, embarrassed or insulted by what transpires on the screen."

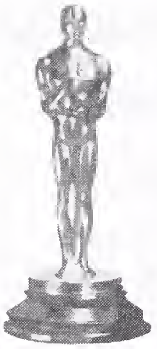
Lauding Academy President Charles Brackett and executive director Margaret Herrick for their work in connection with the Academy, he said, "the industry receives general benefit in increased revenues, since the Academy incentive influences all films for the better all the way down the line, not just those nominated and selected."

The organization presented Mr. Stevens with a plaque for "Shane" as an outstanding demonstration of the American heritage.

Shirley Booth

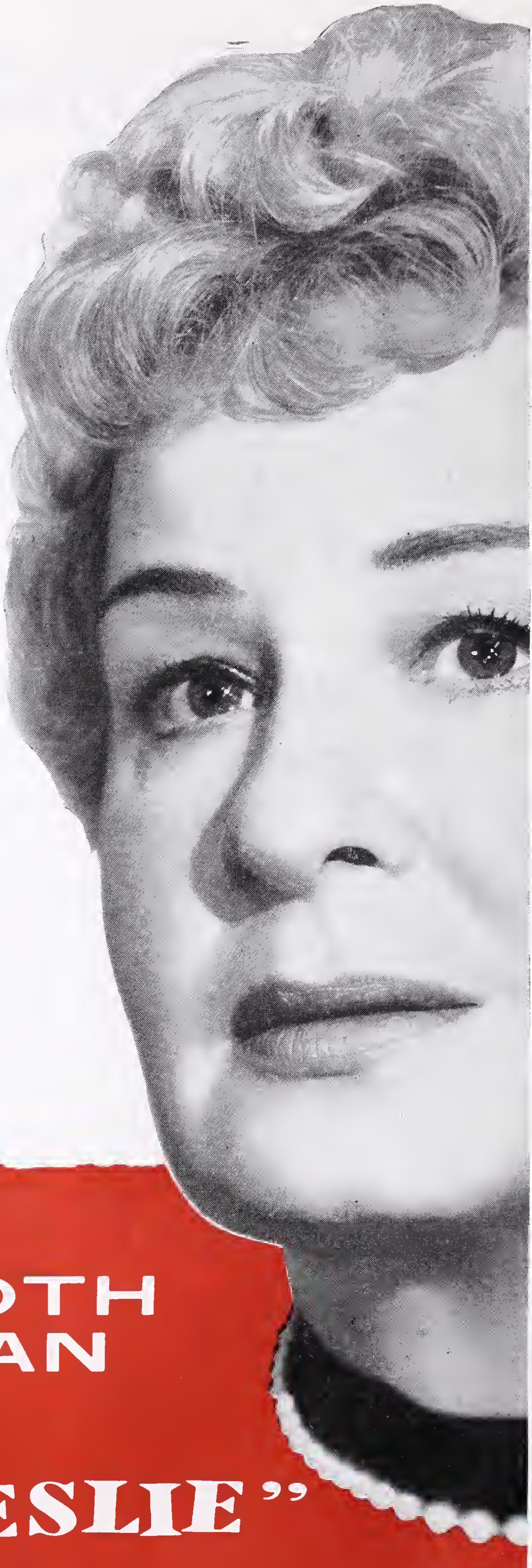
TOPS

her Academy Award triumph, "Come Back, Little Sheba"



The winner of the "Oscar," the New York Film Critics Award and scores of other tributes, is the most honored actress of our time. Her new, eagerly awaited smash hit is

Coming Soon:

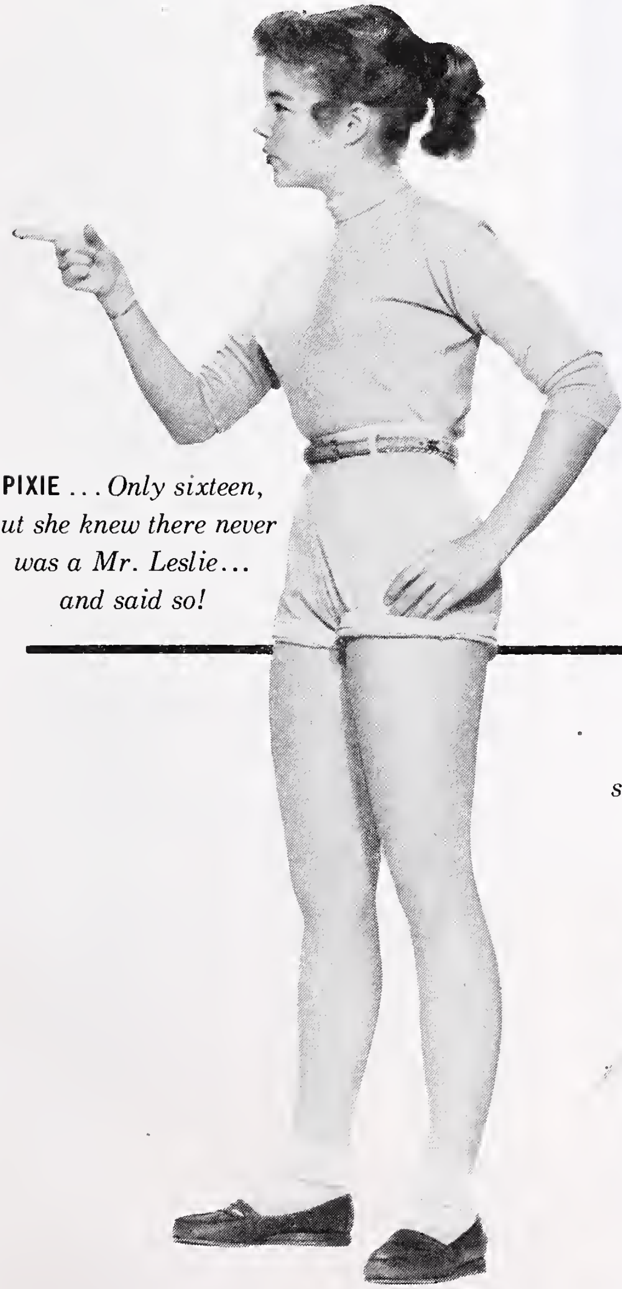


SHIRLEY BOOTH
ROBERT RYAN
in
HAL WALLIS'
production

"ABOUT MRS. LESLIE"

Co-starring
MARJIE MILLAR - ALEX NICOL
Directed by **DANIEL MANN**
Screenplay by **KETTI FRINGS** and **HAL KANTER**
From the novel by **VINA DELMAR**
A PARAMOUNT PICTURE

And Paramount backs up Shirley Booth's ticket-selling name with a 90-million-reader ad campaign . . . . in



PIXIE . . . *Only sixteen, but she knew there never was a Mr. Leslie . . . and said so!*

MR. LESLIE . . . *He gave her only half his name . . . and six weeks of ecstacy!*

THE LOVERS . . . *Mrs. Leslie's secret saved them . . . from their own shame!*

Broadway salutes Shirley Booth at the
STAR-SPANGLED WORLD PREMIERE
VICTORIA THEATRE, NEW YORK
Sunday Evening, June 27th
Admission scale: $5.00—3.00—1.50

Sponsored by Actors' Equity Association to benefit the Actors' Fund of America. Stars of stage, screen, radio and TV will be there!

LIFE
WOMAN'S HOME COMPANION
REDBOOK
TRUE STORY
WOMAN'S DAY
SATURDAY REVIEW
SEVENTEEN
MODERN SCREEN
SCREEN STORIES
SCREENLAND
SILVER SCREEN
PHOTOPLAY
MOVIELAND
MOTION PICTURE
MOVIE LIFE
MOVIE STARS PARADE

Audience Ballot Plan Submitted

THIS WAS THE SCENE, in New York last weekend, as the Council of Motion Picture Organizations audience poll committee met at the Hotel Astor. Chairman of the committee is Alice N. Gorham, seen at the right, center. Wilbur Snaper, of the COMPO governing committee, and Robert Coyne, special counsel, both at the head of the table, welcomed the group.

Detailed plans for an annual national audience poll to determine the public's choice of the best picture of the preceding year, the best performance, and the male and female personalities giving the greatest promise were submitted this week to the Council of Motion Picture Organizations triumvirate by the special committee of theatre advertising executives named to explore the possibilities of such a poll.

In a statement issued through COMPO, the poll committee, which met all day Saturday and Sunday, gave enthusiastic support to the idea of an annual audience poll, stating the belief that such an expression of movie patrons' opinions would stimulate public interest in films and have a pronounced beneficial effect on the box office.

Would Use Television

Quarterly television shows as well as television coverage of the annual awards are included in the committee's recommendations. Although it declined to make public the complete details of its recommendations, pending approval of the over-all plan by the COMPO triumvirate, the committee indicated in its statement that the plan calls for the first balloting to be held next January 1-15 inclusive.

Emphasizing the poll must be given time in which to attain its full possibilities, the committee expressed the hope that 5,000 theatres would participate in the first balloting next January. Also stressed was that the cost to the participating theatre would be nominal, consisting largely of expenditures for minor accessories and printed ballots.

"We wish to make it absolutely plain," said Mrs. Alice N. Gorham of United Detroit Theatres, elected chairman of the poll committee, "that this is in no sense a contest. It is a free untrammeled vote expressing the choice of the movie theatre patrons of America in the five categories designated on the ballot. There will be no gimmicks, and the only prizes will be the symbolic awards that will be given the winners."

Poll Committee Named

Besides Mrs. Gorham, the audience poll committee consisted of Ralph W. Russell of the Palace, Canton, O., elected committee secretary; Emil Bernstecker of the Wilby-Kincey Service Corp. of Atlanta; Paul Levi of the American Theatres Corp., Boston; Senn Lawler of the Fox Midwest Amusement Corp., Kansas City, and William A. Carroll, executive secretary of Indiana Allied, who represented Roy E. Kalver of the Adams theatre, Decatur, Ind., named to the committee as representative of National Allied.

At its opening session Saturday morning the committee was welcomed by Wilbur Snaper, one of the COMPO governing committee; Robert W. Coyne, COMPO special counsel, and members of the COMPO press relations committee, consisting of Harry Mandel, chairman; Harry Goldberg, Oscar A. Doob, Kenneth Clark and Jerry Pickman. Charles E. McCarthy, COMPO information director, also attended the committee sessions.

Paramount Opens Local Sales Meets

A series of local level sales conferences was launched during the week by Paramount Film Distribution Corp. The meetings, which will be held for the 32 branches in 27 cities over a three-week period, call for the division of the home office executive echelon into a number of teams which will conduct the local sales conferences at a particular time during the period.

A. W. Schwalberg, company president, explained the meetings are designed to coordinate local merchandising with national campaigns, thereby enabling theatres in small towns to reap the benefits of national advertising and promotions as well as the local campaigns. Each meeting, he explained, will set plans for the surveying of theatres in the territory with a view to gathering as much information as possible so that it may be disseminated among exhibitors to help guide them in the proper presentation of VistaVision.

The conference teams will be made up of executives of three departments as follows: Sales: Mr. Schwalberg; E. K. (Ted) O'Shea, distribution vice-president; Hugh Owen, executive assistant to the distribution vice-president, and Sidney Deneau, sales assistant to Mr. O'Shea. Advertising-publicity-exploitation: Jerry Pickman; Sid Blumenstock, assistant national director of advertising-publicity-exploitation, and Herb Steinberg, national exploitation manager. Technical: Dr. Charles R. Daily, aide to Loren L. Ryder, head of technical research at the Studio; Cy Baer, studio technical aide, and Frank LaGrande, home office technical representative. Robert J. Rubin, assistant to Barney Balaban, president of Paramount Pictures, will join the teams at a number of the branch meetings.

E. M. Loew Circuit to Install Wide Screens

HARTFORD: The E. M. Loew circuit is installing wide-screen facilities throughout its Hartford division. A screen measuring 43 by 76 feet has been installed at the Hartford Drive-In, Newington, Conn., with similar units planned for outdoor theatres at Milford, Farmington and Norwich, Conn., and West Springfield, Mass. A large screen will also be installed at the downtown first-run E. M. Loew's, according to Hartford division manager George E. Landers.

U-I Holds Sales Meet In Europe

BARCELONA: Milton R Rackmil, president of Universal Pictures; Americo Aboaf, Universal-International vice-president and general sales manager, and Dave Lipton, vice-president, were among those here from the United States as the company Monday opened its 1954 European sales convention. Mr. Lipton, in Europe on a tour of the company's branches, was guest of honor.

Included in the home office contingent were Felix Sommer, U-I vice president and Fortuat Baronat, director of foreign publicity. The New York and studio executives met with U-I supervisors, district managers, branch managers, distributors and publicity heads representing 22 countries in Europe and the Near East.

Heading the list of representatives from continental headquarters in Paris is Harry Novak, European general manager. Also included are John Spires, Mr. Novak's executive assistant; Dick Brett, head auditor; John Marshall, middle Europe supervisor; Marion Jordan, Southern Europe supervisor; Andre Salib, Near East district manager, and Bernard Goldman, district manager for France, North Africa and Switzerland.

High on the convention agenda is the screening of a number of the latest productions from the U-I studio which have been set for European release during the coming year. Host at the convention was Enrique Aguilar, the company's manager for Spain.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 5 were:

Albany: Elephant Walk (Para).

Atlanta: Casanova's Big Night (Para.), Gone With the Wind (MGM, reissue) 3rd week, Johnny Guitar (Rep.).

Baltimore: Dial M for Murder (WB), Johnny Guitar (Rep.).

Boston: Dial M for Murder (WB), Three Coins in the Fountain (20th-Fox).

Buffalo: The Long Wait (UA), Make Haste to Live (Rep.), Miami Story (Col.), Three Coins in the Fountain (20th-Fox) holdover.

Cleveland: Johnny Guitar (Rep.), Student Prince (MGM).

Columbus: Executive Suite (MGM), The Moon Is Blue (UA) 5th week.

Detroit: Executive Suite (MGM) 5th week, The Long Wait (UA), Pickwick Papers (Mayer-Kingsley) 2nd week, Three Coins in the Fountain (20th-Fox), 2nd week.

Hartford: Executive Suite (MGM) 2nd week, Indiscretion of an American Wife (Col.), Three Coins in the Fountain (20th-Fox), Top Banana (UA).

Indianapolis: Dial M for Murder (WB) 2nd week, Johnny Guitar (Rep.), River of No Return (20th-Fox) 2nd week, The Student Prince (MGM) 2nd week.

Kansas City: Dial M for Murder (WB) holdover, River of No Return (20th-Fox) holdover.

Memphis: Dial M for Murder (WB) 2nd week, Johnny Guitar (Rep.), 2nd week.

Miami: Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox), 2nd week.

Milwaukee: Dial M for Murder (WB), Elephant Walk (Para.), holdover, The Long Wait (UA).

Minneapolis: Dial M for Murder (WB).

New Orleans: Dial M for Murder (WB) holdover, Johnny Guitar (Rep.), 2nd week, Three Young Texans (20th-Fox).

Oklahoma City: Carnival Story (RKO), Secret of the Incas (Para.) 2nd week.

Philadelphia: Dial M for Murder (WB) holdover, The Long Wait (UA), Three Coins in the Fountain (20th-Fox) holdover.

Pittsburgh: The Student Prince (MGM), Three Coins in the Fountain (20th-Fox).

Portland Ore.: Elephant Walk (Para.), Johnny Guitar (Rep.), Three Coins in the Fountain (20th-Fox).

Providence: Executive Suite (MGM), French Line (RKO), Carnival Story (RKO).

Toronto: Carnival Story (RKO) 2nd week, Executive Suite (MGM) 4th week, River of No Return (20th-Fox) 3rd week.

Vancouver: Executive Suite (MGM), The Living Desert (Disney) 2nd week.

Washington: Captain's Paradise (UA) 2nd week, Dial M for Murder (WB), Elephant Walk (Para.) 5th week, French Line (RKO) 3rd week, Knock on Wood (Para.) 7th week.

IFE Aims at Drive-ins

Operators of neighborhood theatres and drive-ins are the target of the current selling drive of I.F.E. Releasing Corporation spotlighting 11 Italian produced, American language productions. Responsible for the focussing of attention on these types of situations, according to an I.F.E. spokesmen, are reports from several of the nation's leading circuit operators that they have found "full audience acceptance" of a considerable number of dubbed films.

The I.F.E. representative said that "programming of these entertaining and exploitable attractions can help many situations to overcome the usual summer doldrums which threaten to become more acute than ever this coming season because of the continuing product shortage from Hollywood." The films feature many of Italy's now well publicized female stars.

The list available for summer bookings from I.F.E. includes: "Sensualita," starring Eleanora Rossi Drago; Gina Lollobrigida in "The Young Caruso"; Ingrid Bergman in "The Greatest Love"; "Anna" and "Lure of the Sila," both starring Silvana Mangano; Fernandel in "The Little World of Don Camillo"; "Three Girls from Rome"; "The White Hell of Pitz Palu"; "O.K. Nero," starring Silvana Pampanini; "Girls Marked Danger," starring Miss Pampanini, Miss Drago and Sophia Loren, and "Raiders of The Deep," starring Miss Drago and Pierre Cressoy.

"Contessa," "Vera Cruz" to New York Capitol

"The Barefoot Contessa" and "Vera Cruz," two United Artists releases, have been booked for the Capitol theatre in New York in that order following "The Caine Mutiny," which opens June 24. Announcement was made by Eugene Picker, executive in charge of Loew's theatres in New York, and William J. Heineman, U.A. distribution vice-president. They observed the three bookings would "lock up" the theatre for at least nine months.

Milwaukee Braves Honored By Wisconsin Variety

Wisconsin's Variety Club, Tent 14, last week honored the Milwaukee Braves with dinner at the Pfister Hotel in that city. Proceeds went to the tent's charity, the Marquette University heart clinic. Some 400 members attended and were introduced to the ball team. Speakers were Ben Marcus, chief barker, who also is president of National Allied; Lou Perini, owner of the Braves, who also is an honorary Variety Club member, and Col. William McCraw, executive director of Variety International.

U.A. Gets India Film

"The Tiger and the Flame," spectacular color by Technicolor adventure epic filmed entirely in India, has been acquired for release by United Artists, it is by Arthur B. Krim, M. A. president. It was produced and directed by Sohrab M. Modi, with Ernest Haller as director of photography.

The August National Release of

MAGNIFICENT

...will be heralded by one of the most powerful National Magazine Campaigns in Industry History!

Including the entire "woman appeal" market ...through all the leading women's magazines! In the home...in the beauty parlor...in the shopping centers...all women...all ages ...everywhere...will feel the pre-selling impact of this great campaign!

45,089,226 COPIES OF 26 NATIONAL MAGAZINES with a COMBINED READERSHIP OF OVER 100,000,000!

LIFE • LOOK • WOMAN'S HOME COMPANION • McCALL'S • WOMAN'S DAY • FAMILY CIRCLE • CLUBWOMAN
REDBOOK • PARENTS' • SEVENTEEN • COSMOPOLITAN • TRUE STORY • PHOTOPLAY • GOOD HOUSEKEEPING

Universal International

Pre-release World Premiere, R.K.O. Palace Theatre, Cleveland, July 15

OBSESSION

Universal-International presents

JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS'

Magnificent Obsession

COLOR BY
TECHNICOLOR

TRUE CONFESSIONS • MOVIE LIFE • MOVIE STAR'S PARADE • MODERN SCREEN • SCREEN STORIES • SCREEN
MOVIELAND • SCREENLAND • SILVER SCREEN • MOVIE WORLD • SCREEN WORLD • MACLEAN'S (CANADA)

with **AGNES MOOREHEAD • OTTO KRUGER • GREGG PALMER**
Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter

READE DECRIES FILM SHORTAGE

Stresses Problem on Eve Of TOA Coast Meeting With Studio Executives

"No sooner do we cope with one crisis in our efforts for survival than we encounter one equally difficult—the current shortage of product," Walter Reade, Jr., president of Theatre Owners of America, said in New York this week prior to leaving for the west coast and a series of meetings with various TOA regional units and next week's special summer meeting of the TOA executive committee and board of direcotrs in Los Angeles.

Mr. Reade said that the latter meeting, to be held June 17-19 at the Beverly Hills Hotel, may well be the most important in the history of TOA. "Our TOA leaders," he said, "plan to sit down with production heads of major companies to discuss as intelligently as possible our mutual problems and to seek a solution.

"Certainly we recognize the fact that new processes as well as an increased number of epic pictures have caused a decrease in the number of pictures produced—and, just as certainly, we are not pleading for quantity rather than quality. But if we feel that there are practical answers if we have cooperation and understanding from our suppliers, and we are convinced that once a closer liaison is established between the producer and the exhibitor, we can have a sober and sincere meeting of the minds that will bring hope and prosperity back to the industry." Some companies, he added, have already expressed a desire for such "across the table" discussions. Others are expected to do likewise.

On the evening before the opening of the meetings, June 16, the members of the executive committee and board of directors will be guests at a cocktail party sponsored by Universal at the Universal studio commissary.

At Local Meetings

This week Mr. Reade, Herman M. Levy, TOA general counsel, and Albert M. Pickus, TOA vice-president, were to attend special meeting of the Theatre Owners of Washington, Northern Idaho and Alaska, at the Olympic Hotel, Seattle, Tuesday; Oregon Theatre Owners at the Benson Hotel, Portland, Oregon, Wednesday, and Northern California Theatres Association at the St. Francis Hotel, San Francisco, Thursday.

Mr. Levy Tuesday in Seattle said that under the arbitration provisions, as now proposed, competitive bidding may be used by distributors only when it is requested in writing by exhibitors. Referring to the recent New York discussions for the establishment of an arbitration system, he asserted that "one of the greatest accomplishments of the arbitration conferences, both in 1952 and last week, was the area of agreement on the arbitrability of competitive bidding."

He said, "there is little doubt that competitive bidding has been used by distributors in many instances for the sole purpose of obtaining increased film rental. Distribution for the most part has not been able or has not wanted to realize, that in the long view competitive bidding is unfair and economically unsound; that it can be justified only in those very, very rare instances where it will avoid a law suit, and where no other method of avoiding a law suit is available," Mr. Levy declared.

He praised the spirit of cooperation in which the delegates to the arbitration conference worked.

Will Screen 'Royal Tour'

Twentieth Century-Fox will introduce "The Royal Tour of Elizabeth and Philip," in CinemaScope and Eastman color, to the exhibitors of the United States and Canada via a series of sneak previews schedule to get under way later this month, Al Lichtman, director of distribution, announced in New York this week.

The special showings of the one hour and 36-minute feature will be held in theatres in every exchange city in the U. S. and Canada. Showings are planned to give exhibitors an advance look at the film capturing highlights of the six-month, 50,000-mile journey of the British ruler and her consort, and to facilitate the setting of long-range promotional plans. Showings will be during regular show hours with audiences in attendance. Also on hand will be representatives of the trade and consumer press, TV and radio commentators and other opinion makers.

Photographed by British Movietone, "Royal Tour" shows the Queen visiting Fiji, Tonga, New Zealand and Australia, the Cocos Islands, Ceylon, British Southwest Arabia, Uganda, Malta and Gibralter, and concludes with the triumphant return to England.

Form Producing Firm

HOLLYWOOD: Bert E. Friedlob, producer, and Casey Robinson, writer, have announced the formation of Friedlob-Robinson Productions, for the purpose of producing eight features, starting in October. The first probably will be Charles Einstein's novel, "Bloody Spur." A distribution channel has not yet been set.

Theatres in Canada Up

TORONTO: Number of theatres in Canada has grown by 100 in a year, according to a summary by Clare Appel, executive director of the Canadian Motion Picture Distributors Association.

His scoreboard shows, as of April 1, there were 2,163 theatres, including 207 drive-ins. His summary is prepared from reports of Film Boards of Trade in Canada's six distribution territories.

Further extension of these figures shows 26 drive-ins under construction at April 1, and deducting this number and the 45 closed theatres from the 2,163 total, leaves 2,092 as of April 1. Since then, three drive-ins and four standard houses have opened, so the latest figure is 2,099.

Some observers of the Canadian theatre scene predict that by the end of 1954, there will be 2,200 theatres in operation in this country. This prediction is based on the fact that during the 13-month period between the issuance of the 1953 and 1954 summaries, figures compiled show that 79 new drive-ins and 55 auditorium theatres started operations.

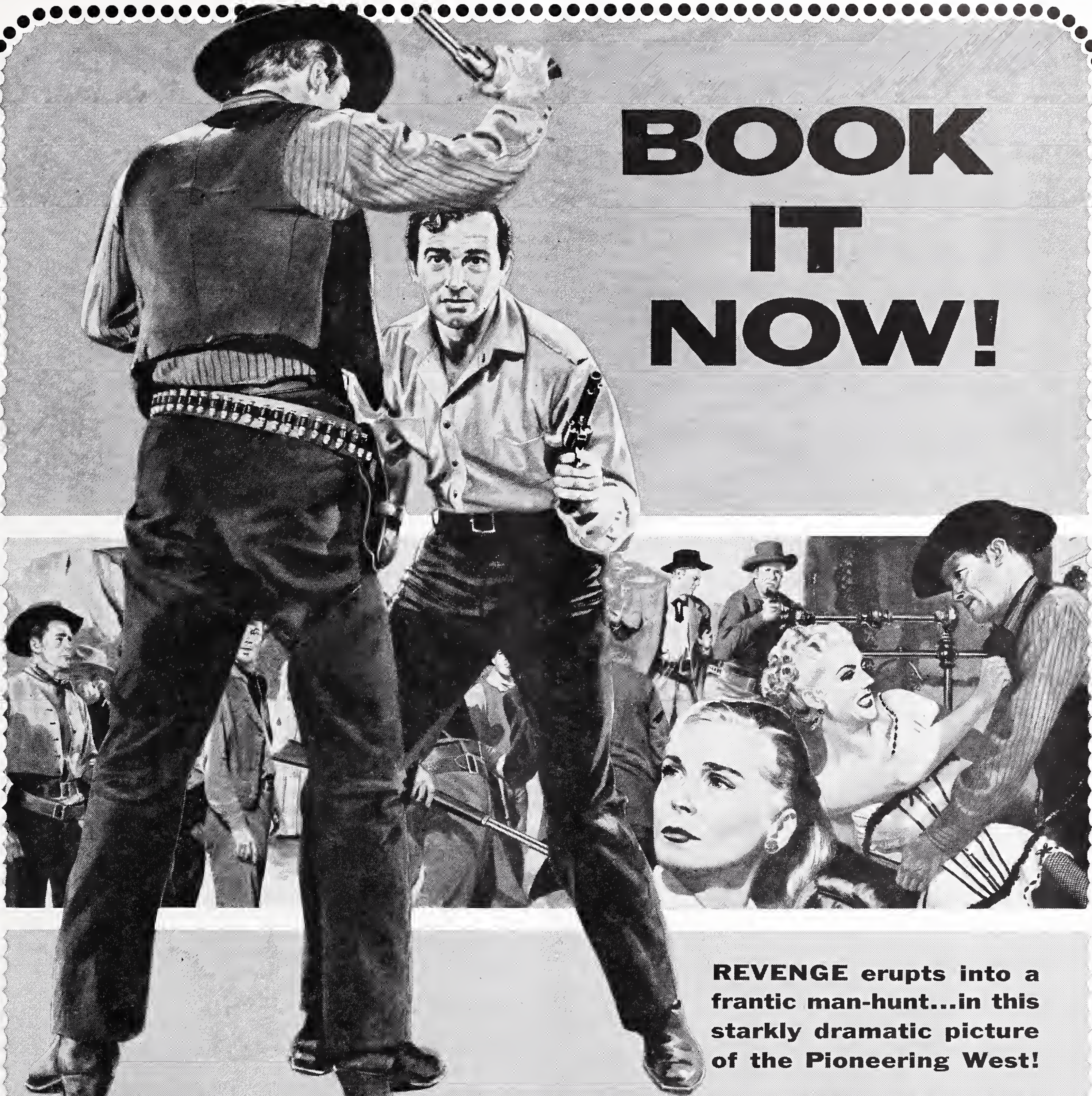
Also that there are 38 drive-ins and 20 standard-type houses under way at the present time, with 12 drive-ins and 21 regular houses in the projected stage. The summary reveals that the 1,965 theatres had seats for 1,000,329 patrons and the 207 drive-ins had accommodation for 76,831 cars. Both are all-time highs.

Chicago "American" to Increase Ad Rates

CHICAGO: Amusement advertising rates will be increased by the "Chicago American," according to a notice sent to advertisers last weekend, with downtown theatre line charges going from $1 on weekdays and $1.05 on Sundays to $1.10 and $1.15, respectively. Neighborhood theatre charges will rise from 95 cents and $1 to $1 and $1.05. The notice explains, "Once again production costs have forced this necessary move which we feel is more than offset by a constantly enlarging circulation and editorial excellence." Minimum size of ads that will be accepted still remains three lines for neighborhood theatres, five lines for downtown theatres.

Chesapeake Sells Ten Old Films to Samba

Chesapeake Industries, Inc., has announced the sale of five-year theatrical and television distribution rights for the U. S. and Canada for 10 feature pictures to Samba Pictures, Inc., of New York, for $300,000, according to William C. MacMillen, Jr., president of Chesapeake, which acquired the films from its old Eagle-Lion subsidiaries. Samba is headed by Jerome Hyams, who also is president of an affiliated firm, Hygo Television Films, a TV motion picture distribution company.



BOOK IT NOW!

REVENGE erupts into a frantic man-hunt...in this starkly dramatic picture of the Pioneering West!

JOHN PAYNE · LIZABETH SCOTT · DAN DURYEA

in

SILVER LODE

print by TECHNICOLOR

with **DOLORES MORAN · EMILE MEYER · HARRY CAREY, Jr. · ALAN HALE, Jr.**

Directed by ALLAN DWAN • Story and Screenplay by KAREN DeWOLF • Produced by BENEDICT BOGEAUS

Distributed by
RKO
RADIO
PICTURES

BLAME BANK IN STUDIO FAILURE

British Lion Foreclosure Seen Blow to Prestige of Industry in England

by PETER BURNUP

LONDON: Announcement last week of the National Film Finance Corporation's dramatic foreclosure on British Lion's operations—following consultation with the Government—is looked upon here as the worst-ever maladroit handling of public relations. Certainly it has brought the country's film production prestige to a low nadir.

The fault, so the best informed aver, lies not with unhappy British Lion but with the Whitehall architects of the ill-digested Film Bank project and its present operators. The latter (at least) after five years' working of the Finance Corporation should have become aware that the scheme, so far as British Lion was concerned, was doomed to failure unless the now notorious £3 millions loan were treated not as a loan but as an irredeemable subsidy.

Designed to Help British Lion

The creation of NFFC was heavily criticised as a hastily improvised Whitehall device to stave off the evil day threatening the production end of the industry. But even the manner of its inception was attended by disingenuousness if not downright bad faith on the part of Whitehall.

The then president of the Board of Trade—Socialist Harold Wilson—inferred to the House of Commons that NFFC might be accepted as a short-term expedient to help the industry in its temporary difficulties. On the other hand, the primary if not major purpose of the design was the sustenance of British Lion.

The Company had sprung from relatively small though highly successful origins under the shrewd auspices of the late Sam Smith. The latter was able to pay a regular annual dividend of 50 per cent to his Ordinary shareholders and, on his death, bids flowed in from many sources for the "Ordinary" control-holding. That passed to interests closely associated with Sir Alexander Korda and financial promotions were immediately embarked upon, including the formation of a subsidiary under the name of British Lion Studio Company with an issued stock capital of £280,000 and an additional mortgage debenture burden of around £1 million.

Into Deeper Water

The spectacular financial operations accompanied by a large-scale production project in the newly acquired Shepperton Studios brought the newly reformed British Lion quickly into exceedingly deep and troubled water. A renowned trust corporation authority who had been associated with the Government in a number of quasi-official post-war financial corporations—Mr. Harold C. Drayton—was brought in as chairman of the company.

Cardinal principle at the time in Government thinking on film distribution was that it was desirable if not vitally necessary that a major but independent distributing concern should be kept in being as a buttress against the operations of the "vertically integrated combines" represented by the Rank Organization and ABPC (Associated British Picture Corporation).

House of Commons Objected

Shortly thereafter the National Film Finance Corporation was formed in the face of strong House of Commons objections—it was at the instance of Sir Wilfrid Eady, then Second Secretary to the Treasury, that Mr. James Haldane Lawrie was put in charge—and the organizing committee informed by Sir Wilfrid that it should "immediately and in particular consider the terms on which it could, as a matter of urgency, make a substantial loan to British Lion Film Corporation."

Mr. Drayton originally estimated that £2 millions would be required to finance a production programme already planned. Before any money was lent, an independent investigation by accountants was required; meantime a temporary loan of £1 million was made. The investigation showed the estimate to be quite inadequate and the loan was eventually agreed at £3 million.

No provision was made for the repayment of any part of the loan and indeed the clear understanding was that the £3 millions should "turn over" within the Company; namely, that it should be used to finance a continuing flow of production at Shepperton. "Any permanent repayment of the working capital loan could only come from a curtailment of production," said NFFC's report for the year ending March 31, 1953.

"Substantial" Losses Reported

It became clear that British Lion was carrying on at a loss, due largely to a withdrawal from its distribution organization of Republic's American product. What are described as "substantial" losses are reported for the current year although the amount thereof is not disclosed. They are none the less the excuse for NFFC, on Government instructions, putting the sheriffs in on the Company.

British Lion had admittedly been responsible for a notable line of product in the last few years, including pictures like "Wooden Horse," "Sound Barrier," "The Third Man," "Hobson's Choice," "Spring in Park Lane"; all of them great box-office winners. It is ironic that an impression should have been allowed to get abroad that the quality and entertainment value of British pictures were at fault; whereas the reason for the melancholy occurrence was the failure of the Government's plan artificially to support that buttress against the combines.

A reorganized British Lion company will take over the present company as soon as NFFC's Receiver—respected accountant William Halford Lawson—completes his examination. The existing stockholders lose the whole of their investments, but it is understood that the staff of the present company, including managing-director Sir Arthur Jarratt, will remain. The Company, however, will no longer be permitted to engage directly in production. Its operations will be confined to normal distribution working; namely, it will give distribution agreements to approved independent propositons, leaving others, presumably NFFC itself, to find the end money.

Studio Future Uncertain

The future of Shepperton Studios is as yet not clear. The studio is the property of British Lion Studio Company Limited, the major part of whose Ordinary shares is held by the parent Company and thus will pass to NFFC's nominees.

Current productions will keep the studio running until the middle of August by which time suitable arrangements will have been made. It is considered likely that NFFC will set up a separate financial entity to operate Shepperton as a "letting" studio, giving preference to those independent producers who take advantage of British Lion distribution facilities.

From the British Lion scene disappears entirely Sir Alexander Korda. Sir Alexander overtly has never figured in the British Lion control but he has acted as the Company's production adviser and much of its product has gone out under the production aegis of his London Films Ltd. The latter, he declares, will undoubtedly continue.

▽

Events march swiftly towards a resolvement of the "break-figure" dispute between exhibitors and distributors. The latter have produced a formula which, they claim, would put exhibitors and their share of the net box-office take in a position at least equal to that obtaining before the Chancellor of the Exchequer made his tax concession.

In other words, distributors are prepared to forego a portion of the increased revenue which would otherwise accrue to them under the new tax-scale. The formula will at least make the basis of exhibitors-distributors negotiations and lead to the overall consideration as to who takes what of the entertainment tax largesse.

Title Canada Spy Film

"Operation Manhunt" is the final title for the forthcoming United Artists release formerly called "Igor the Spy," filming of which has been completed on locations in Canada. The feature is based on the experience of ex-Soviet code clerk Igor Gouzenko since he went into hiding nine years ago under Canadian government protection. It was produced by Fred Feldkamp.

Claim Teens Anxious to See "Wind"

Through the actual questioning of 34,723 high school girls and 31,328 high school boys, in 2,000 high schools, MGM has come up with the prediction that at least 6,000,000 teen-agers are eagerly awaiting the return of David O. Selznick's "Gone With the Wind." In preparation for the fifth release of the production, Howard Dietz, advertising and publicity vice-president, set up a special research department which conducted a nationwide survey of high schools.

There are 7,500,000 high school students in 28,000 public, private and parochial high schools in the U. S. The poll indicates that more than 90 per cent of them never have seen the picture, but the vast majority know about it. Those who have seen it express keen desire to see it again on wide screen with stereophonic sound.

Of all the girls questioned, 92.4 per cent said they wanted to see the film. Of all the boys questioned, 88 per cent said they wanted to see it. MGM also conducted surveys among adults and as a result anticipates a potential adult audience exceeding 20,000,000 with half of them repeat customers.

A competition, without prizes, is being launched by the Loew circuit in connection with the fifth re-release. The suggestion came from Joseph R. Vogel, vice-president in charge of theatres. The fourth time around the production did big business. Mr. Vogel challenges the circuit to beat the record with the fifth re-running.

Loew's State in New York has been showing the pre-release of the film with stereophonic sound and wide screen techniques. The optical sound track has been re-recorded for Perspecta sound and installations. The Fairchild Recording Equipment Company Perspecta Integrator has been installed at all Loew theatres and was used in this first major Perspecta re-release.

Former CinemaScope Critic Now Is Installing It

MINNEAPOLIS: One of the most outspoken critics of CinemaScope since it was introduced by 20th Century-Fox last Fall is now buying it. The former critic is Benjamin Berger, president of North Central Allied, who now is reported to have ordered installations of complete CinemaScope equipment, including stereophonic sound, in three theatres of his circuit. The theatres are in Fergus Falls, St. Peter and Hastings, Minn.

Academy Pictures Opens

Academy Pictures has opened new offices and a studio at 588 Fifth Avenue, New York. The firm is producing animated color spots for TV. Its principals are Ed Gershamn, president; Moray Foutz, vice-president; and Bill Tytla, creative director.

Box Office Champions For May, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

CARNIVAL STORY
(RKO)

Produced by Maurice King and Frank King. Director: Kurt Neumann. Written by Kurt Neumann and Hans Jacoby (based on a story by Marcel Klauber and C. B. Williams). Agfa Color-Technicolor print. Cast: Ann Baxter, Steven Cochran, Lyle Bettger, George Nader, Jay C. Flippen, Helene Stanley, Adi Berber.

ELEPHANT WALK
(Paramount)

Produced by Irving Asher. Directed by William Dieterle. Written by John Lee Mahin (from a novel by Robert Standish). Technicolor. Cast: Elizabeth Taylor, Dana Andrews, Peter Finch, Abraham Sofaer, Abner Biberman, Noel Drayton, Rosalind Ivan.

EXECUTIVE SUITE
(Metro-Goldwyn-Mayer)

Produced by John Houseman. Directed by Robert Wise. Associate Producer, Jud Kinberg. Written by Ernest Lehman (based on the novel by Cameron Hawley). Cast: William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch, Tim Considine, William Phipps, Lucille Knoch, Edgar Stehli, Mary Adams, Virginia Brissac, Harry Shannon.

THE FRENCH LINE
(RKO)

Produced by Edmund Grainger. Directed by Lloyd Bacon. Written by Mary Loos and Richard Sale (from a story by Matty Kemp and Isabel Dawn). Technicolor. Cast: Jane Russell, Gilbert Roland, Arthur Hunnicutt, Mary McCarty, Joyce MacKenzie, Paula Corday, Scott Elliott, Craig Stevens, Laura Elliot, Michael St. Angel, Steven Geray, John Wengraf, Barbara Darrow, Barbara Dobbins.

KNOCK ON WOOD
(Paramount)

Produced, directed and written by Norman Panama and Melvin Frank. Technicolor. Cast: Danny Kaye, Mai Zetterling, Torin Thatcher, David Burns, Leon Askin, Abner Biberman, Gavin Gordon, Otto Waldis, Steven Geray, Diana Adams.

RIVER OF NO RETURN
(20th Century-Fox)

(CinemaScope)

Produced by Stanley Rubin. Directed by Otto Preminger. Written by Frank Fenton (from a story by Louis Lantz). Technicolor. Cast: Robert Mitchum, Marilyn Monroe, Rory Calhoun, Tommy Rettig, Murvyn Vye, Douglas Spencer, Ed Hinton, Claire Andre, Jack Mather, Edmund Cobb.

Sweden's Pettersson Cites Business Swing

HOLLYWOOD: Eric A. Pettersson, president of the Swedish Motion Picture Exhibitors Association Monday told a press luncheon that theatre business in Sweden is "tremendous" as the annual two-month summer letdown season approaches. Most Swedish exhibitors will take advantage of the summer lull to install larger screens or expand present ones, he declared. In America to inspect projection systems and related technological developments, Mr. Pettersson, whose 42 years in the film industry embrace production and distribution as well as exhibition, said VistaVision satisfies all his requirements.

Reade Drive-In Showing Fight on Television

Large screen television will be used at drive-in theatres the night of June 17, when Walter Reade's 9W Drive-in, at Kingston, New York, and others present the Rocky Marciano-Ezzard Charles world's heavyweight championship bout. The Kingston theatre will be the nearest location to New York where the fight may be seen on television. Other Reade theatres showing the affair will be the Lawrence Drive-in, near Trenton; the Atlantic Drive-in, near Atlantic City; and the St. James Theatre, Asbury Park.

Gregory and Goldstein To Associate Efforts

Paul Gregory and Leonard Goldstein, who individually have United Artists releasing deals for their motion pictures, have agreed to associate their efforts, it was announced this week. "The Night of the Hunter," which marks Paul Gregory's first venture into motion pictures, will utilize the physical organizational and production facilities of Leonard Goldstein Productions, on the RKO Pathe lot in Hollywood. Robert Mitchum is the first star to be announced for the film, which will be directed by Charles Laughton and produced by Mr. Gregory.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

FREDERICK BRISSON, back in Hollywood, to produce "The Girl Rush," from eight weeks in New York where he produced "The Pajamas Game" for the footlighted medium, let go of some quotes concerning interviews with circuit executives and individual exhibitors conducted in preparation for the former project whilst executing the latter.

"Exhibitors," said the returning president of Independent Artists Pictures, Inc., "have no safety pins on their wallets. They're as eager to renew the public's movie-going habit as are the producers. Like all good business men, they know that you have to spend money to make money. They want to invest in new-dimension screen and projection equipment, but they'd also like to entertain the feeling that their investments aren't being poured into novelties that become obsolete overnight.

"They feel," the quotes continue, "that the industry is getting back on the track again, and are fully aware that they must share with the producers the responsibility—and its attendant costs—of giving the public entertainment of a quality and proportion that can't be offered by any other medium. In the past I've heard about exhibitors who thought their jobs consisted mainly of lighting up their marquees. It may have been true at one time; it certainly isn't so today."

Outside of quote marks Producer Brisson said he's going to film "The Girl Rush" in VistaVision because it seems to him to be the system most promiseful of leading the trade toward the standardization which, he says, most exhibitors believe it must attain before it can proceed efficiently.

◆

The VistaVision system so highly evaluated by Frederick Brisson in the foregoing item appears to be in similarly favorable regard throughout Hollywood, if report from a responsible quarter is believed. The same Frederick Brisson is one of the reported purchasers of VistaVision cameras now coming into general availability, and it is to be noted in this connection that independent producers do not ordinarily buy cameras of any kind, finding it more convenient, inexpensive and practicable, generally, to rent cameras, along with other equipment and facilities, from the studios where they rent production space. But there are, of course, no VistaVision cameras standing around idly, or reposing in reserve vaults, awaitiing renters, at this early point on the VistaVision calendar. So the way a Brisson can be surest of having a VistaVision camera at hand when he starts shooting "The Girl Rush" is to own one.

Other reports concerning VistaVision cameras, which are on the point of coming to market now from several manufacturing sources, due to the Paramount policy of making specifications available to all comers, have Warner Brothers, and MGM studios acquiring two each, Columbia and Universal-at least one apiece, and others in line.

◆

For the first time in many and many a year a major studio—the major-est, so to speak—has been advertising in the help-wanted columns of the daily newspapers for carpenters and electricians. Normally a studio places its calls for craft workers with the studio unions with which it holds basic contracts, and the required number are assigned, out of the pool. But the carpenter and electrican pools have been at such low ebb lately that there weren't enough of these craftmen to go around. Not—be it said at once—because of a condition of overemployment. No, but largely because so many of them have found steadier work.

◆

Weekend witnessed nine new pictures added during the week to the list already in shooting stage and seven others taken from stages to editing rooms. It is a good while since that many new undertakings were launched.

Warner Brothers and Paramount started two pictures each.

"The Silver Chalice," Warner, is the long-planned enterprise of producer-director Victor Saville, and it is going in CinemaScope and WarnerColor with Virginia Mayo, Jack Palance, Paul Newman and Pier Angeli among the principals.

Jaguar Productions, releasing through Warners, launched "Drum Beat," in CinemaScope and WarnerColor, with Delmer Daves directing Alan Ladd, Audrey Dalton, Charles Buchinsky, Robert Keith, Pat Lawless and others.

Producer-director Alfred Hitchcock went to work on "To Catch a Thief," Paramount, in France, with Cary Grant, Grace Kelly and Jesse Royce Landis in leading roles. It is going in VistaVision and Technicolor.

Paramount's "Love Is a Weapon," VistaVision and Technicolor, has John Payne, Mary Murphy, Francis L. Sullivan and Eduardo Noriega in the cast directed by Phil Karlson. It's a Pine-Thomas production.

"That Lady," an Atlanta Films production in CinemaScope and color for 20th Century-Fox distribution, began shooting in Spain, with Olivia de Haviland, Gilbert Roland, Dennis Price, Robert Harris and Peter Illing among the players.

"The Bob Mathias Story," the biography of the Olympics champion, went before the cameras in his home town, Tulare, Calif., under the corporate banner of Mathlon Productions and set for Allied Artists release. Mathias plays himself, naturally, and the cast includes, in addition to Mrs. Mathias, playing herself, Ward Bond, Diane Jergens, Howard Petrie and Paul Bryar. William E. Selwyn is the producer, and Francis E. Lyon is director.

Filmakers started cameras turning on "Private Hell 36," with Ida Lupino, Steve Cochran, Howard Duff and Dean Jagger, Collier Young is producing, Don Siegel directing.

Corona Productions, releasing through Lippert channels, started "Adventure in Rio," abroad, with Kurt Neumann directing a cast headed by Scott Brady, Raymond Burr and Johanna Matz.

"Day of Triumph," independent, is a J. F. K. Productions feature directed by Irving Pichel (co-directed by John T. Coyle) under producership of Dr. James K. Friedrich, founder-president of Cathedral Films, from which organization he is taking leave of absence to supervise production of this, his first film intended for straight theatrical release. "Day of Triumph," described as "a feature-length dramatization of climactic incidents in the life of Christ," goes in Eastman color.

"Walk the Dark Street," independent, is a Valor Pictures project, with Wyatt Ordung producing and directing, and with Don Ross, Regina Gleason, Ewing Brown and Vonne Godfrey in the cast.

THIS WEEK IN PRODUCTION:

STARTED (10)

A.A.

Bob Mathias Story (Mathlon Prod.)

FILMAKERS

Private Hell 36

INDEPENDENT

Walk the Dark Street (Valor Prod.)
Day of Triumph (J-F-K Prod.)

LIPPERT

Adventure in Rio (Corona)

PARAMOUNT

Love Is a Weapon (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)

20TH-FOX

That Lady (Atlanta Prod.; CinemaScope; color)

WARNER

Silver Chalice (CinemaScope; WarnerColor)
Drum Beat (Jaguar Prod.; CinemaScope; WarnerColor)

COMPLETED (7)

A.A.

Killer Leopard

INDEPENDENT

$1,000 Bill (Telecraft Prod.)
Little Red Monkey (Anglo-Guild-Tony Owen)

MGM

Glass Slipper (Eastman)
Green Fire (Technicolor)

PARAMOUNT

Strategic Air Command (VistaVision; Technicolor)

WARNER

Dragnet (WarnerColor)

SHOOTING (19)

COLUMBIA

Phffft
Joseph and His Brethren (CinemaScope; Technicolor)

INDEPENDENT

Return of Columbus (Paal-Real)
Long John Silver (Kaufman; CinemaScope; Technicolor)

MGM

Many Rivers to Cross (CinemaScope; Eastman)
Jupiter's Darling (CinemaScope; Eastman)
Deep in My Heart (Technicolor)
Athena (Technicolor)

PARAMOUNT

Run for Cover

RKO

Conqueror (CinemaScope; Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX

There's No Business Like Show Business (CinemaScope; color)
Woman's World (CinemaScope; color)

U-I

Five Bridges to Cross
Smoke Signal (Technicolor)
Destry (Technicolor)

WARNER

East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs (CinemaScope; WarnerColor)

Disney Net Doubled for Six Months

LOS ANGELES: Earnings of Walt Disney Productions in the first half of the current fiscal year substantially exceeded those of the corresponding period last year, and continued profitable operations are expected during the next six months, Roy O. Disney, president, said in a letter to shareholders.

Consolidated net profit for the six months ended April 3, 1954, was $283,662, equal to 43 cents a share on the 652,840 common shares outstanding. This compared with $142,723, equal to 22 cents a share in the first half of the 1953 fiscal year.

The current reissue of "Pinocchio" is doing excellent business and the feature-length True Life Adventure, "The Living Desert," is producing sizable revenue and promises to earn a substantial profit, Mr. Disney reported. The two most recent live action pictures, "The Sword and The Rose" and "Rob Roy, The Highland Rogue," while not up to expectations at the domestic box-office, are doing well in many foreign territories.

Retired Pete Smith to Make Four More Shorts for MGM

MGM announced this week that it had prevailed upon the recently retired Pete Smith to come out of that retirement to make four additional "Pete Smith Specialties" for 1954-55 release. The subjects to be made are "Global Quiz," "Historical Oddities," "Animals in Action" and "The Fall Guy." The scripts are to be written by Joe Ansen who has done a number of them for the short subjects producer.

MGM Cartoons Now In CinemaScope

HOLLYWOOD: MGM's cartoon studio has completed the conversion of its standard cameras to CinemaScope, according to producer Fred C. Quimby. A backlog of four painted and inked subjects awaiting the wide-scope camera treatment are "Touché, Pussy Cat," "Southbound Duckling," "Brave Little Mouseketeer" and "Pet Peeve." They comprise the quartette of new-angle cartoons now being sold to exhibitors for the 1954-55 season.

Virginia Exhibitors Form New Organization

WITHEVILLE, VA.: With the objective of effecting a major saving in film delivery costs, exhibitors here have formed a group to be called "Southwest Virginia Exhibitors' Association." At a recent meeting some 20 exhibitors were present. Elected were the following committeemen: T. D. Field, George Snidow, Cecil Curtis, Cole Flannery, John Lester, Clarence Hurt. The last was elected secretary of the new organization.

EDITOR CITES SCREEN'S VALUE AT INSTALLATION OF WOMPI

Guest speaker at the second anniversary luncheon in Dallas recently of the Women of the Motion Picture Industry was Felix McKnight, at left, managing editor of the Dallas "Morning News." With him on the dais are, left to right: Fairfax Nisbet, of the amusement page staff of the "Morning News"; Verlin Osborne, of the Paramount exchange and retiring president of WOMPI; Maxine Adams, of Frontier Theatres and new president of WOMPI, and Dr. W. A. Criswell, pastor of the First Baptist Church, Dallas.

DALLAS: Everything is big in Texas, including the participation of the distaff side in industry affairs. This was strikingly indicated at the recent second anniversary. Women of the Motion Picture Industry luncheon at the Baker Hotel, to install new WOMPI officers, allow the girls to honor their bosses and, not so incidentally, to provide for a pleasantly informal exchange of views.

In a highlight speech, Felix McKnight, managing editor of the Dallas "Morning News," likened the newspaper business to the film industry and expressed some of the respect which the former industry has for the latter.

"The day has passed," Mr. McKnight pointed out too, "when the motion picture theatre has simply been one man's business. It is a social force and the whole community should honor and encourage the exhibitor who undertakes to run a theatre. A bright show row downtown, playing the latest releases, is a value for the merchants and bankers too. The neighborhood theatre and the drive-in are among the factors that enable a realtor to develop a suburban subdivision.

"Dallas owes more than ordinary thanks to its exhibitors. Our theatres were fast to bring the new film techniques, the various wide screens, the several new lenses, the new directional sound and third dimension, of course. What this did to the metropolitan name and prestige of Dallas cannot be overstated."

Mr. McKnight, also, was bullish about the future: "We, of the 'News,' think the motion picture is entering a new and wonderful era. If your own figures are correct, more people are going to the theatre than attended before the war. So you have been adjusting to the new post-war times from the theatre to the studio.

Presiding was Jerry Johnson, KRLD-TV star. New officers installed were: Maxine Adams, Frontier Theatres, president; Lorena Cullimore, Columbia, first vice-president and program chairman; Billie Webb, 20th Century-Fox, second vice-president and membership chairman. Sue Benningfield, Texas COMPO, was reelected recording secretary, and Rosemary White, MGM, corresponding secretary. Mildred Fulenwider, Claude Ezell & Associates, is the new treasurer.

National Theatres Gets Divestiture Extension

WASHINGTON: The Justice Department has agreed to a six-month extension of National Theatre's divestiture deadline. The divestiture previously was to have been completed by June 7, of this year. The Justice Department has agreed to extend this to Dec. 7, 1954. Approximately 16 theatres still remain to be disposed of, out of some 110 that were to be divested under the original 20th Century-Fox consent decree, according to Justice Department officials in Washington.

Paramount Names Stoner

The appointment of Bryan D. Stoner as central division manager to succeed James J. Donahue, who recently resigned, has been announced by A. W. Schwalberg, president of Paramount Film Distributing Corp. He previously has been with MGM.

People in The News

Eric A. Johnston, Motion Picture Association of America president, was briefed by President Eisenhower last Friday on the latter's mission to the Near East. Mr. Johnston was to leave Thursday as the President's personal emissary.

Steve Broidy, president of Allied Artists, is in New York from Hollywood.

C. J. (Pat) Scollard has resigned as executive aide to Herman Robbins, National Screen Service president.

James J. Donohue, Paramount midwest division manager, resigned because of ill health, was tendered a farewell luncheon by his associates in Chicago last week.

Miss Ellen L. Love has retired as chief of the Federal Trade Commission's Division of Export Trade.

Merle Chamberlin, chief of projection at the MGM studio, has been named to serve on the staff of the IATSE Official Bulletin.

Walter Reade, Jr., president of Walter Reade Theatres, has been awarded a gold plaque for outstanding community service by the Jewish War Veterans of Asbury Park.

Major Leslie E. Thompson, for many years in charge of labor relations for RKO Theatres until going on a consultative basis recently, has opened his own office in the Capitol Theatre Building in New York.

Medical College Awards Degree to Skouras

Spyros P. Skouras, president of 20th Century-Fox, last week was awarded an honorary degree of Doctor of Humane Letters from New York Medical College, Flower-Fifth Avenue Hospital, at its 96th annual commencement ceremonies. Mr. Skouras, who also delivered the commencement address, was chosen as speaker to emphasize New York Medical College's credo that a professional man should be a well-rounded citizen actively interested in community affairs. The topic of his address was "The Graduate's Responsibility as Citizen and Physician."

All Officers Reelected By Paramount Board

Barney Balaban and Adolph Zukor, president and chairman of the board of Paramount Pictures, respectively, were reelected, as well as all other officers, at a meeting of the board of directors last weekend in New York. Other officers elected are Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Austin C. Keough and Paul Raibourn, vice-presidents; James H. Richardson, treasurer; Austin C. Keough, secretary; Russell Holman, Jacob H. Karp, Arthur Israel, Jr., and Louis A. Novins, assistant secretaries.

M-G-M TRADE SHOW POSTPONED!
(Former Date, June 18th has been cancelled!)
"VALLEY OF THE KINGS"
NEW DATE!
FRIDAY · JULY 2nd
Same Hour and Place As Originally Advertised For Each Branch City.

Wide Screen Widely Used In Far East

Approximately 50 per cent of the first run theatres in the Far East are already equipped with "some sort of wide screen," it was observed in New York by William Osborne, assistant expert manager for Allied Artists. in describing the "general movement" to the new medium in that part of the world. Mr. Osborne has just returned from a trip to the Orient.

Mr. Osborne cited the lack of television Tokyo are fully equipped for screening CinemaScope productions. However, "stereophonic sound has made no impression because of technical difficulties," he added.

Mr. Osborne cited the lack of television competition in the two main Far Eastern countries as a definite advantage to the industry there. In Japan, he said, there are two stations, one of which is government controlled, both operating on a small budget and thus cannot afford the product to offer serious competition. Australia has not licensed TV, but Mr. Osborne indicated that there was one station fully equipped for transmission and that this was being met by a "well organized movement" of theatre men.

In the way of disadvantages, he pointed out the increased expenses in Australia caused by high tariffs, and the outmoded import restrictions in Japan.

Phonevision Test Ended

Zenith Radio Corp., in cooperation with WOR-TV, completed its initial Phonevision testing in the New York area last weekend. The tests were termed "highly successful" by Dr. Alexander Ellett and they took only five days although it had been expected to require approximately two weeks.

The test covered more than 150 locations throughout the station's coverage area.

Using a team of 15 engineers from Zenith's Phonevision research laboratories, Dr. Ellett had test receivers spotted throughout the area of 10,000 square miles served by WOR-TV. Included were such diverse locations as Southhampton, L. I.; Trenton, N. J.; Easton and Philadelphia, Pa.; Kingston, N. Y.; Hartford, Conn. and other sections of the New York Metropolitan area.

"We were particularly pleased," Dr. Ellett said, "to find that throughout this vast area, including many fringe locations, our 'jittered' picture was transmitted dependably and decoded reliably by our test receivers."

Dr. Ellett said that the New York test had been specifically authorized by the Federal Communications Commission. It was not a test in which the public was involved, he added, but was strictly for technical purposes.

The National Spotlight

ALBANY

Proof that a substantial city second-run market for the early CinemaScope releases is seen in the patronage attracted to the Madison by "The Robe" and "How To Marry a Millionaire," presented with an intervening period of less than two weeks. The results from the initial showings of CinemaScope in a neighborhood theatre of the exchange district are described as satisfactory, not only financially but also technically. . . . Incidentally, the Madison's manager, Oscar J. Perrin, was praised in a letter to "The Times-Union" for having "the cleanest theatre in the city," with "no rowdy roughnecks to annoy those who come to see a good show" and with "lighting in perfect harmony with the picture.". . . Stanley Warner zone manager Charles A. Smakwitz has been appointed co-chairman of a Colonial Ball at the Washington Ave. Armory, June 25, capping a week-long celebration of Albany as "Cradle of the Union." . . . Visitors included: Sam Davis, of Fleischmanns; Peter Dana, Universal-International division manager Louis W. and Donald G. Schine, of Gloversville.

ATLANTA

Miss Julia Tamney has announced plans to construct a $100,000 drive-in on Highway 50, Orlando, Fla. The theatre will have a 100 x 60-foot screen, making it one of the few drive-ins in the state equipped for CinemaScope. A children's playground is included in the plans. It will be known as the Colonial drive-in. . . . Gay Stinett, owner of the King's Mountain drive-in, Kings Mountain, N. C., has installed stereophonic equipment which includes two speakers for each car. . . . Dick Mullens, manager of the Capital drive-in, Tallahassee, Fla., is the new manager at the Capital theatre, Plant City, Fla. He replaced the late Byron Cooper, who died recently of a heart attack. . . . D. W. Fuquay has been appointed manager of the Coral theatre, Coral Gables, Fla. He replaced Bill Watts, who resigned. . . . The Cherokee theatre, Gaffney, S. C., has installed a wall-to-wall Raytone Screen. . . . The Cloud theatre, St. Cloud, Fla., is being renovated at a cost of $20,000.

BALTIMORE

The Stanley Sterns, Town theatre manager, celebrated their seventh wedding anniversary. . . . Mr. and Mrs. Oscar Kantor, Warner salesman, are in Honolulu. . . . George Hoover, Variety Clubs International from Florida, was in town. . . . Mother of Newell Howard, Ullman Theatres, Salisbury, Md., passed away recently. . . . Capitol theatre, Ocean City, Md., recently reopened for the summer season, has installed CinemaScope. . . . Fred Schanberger, Jr., Keiths, is recuperating at Bon Secours Hospital after stomach surgery. . . . Hal Marshall, 20th Century Fox representative, in town from Philadelphia. . . . Jack Sidney, Sr., father of Loew manager, Jack Sidney, in town from California. . . . George Hendricks, Mayfair manager, is vacationing in Atlantic City. . . . Lauritz Garman, Garman Theatres, continues in Union Memorial Hospital. . . . C. Elmer Nolte, Jr., Durkee executive, joins a commitee of distinguished citizens formed to raise funds to help Police Department continue operating Police Boys Club. Clubs have until recently been sponsored by the Variety Club.

BOSTON

Metro exchange office personnel threw a farewell party for Mrs. Elizabeth Dervin, who retired after 34 years as cashier and Miss Enez Squillaro, who resigned, following ten years as head of the contract department. Miss Squillaro is Europe-bound for a seven-week tour but Mrs. Dervin's plans are unsettled. . . . Irving Sussman, Metro-Premium, following a three-month sojourn in Nebraska, has returned to his Boston office. . . . Jack Hill has replaced Jack McCarthy as WB salesman, the latter resigning to enter the insurance business. . . . Frederick Fedeli, Jr., son of the owner of the Rialto, Worcester, graduated from the Tuck School, Hanover, N. H., recently. . . . Carole M. Yarchin, daughter of Abraham Yarchin, insurance broker well-known in the district, was married to Farley M. Marcus at the Sheraton-Plaza recently. . . . Jerry Callahan, AA city salesman, has recuperated from a minor operation and is back covering his (downtown) beat. . . . Metro's "Pep Club" outing will be held at the Cliff Hotel, Scituate June 28.

BUFFALO

Mike Simon, well known in Buffalo exchange area exhibitor and distributor circles, who for many years was manager of the local Paramount exchange and who just recently resigned as manager of the Detroit branch of the same company, is now a member of the local UA sales staff covering the Albany territory out of the local UA branch, according to an announcement by Stanley Kositsky, exchange manager. . . . Business at drive-ins in this neck of the woods is up 20 to 30 per cent over last season. It is all part of the general over all improvement in the exhibition end of the industry. . . . The Community theatre, owned by Jack Zurich in Solvay, N. Y., was heavily damaged by fire last week. . . . Stanley Kozanowski has put the Rivoli, East Side community house on a half week policy for the summer. . . . The Capitol in South Buffalo has reopened under the management of Wadsworth Koncakowski who is leasing the house from the Dipson circuit. . . . The Rialto, a Schine theatre in Lockport, has been closed and so have the State and Lake in Rochester. The West End theatre in Rochester is on a part time basis. . . . The Shea circuit has closed the Park in Jamestown. . . . George Sussman, booker at the Columbia exchange, who recently suffered a heart attack, is on the mend and is expected back on the job soon.

WHEN AND WHERE

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

June 27-29: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

CHICAGO

"Executive Suite," M-G-M's all-star drama of big business, combined with three day Memorial Day holiday, proved to be big business for several key neighborhood houses showing the film. . . . The Vogue, 1,600-seat northside house, reported "sensational business, 8,000 patrons over weekend.". . . Recent rabies scare here produced a rush of dog license business, tying up city collector's office to the extent of delaying a tally of theatre tax collections. But final figures indicate that May, 1954, was better by $13,575.29 over that of May, 1953. . . . Walt Disney's re-issued "Pinocchio" continues to draw strongly in its 9th week at the small Loop theatre in downtown Chicago. . . . Lester Stepner, former Jones, Linick and Schaefer press agent and theatre manager for 17 years, is in Illinois Masonic Hospital with an old back injury and heart condition.

CINCINNATI

An unusual procedure for an ozoner was staged recently by the Twin drive-in, operated by Rube Shor and associates. The theatre, the only outdoor operation within the city limits, had on display a "Rocket Man" Space Ship, advertised as a 35,000 exhibit, showing an atomic cannon, radar, turbo-booster selectors, bomb sights, space torpedo, charts and crew quarters. The display attracted city-wide attention. . . . The Paramount theatre, larger of the two Northio operations in nearby Hamilton, Ohio, has reduced its prices for CinemaScope showings from a top of 90 cents and more to the regular house scale of 50 cents for matinee and 70 cents evenings. The move is designed as a business stimulant. . . . The Sky Top drive-in, featuring a modern and complete restaurant, has been opened by Mr. and Mrs. Orien Smith, at Sebrea, Ky. . . . At Ashland, Ky., Mrs. Dorothy Sexton Dawdon and Mrs. Juanita Sexton Best have disposed of their Alftom theatre to an eastern chain syndicate, and the building, used as a theatre since 1938, will be converted into a business room.

CLEVELAND

A new low attendance over the long holiday weekend was reported by majority of subsequent run indoor theatre operators.

(Continued on following page)

(*Continued from preceding page*)

Downtown theatre attendance was spotty, but drive-ins reportedly benefitted by the fine weather. . . . It is reported that Norbert Stern of Pittsburgh is going to build an 1,800-car drive-in between Youngstown and Canfield. . . Jack Gertz of Jack L. Gertz Enterprises is in Saluda, North Carolina, preparing the opening of his Mountain Manor resort hotel for the season. . . . Nat L. Lefton, retired territorial distributor, was subjected to emergency surgery while vacationing in Hawaii. . . . Mrs. Howard Roth, widow of the late Paramount head booker, has returned from Texas to re-establish her home in Cleveland. . . . Jim Levitt, U-I city salesman, is vacationing. . . . Jack Armstrong, circuit owner with theatres in Toledo and surrounding area, attended the VistaVision demonstration in Chicago. Harry Buxbaum, Paramount branch manager, also attended. . . . Irwin Pollard, former local Republic branch manager, has moved his family to Detroit where he is now with United Artist in a sales capacity.

COLUMBUS

"The Moon Is Blue" continues to draw large crowds at the World in its sixth week. . . . Mrs. Nancy Franklin won the title of "Perfect Secretary" in the "Executive Suite" contest conducted by Loew's Broad and the "Columbus Citizen.". . . New members of the Independent Theatre Owners of Ohio announced by Robert Wile include William Onie, Mariemont and Rialto, Cincinnati and Miami-Western, Oxford; Virgil Pfau, Starlite drive-in, Fostoria; Sante Macci, Wayne, Greenville; Charles A. Williams, Talawanda, Oxford, and Earnest Bunnell, Crist, Loveland. Wile also announced return of several former members including Lester Shultz, Speedway drive-in, Greenville; Mrs. Mary Semelroth, owner and James Herb, general manager, Semelroth circuit in Dayton and Franklin. . . . Loew's Broad has installed auditorium speakers which are being used for the first time during the showing of "Three Coins in the Fountain."

DENVER

Eddie Specht, recently named as manager of the Ritz, and a top-flight organist, has instituted daily organ recitals at the theatre. The Denver Cinema Study club gave $600 to Variety to be used in their support of a child's speech clinic at the University of Denver. . . . Speaking before the Rotary Club Arthur H. DeBra, director Community and Exhibitor Relations, Motion Picture Assn of America, told them Denver needed an active Motion Picture council with plenty of participating housewives. . . . Helen Spiller, manager, and Robert Nelson, employe, of the Esquire, were forced to give a gunman $50, but convinced the man they did not know how to open the large safe. . . . Kelly Baione, manager the Cottage, Tempe, Ariz., formerly in this territory, was visiting friends here during his vacation.

DETROIT

The Variety Club plans its big annual bust to be held at the Tam 'O Shanter Golf Club June 28. . . . The Ambassador theatre in St. Louis and the Capitol in Cincinnati have been added to the Detroit Cinerama territory under the direction of Frank Upton. . . . Further explorations into unique advertising methods have Cinerama ads running Tuesdays and Thursdays on the television page with the twin themes, "Can Never Be Shown on Television" and "There's Nothing Like It on Television." Bill Green believes that he's in the eye of persons already in an entertainment mood as they turn to the TV programs. . . . The hat trick has been worked again by the Krim brothers with Sol going to New York to look at product and brother Mac coming in from the coast to fill the manager's chair at the Krim. . . . Because of his recent heart attack, Eddie Loye, RKO office manager, has taken a year's leave. . . . Adams house manager, Forest Thrasher and wife, Ann, will visit her folks in Kansas.

HARTFORD

Jack Keppner, son of the Morris Keppners, Burnside Theatre Corp., East Hartford, is recovering from hip surgery. . . . Sperie Perakos, general manager of Perakos Theatre Associates, New Britain, has been elected president of the Yale Club of that city. He is a member of the Class of 1938. . . . The Starlite drive-in theatre, Stamford, Conn., turned over proceeds of the June 8-10 performances to the widow and children of Nelson Maruca, 27-year-old projectionist, who died suddenly last month of cerebral hemorrhage. William Sobel, theatre manager, said that fellow projectionists of the Stamford Projectionists Union, for the past month, have been voluntarily performing Maruca's shift and turning the income over to his family. . . . Sam Harris, partner, State theatre, Hartford, has been recuperating from surgery. . . . Nick Kounaris, partner, Kounaris-Tolis Theatres, Meriden and Newington, Conn., has returned to his New Britain home, following an extended vacation stay at Boca Raton, Fla. . . . Joseph Quattrocca has been named manager of the E. M. Loew's Lynn drive-in, Lynn, Mass.

INDIANAPOLIS

A five-year lease on the Coliseum at the state fair grounds has been awarded to Mel Ross, who manages the Murat here. . . . Trueman Rembusch spoke for the industry on a radio panel discussing "The French Line" controversy Sunday night. . . . Wm. A. Carroll, secretary of the Allied Theatre Owners of Indiana, left Friday to attend a COMPO meeting in New York. . . . Opening of stores on Tuesday nights (in addition to Thursday) last week to counter the transit strike helped their business, downtown exhibitors think. . . . Manager Al Hendricks has lined up the Marciano-Charles fight telecast June 17 for the Indiana. . . . Four attractions are currently playing second weeks here, "Dial M. For Murder," "The Student Prince," "River of No Return" and "Little Fugitive."

JACKSONVILLE

Many faces were missing from Film Row as vacation time arrived with June. . . . Harvey Garland, head of Florida State Theatres booking office, reported a big catch of black bass at Orange Lake. In his party were Byron Adams and "Buck" Robuck of United Artists and Bill Beck, manager, Five Points theatre. . . . Sylvia Lindsey moved from FST to the Columbia office. . . . Ed Riley, manager of FST's real estate in the Miami area, was on annual leave. . . . Arv Rothschild, National Theatre Enterprises general manager, and Sheldon Mandell, manager of the St. Johns Theatre, are active in social affairs of the city's new Beauclerc Country Club. . . . Col.John Crovo, manager, Arcade theatre, was re-elected second vice-president of the Motion Picture Council. He is the industry's only representative in this civic group. . . . Florida outlets for the Marciano-Charles fight telecast on wide screen TV are the Carib theatre, Miami, and the Florida Theatre, this city. . . . Clara Bowers, former Palace cashier, is now Mrs. William Harmon. . . . Carol McCutcheon, ex-sergeant in the Marines' women's corps, has joined the FST office force.

KANSAS CITY

The board of directors of the Kansas-Missouri Theatre Association will hold its monthly meeting June 16 at the Hotel Phillips. . . . The "Vacation Movies" series of Fox Midwest theatres, 12 consecutive weeks, will start June 16 at ten theatres. The series is sponsored and approved by the Kansas City, Mo., Council of Parent-Teachers' Associations, and the Federation of Catholic Parent-Teacher groups. . . . After two or three weeks during which holdovers were few, this phenomenon again appears rather prominently. The CinemaScope "River of No Return" is being held over at the four Fox Midwest first runs and "Dial M for Murder" stays at the Paramount.

LOS ANGELES

C. E. Davis, is owner of the new Three-Way drive-in, which is being readied for the opening June 16, in Clifton, Ariz. Ozoner will have a capacity of 500 cars, and will be handled by the Earl Johnson office. . . . Joe Goldschlag, who is an assistant shipper at Warner Bros., became a naturalized citizen of the U. S. on May 28, and had his family name changed to Wayne. . . . J. Harry Agron has opened his 600 car drive-in in Tucson. . . . The Circle theatre, after being shuttered for almost a year, was reopened by Al Hanson, who heads the South-Lyn circuit. . . . Bert Lenz, former Columbia salesman, who was on sick leave for the past year, paid a visit to Film Row. . . . Ted Karatz of the Cinema Park drive-in, Phoenix, departed on a trip combining both business and pleasure to his home town, Minneapolis. . . . After a swing through the mid-west, Harold Wirthwein, Allied Artists western division chief, returned to his offices at the studio. . . . Harry Rush resigned as manager of the Triple-A theatre in order to undergo an operation.

MEMPHIS

Leon Roundtree, owner of Holly at Holly Springs and Valley at Water Valley, Miss., underwent major surgery at Baptist Hospital in Memphis. Mr. Roundtree is recovering nicely. . . . Ben Cammack, district manager, RKO, Dallas, and Ed Williamson, district manager, Warner Bros., Dallas, were Memphis business visitors. . . . Arthur Groom, manager of Loew's State theatre, is vacationing in Mississippi. . . . V. E. Crawford, owner of Jeran theatre, Booneville, Miss., is seriously ill at Baptist Hospital in Memphis. . . . Howard C. Nelson,

(*Continued on opposite page*)

(*Continued from opposite page*)

who was recently promoted to salesman by National Theatre Supply Co., and transferred to Oklahoma City from Memphis, was back in town on a visit with Mrs. Nelson and their 5-months-old son. . . . Johnny Barnes, 27, was engaged by Loew's State Theatre to live in a display window at Goldsmith's department store—across the street from the theatre—for a week to advertise "The Long Wait," current State film. The window attracted much attention. It is on the Main Street side of the department store.

MIAMI

Robert Williamson, manager of the Dade, reports a new assistant, Tom Braun, formerly with RKO in New York City. . . . The Lincoln, on Miami Beach's famed Lincoln Road, will be minus its popular manager, Gordon Spradley, for a few weeks while he enjoys a well-deserved vacation. . . . The annual June wedding bell has pealed for the following: WTVJ's legal director Richard Wolfson and Elaine Reinherz, Frank Wilcox, staff announcer at WTVJ and Donna Kirby; Betty Bramble, artist at WTVJ, and disc-jockey Peter Cole; and Bernard Rosen, producer-director, and Tacy Hiatt, continuity editor, both of WTVJ. . . . "The Men of the Fighting Lady" landed in town with much fanfare which included a preview for press and radio on board the navy destroyer U.S.S. Darby. . . . Gene Bryant, of RKO, has a crew of cameramen in Nassau, shooting underwater sequences for "The Big Rainbow."

MILWAUKEE

Friends are wishing Doug Mellin, salesman for Romar Vide, theatre advertising, a speeding recovery. Doug underwent an emergency operation at St. Luke's hospital here last week. He is coming along nicely now. His wife Vera, works in Wisconsin Allied office. . . . Mr. Harmon, manager of the Fox-Uptown theatre, rented out the house to Koehler's Tot and Teen Dance Studio for their Annual Dance Recital "Stars of Tomorrow," June 10. Incidentally, Betty LaVerne's two daughters, Diann and Sharon, were in the show. . . . Orville Petterson, office manager at Universal, and his four teenage daughters attended Wisconsin Variety's Special Dinner Party honoring the Milwaukee Braves. . . . Gordon Hewitt, buyer and booker, Fox-Wisconsin Amusement Corp., came to the Braves dinner with his young son, who was busy getting autographs of all the players.

MINNEAPOLIS

Construction of a new two-story exchange building for Universal Pictures on film row is expected to start in about one week. The building is expected to be ready for occupancy by October 1. . . . Jack Cohen, onetime branch manager, has rejoined the sales staff of 20th-Fox. Until recently he was operating a greeting card company. . . . LeRoy Miller, Universal branch manager, was in Milwaukee conferring with the Swirnoff & Marcus circuit. . . . Forrie Myers, sales manager for Paramount, celebrated his 25th year with the film company. He started in 1929 as a biller. . . . Ralph Pielow, Jr., of Quad-States Theatre Service, was in Pittsburgh to visit his father, branch manager of MGM there, who is hospitalized following surgery. . . . Bill Soper, of Northwest Theatre Service, is sporting a 1954 Ford convertible. . . . J. T. McBride, Paramount branch manager, Harry French, president of Minnesota Amusement Co., and exhibitors Lowell Smoots of Little Falls, Minn., and Freeman Parsons of Sauk Centre and St. Cloud, Minn., attended the VistaVision demonstration in Chicago. . . . Helen Lammi is the new biller at Universal.

NEW ORLEANS

M. Campbell has taken over operations of the Robertsdale, Robertsdale, Ala., from Mrs. Harry Bye and Mrs. Florence Handlin. . . . Paramount Gulf Theatres will close the Alberta, a second run situation in Meridian, Miss., July 16. . . . Joy's Theatres, Inc., shuttered the New Joy, Jackson, Miss. . . . Mrs. Selma Kinerd after many years in the inspection department at Warner Bros., resigned to give all her time to home duties. . . . Chas. Waterall, Sr., operator of a chain of theatres in Alabama, on his visit here announced that the construction of his drive-in, Grove Hill, Ala., is well under way. . . . Mrs. Fannye Phillips, who deserted Film Row a few years ago for domestic duties after more than 15 years cashiering for Monogram Southern, has taken a part time position with Lippert Pictures.

OKLAHOMA CITY

The Will Rogers theatre was closed June 1 for a private screening. . . . The Warner theatre is closed temporarily, but will reopen soon. . . . The Rialto theatre, Tulsa, Okla., held a talent contest on stage May 28 and 29. Twenty acts were presented. . . . The Campus theatre, Stillwater, Okla., closed after the Saturday night performance, May 29. Will reopen next September. . . . The Gregg theatre, at Caney, Kan., was damaged by fire May 30, causing damage estimated at $15,000. The theatre is the only year-round house in Caney. . . . Both the Skyview drive-in and Starlite drive-in, Ardmore, Okla., had bargain nights June 2 when the price of admission was 50 cents a carload.

PHILADELPHIA

Melvin J. Fox, president of the independent chain of Fox Theatres, Inc., and chairman of the Theatre Division of the 1954 Allied Jewish Appeal, announced a 15 per cent increase in gifts this year by his division. . . Leonard Mintz, in addition to his independent distribution duties, is now sales representative for the Superior Theatre Equipment Company. . . . Honorary life memberships in the IATSE were presented in Easton, Pa., to the three remaining active charter members of Local 203 there—James Dowling, chief projectionist at the State; Edward Black, projectionist at the Embassy, and Harry McIlroy, assistant carpenter at the State. . . . Fern Rock, local neighborhood house now under owner management of Herbert Elliott and Elmer Risley, reopened this week with CinemaScope screen. . . . Exeter Township, near Reading, Pa., renewed its 10 per cent amusements ticket tax for another year in its 1954 school budget. . . . E. M. Loew's, Inc., Boston, purchased an 18-acre tract near Allentown, Pa., for the erection of an 1,100-car West End drive-in, which John S. Scully, Jr., owner of the Midway, Allentown, Pa., will book and manage on a contemplated July the Fourth opening. Also in Allentown, the Fabian Circuit leased the Boulevard and Airport drive-ins from David Milgram, of Philadelphia.

PITTSBURGH

In spite of top product, the downtown houses are still nose-diving, thanks to the transit strike which began May 9, and continues despite constant mediation by Federal, state and city officials. Even such quality product as "Dial M For Murder," "The Student Prince" and "Three Coins in the Fountain" did only ordinary business in the face of the prolonged strike. However, "The Student Prince" and "Three Coins" both rated second weeks. . . . "This Is Cinerama" perking up a bit at the Warner after a tie-in with Yellow Cabs during the strike. Patrons using Yellow Cabs to reach home get a dollar reduction. . . . The final Variety Club Tuesday luncheon of the season honored the Roselia Telethon committee, responsible for collecting $209,000 for the new annex at the Roselia Foundling Hospital. Attorney I. Elmer Ecker presided.

PORTLAND

Roy Rogers, Dale Evans, Gordon MacRae, Ed Sullivan, Tex Ritter, David Rose, Gloria Greenwood, and Homer Welch were to headline the 1954 Rose Festival musical here June 10-12. . . . Oregon exhibitors had a big luncheon June 7 with touring National TOA executives as guests. . . . Sherbie Gutokoff purchased the Selwood theatre from the Tommy Moyer Circuit June 1. He is giving the spot a facelifting. . . . Evergreen's ace showmandiser Oscar Nyberg is off on a vacation. He will be new manager of Evergreen's soon-to-be-reopened Fox theatre. . . . Former San Francisco district manager for the Fox West Coast Theatres, C. E. MacDonald, has hypoed the famous Multnomah Falls Inn. He lives here and commutes. . . . Marriam Holtz, Sr., has set up an office and will distribute film to Alaska from here. . . . Evergreen brass William Thedford and Carl Mahne were in from Seattle to confer with Oregon district manager Russ Brown about the opening of the Fox theatre.

PROVIDENCE

E. M. Loew's drive-in theatre, Rhode Island's pioneer open-airer, located at the Providence-Pawtucket city line, recently lost its gigantic, electrically-lighted display, when the property it was on was sold. This huge "spec," which heralded current and forthcoming attractions, was discernable from great distances, and motorists driving both to the northern and southern sections of the State were impressed by its size. . . . Cornelia Otis Skinner made one of her rare local appearances when the World Affairs Council of R. I. sponsored her "International Night" for a single performance. . . . Many

(*Continued on following page*)

UniSurface SCREEN FACING
for Drive-ins. SEAMLESS, JOINTLESS! Pictures as flawless as indoors. Ideal light efficiency and viewing quality from all angles. Low cost! Saves upkeep!
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

(*Continued from preceding page*)

of Hollywood's brightest stars will trek to this vicinity to fulfill personal appearances as guest-stars at the Newport Casino theatre. . . . E. M. Loew's drive-in baseball entry in the Providence amateur league, fastest organization in this sector, continued to dominate the pennant contenders when Jim Anderson pitched and batted the team to a 2 to 1 triumph over Colonial Novelty.

ST. LOUIS

Robert Bishop, assistant manager of the Majestic theatre, East St. Louis, Ill., across the Mississippi River from St. Louis, made the first donation to the St. Clair county cerebral palsy fund drive. . . . The Rex theatre, Sikeston, Mo., has been presenting three days of western thrillers and all have been well received. . . . Mrs. Frank Henson, the wife of Loew's city manager in St. Louis, has fully recovered from a recent serious illness. . . . The Hoo-Hoo theatre, Gurdon, Ark., has installed a huge new Magni-Scope screen. . . . The Cowtown drive-in theatre, St. Joseph, Mo., observed its anniversary May 30 with a variety of activities. "Texas Carnival" and "Girls of Pleasure Island" were shown. . . . Russell Bovim, of St. Louis, division manager for Loew's Theatres, spent a week in New Orleans, La., and Houston, for the opening of "Gone With the Wind."

TORONTO

Joe Cardwell, manager of the Bloor, has moved over to the Alhambra, following the promotion of Mike King to the Nortown. . . . Local Famous Players managers entertained Don Edwards prior to his departure to Hamilton, where he is to become manager of the Tivoli.He has been manager of the Nortown here. . . . Film publicity men and press gathered at the Variety Club clubrooms to welcome Archie Laurie back to the city. Archie, formerly manager of the Seville, Montreal, was recently appointed publicity director of United Artists for Canada. . . . The Variety Club executive entertained sportswriters and radio personalities at the clubrooms to indicate to them the importance of the Variety Baseball Night at the Maple Leaf Stadium.

VANCOUVER

The Provincial Government Tax Department is planning to inspect "buck nights" at B. C. drive-in theatres to ascertain if there is any evasion of taxes in the system. In other words, they want their pound of flesh on all admissions under the tax law. . . . Jack Donnelly, of the Strand, is in military hospital for surgery on his leg from a old war wound. . . . Mary Brown, Orpheum cashier, is on vacation south of the border. . . . Nip Gowen, of the Dominion, away to Mexico for a month's holiday. . . . Mickey Stevenson, Paramount office manager who went to Toronto for a sales meeting, bought himself a new car in Windsor and saved himself a few hundred dollars by driving it back the 3,000 miles to Vancouver. . . . Lily Brewer, formerly at the Capitol, is now in the box office at the Odeon-Vogue. . . . Jack Senior, Paramount shipper, joined the Harlan Fairbanks pop-corn concession outfit. He was replaced by Harvey Levin, formerly with Famous Players Art shop. . . . Lethbridge City Council is looking over plans advanced by local interests to build a $250,000 theatre in downtown Lethbridge, Alberta. . . . T. W. Towriss, who operates the 320-seat Capitol, Princeton, B. C., will build a new 450-seater this summer in the mining town which has a population of 3,800.

WASHINGTON

John O'Leary, sales manager for 20th Century-Fox, has two talented dancing youngsters, John and Maureen. Recently 8-year-old Maureen appeared with the National Ballet at the Washington Festival of Arts. . . . CinemaScope equipment is being installed at the Pulaski drive-in, Dublin, Va. . . . Joe Gins, former branch manager of Universal-International here, and now district manager for the company with headquarters in Boston, was given a party by his Washington office staff. He will also be honored by the Variety Club on June 18, with a cocktail party and buffet supper. . . . Max Cohen, Minerva Film Exchange, who has been confined to his home for several months with a heart condition, now is able to have occasional visitors. . . . Earl Taylor, a patient at the Will Rogers Memorial Hospital at Saranac Lake, New York, has written to several of his Washington friends lauding the excellent hospital conditions.

Court Enjoins Union Seeking Two in Booth

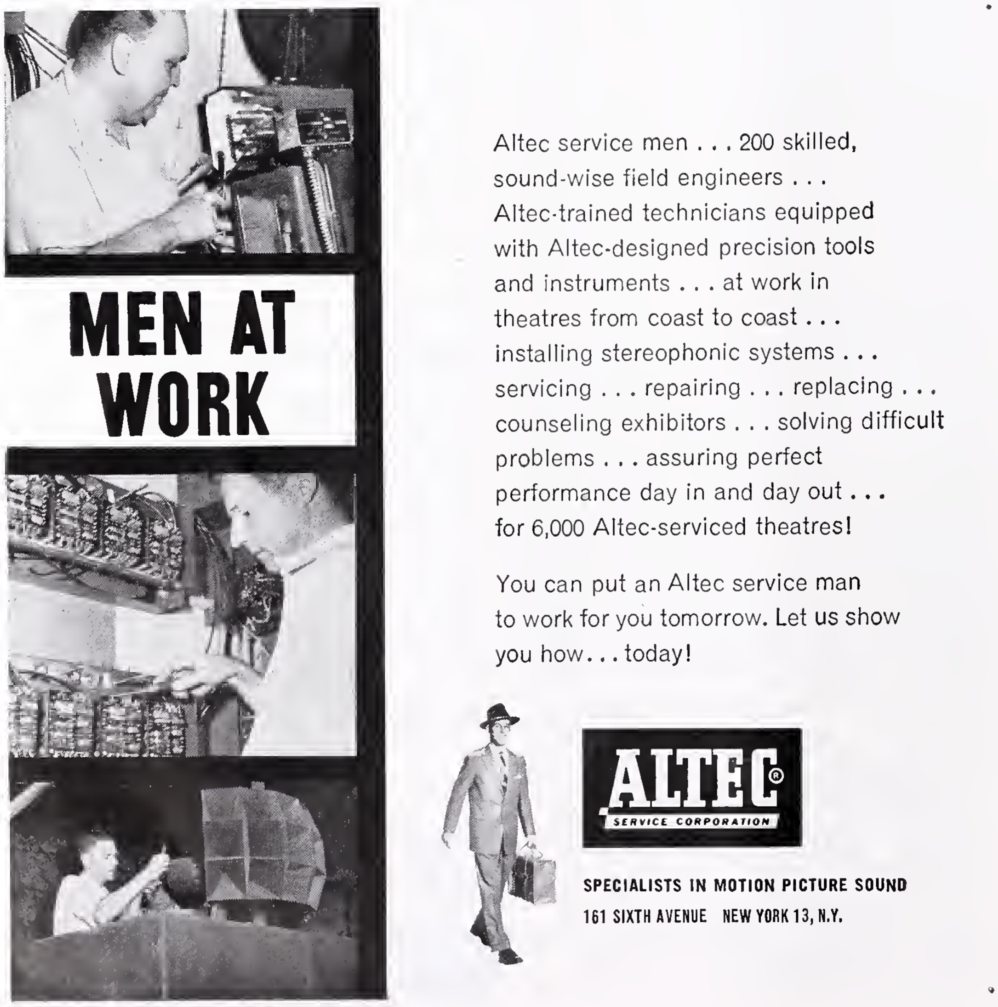
ST. LOUIS: Circuit Court Judge Douglas L. C. Jones, St. Louis County, has upheld a theatre owner's plea that union picketing not force him to hire two operators in the place of one. Judge Jones issued a permanent injunction sought by Hugh Graham against picketing of the La Cosa theatre, St. Ann, Mo., by Local 143. "This court will go as far as the law permits to encourage and help labor ameloriate its condition, but it cannot join with defendants in denying Graham the opportunity to secure a livelihood for himself without being forced to hire an unwanted man, when this man will not be of any service to him," Judge Jones said in his ruling. An appeal is expected.

General Precision Votes Dividends on Five Stocks

Directors of General Precision Equipment Corporation have declared the following dividends on the company's stocks: 40 cents per share on the common stock; a regular quarterly of 72½ cents per share on the $2.90 cumultative convertible preferred; a regular quarterly of $1.25 per share on the $5 dividend cumulative preferred stock, series A, 1952; a dividend of 62½ cents per share on the $5 dividend cumulative preferred stock, series A, 1954, for the period April 30, 1954, to June 15, 1954; a regular quarterly of $1.25 per share on the $5 dividend convertible preference stock, series B, C and D. All dividends are payable June 15, 1954, to stockholders of record June 7.

To Move Reade Offices

Walter Reade circuit offices in New York will be vacated beginning in July and will move to Asbury Park, N. J., where the circuit will make its headquarters in the reconverted home of the late Walter Reade, Sr.



MEN AT WORK

Altec service men . . . 200 skilled, sound-wise field engineers . . . Altec-trained technicians equipped with Altec-designed precision tools and instruments . . . at work in theatres from coast to coast . . . installing stereophonic systems . . . servicing . . . repairing . . . replacing . . . counseling exhibitors . . . solving difficult problems . . . assuring perfect performance day in and day out . . . for 6,000 Altec-serviced theatres!

You can put an Altec service man to work for you tomorrow. Let us show you how . . . today!

ALTEC® SERVICE CORPORATION

SPECIALISTS IN MOTION PICTURE SOUND
161 SIXTH AVENUE NEW YORK 13, N.Y.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

275 Pages of Good Showmanship Every Year

EVERY once in a while, someone asks us for a text book on exploitation or showmanship, and we are compelled to reply that the best such text book is contained in the pages of the Managers' Round Table, which amount to a total of more than 275 pages of concentrated showmanship in every 52 issues of the Herald.

It isn't very practical to publish a text book for showmen, for there are so many variable factors involved, such as comparative abilities to utilize such information, the differences in bookings and playdates, and the basic dissimilarities in each different situation. Good managers must study the progress of their trade, week by week, and they must read, and remember, their text.

The best book on "The Management of Motion Picture Theatres" was written by Frank H. "Rick" Ricketson, president of Fox Intermountain Theatres, and published by McGraw-Hill Book Co., in 1938. It has long since been out of print, although we have hoped that "Rick" would reissue it in revised form, some day. The only other book in prospect is along similar lines, written by Curtis Mees, which has been appearing in chapter form in Better Theatres, as part of the Herald. This valuable and up-to-date information is available to every subscriber to keep on file.

But the fact remains that nobody can hope to be a showman by what he reads in a text book, by itself. There is no course of instruction, the professional aspects of showmanship are not taught in any school or college. You have to be born with a knack for doing showmanly things, and you can cultivate that basic skill by attending to business along lines that are constantly revealed, and constantly changing, in the daily pursuit of business at the box office. It is a peculiar fact that the majority of good ideas are adaptations—something you see done elsewhere, which you make over to fit your particular need and circumstances.

The Round Table is a reciprocal organization of motion picture showmen, the world over, who exchange their good ideas in our weekly meetings. There are no dues or fees; it costs something less than 10c per week to read your copy of the Herald at your own desk. The 275 pages of showmanship, if bound between covers and sold as a book, would cost three times the subscription price. We urge those who seek textbooks to use the Round Table, and contribute to it, as their proper share in making this a better business.

THIRTEEN IS UNLUCKY

The theatre owner and manager pays twelve different kinds of taxes—and a municipal admission tax would be No. 13, unlucky for all parties concerned.

No other type of business has so many tax bites to worry about—so many variations, from so many directions. It is the popular idea to tax the movies. Entertainment must be luxury, for it costs too much to take the family out. If legislators lived like their constituents, they would know.

Charlie Jones says, in his new Northwood theatre, in Iowa, that "the families come out, in eights and elevens"—and he prays for more family pictures. We have too much pressure in this industry from the top-level, and not enough voice for these family groups who just want to go to the movies.

The industry at large can return thanks for the elimination of taxes on admissions of less than 50¢. This was always basic, and remains so. We have lost ground, losing sight of this vital fact. But the greatest good for the greatest number will follow such a rule. If they relieve the tax burden *on the family,* we will find the tax relief we need for film industry, in municipalities and boroughs, throughout the land.

When we start fighting *for the family*—and stop crying for the "poor" film industry, which nobody will believe anyway—then our tax problems will be resolved. Business is good and can get even better. Nobody has any complaint except the multiplication of taxes on top of taxes. That's our bad luck.

¶ EXHIBITOR organizations around the world are seeking acquaintance and cooperation on grounds of mutual interest, and the Allied States Association of Motion Picture Exhibitors, in this country, have been invited to attend the annual convention of the British Cinematograph Exhibitors Association which opens at Harrowgate, England, on June 20th. It is a healthy sign and will produce an interesting chain reaction, in our conviction and belief.

For instance, it would be revealed to our visiting delegates that the British are accomplished showmen, and have been doing their jobs professionally and well, for more years than we have over here. There's nothing stuffy about British showmanship, and they are quite able to point the way, in any international meeting. The Round Table has more than 500 members in England, and we know how distinctly professional and competent they are in the business of selling tickets at the cashier's box.

We've often suggested to our domestic readers that they study the condensed showmanship in the British Round Table, which, for lack of space, is literally compressed to an idea in every line of type. You'll find these items no different than your problems, and their solutions are so saleable that we wonder why our eager beavers don't observe and copy more to their advantage.

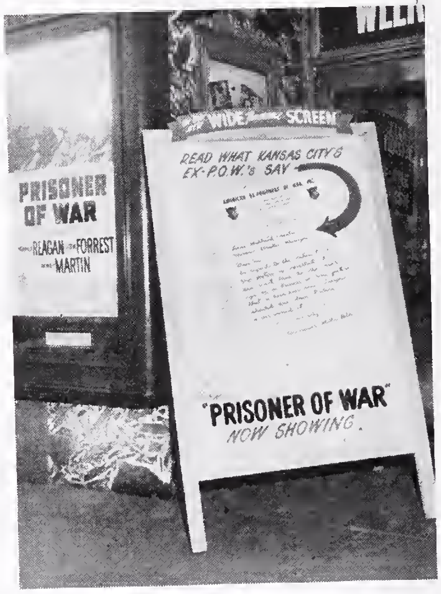
* * *

¶CURIOUSER and curiouser, things become, as they tear down the new and beautiful Center Theatre in Rockefeller Center, most modern in New York City, because they couldn't find *broadcast* sponsors enough to support it as a theatre for free admission—and now it is said that the Paramount Theatre on Broadway will turn over its Monday performances to the Firestone Tire & Rubber Company, who will, of course, admit the audience for free. A foot in the door, a small thing creeping out of the woodwork in this business, but it signals a change in policy that isn't pleasant to contemplate.

—*Walter Brooks*

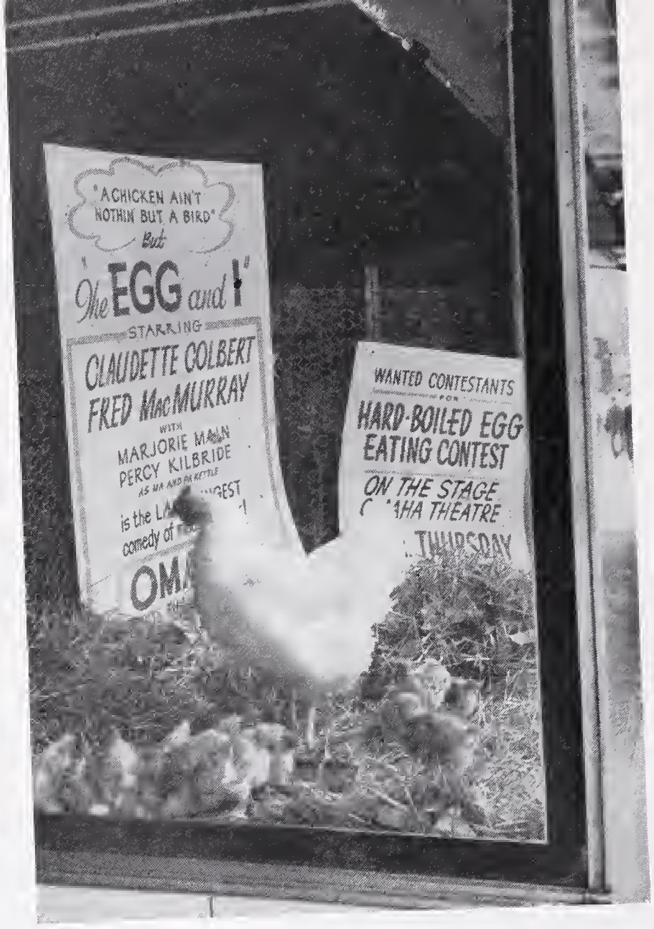
Pictorial Proof Of Promotions

What comes first—the hen or the egg is an old question, but there's no question which comes first, the promotion or the profit. Here you see what managers are doing to promote pictures, and you can calculate their interest in the transaction.



Maurice Druker, manager of Loew's Midland theatre, Kansas City, used this 40x60 blow-up of a nice letter from a veterans' organization to prove the popularity of "Prisoner of War"—from those who knew what they were talking about; and below, Robert T. Murphy, manager of the Century theatre, Buffalo, shows his ingenious lobby display device for "Riot in Cell Block 11."

Coming Soon
Walter Wanger's RAW-EXPOSE OF THE PRISON RIOTS!
RIOT IN CELL BLOCK 11
1,000,000 VOLTS of BRUTE FORCE!
NEVILLE BRAND · EMILE MEYER · FRANK FAYLEN

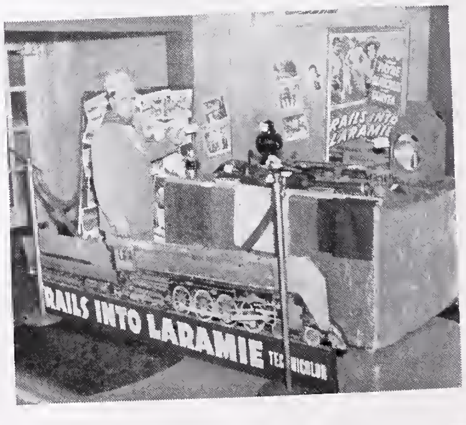


Eggs-ploitation for "The Egg and I" in Omaha took realistic form in a series of window and lobby displays, arranged with the cooperation of numerous hens and chickens, plus placards to tell the story of the reissue picture in Tri-States Theatres.

We swore we would never use another picture of a ballyhoo gorilla on this page, since we've seen too many of them from all over the world, but this time, we'll relax the rule, in honor of the United States Marines, and Betty Anderson, publicity director for the Downtown and Hollywood Paramount theatres, for the test engagement of "Gorilla at Large."

Carl J. Ferrazza, manager of Keith's theatre, in Cincinnati, posed with this lobby display to promote a local disc-jockey tieup for "Three Coins in the Fountain"—which picture, by the way, is a trip to Italy for those who will never get there.

Deane Brown, manager of the Lyric theatre, Indianapolis, conjured up this display of trains and stuff as promotion for "Rails Into Laramie"—there are a lot of folks who like railroading even better than riding the range with lonesome cowboys. Who doesn't have a nostalgia for the engines that used to whistle in the night?



Showmen in Action

J. W. Beach, manager of the Appalachian theatre, Boone, N. C., sold his insurance agent on the idea of sending out birthday cards to customers, each one good for a guest ticket.

▼

George Krevo, manager of the Palace theatre, Jacksonville, trimmed his lobby with very authentic tropical vegetation obtained where "Naked Jungle" was filmed.

▼

C. A. Matthews, district supervisor for Alliance Theatre Corporation, really made hay when the sun shines by advertising a return date of "The Moon Is Blue" for drive-in patrons who had previously missed the picture.

▼

Dale Baldwin ran a "movie marathon"—an eight-hour show, and we don't approve of the idea for general use—but it brought in customers who sat from 7 p.m. until 3:30 a.m. and that's endurance, but not anything else. It's cutting the potential audience down to size. No showmanship!

▼

A. C. Vallet, manager of Interboro's Parsons theatre, Flushing, L. I., had a Punch and Judy show for the youngsters in his neighborhood theatre.

▼

Ingenious advertiser in this neighborhood is stapling three approximately 9x12 display cards around a street light post—they can't blow away and they can be seen three-ways. No complaints as yet, and they do show up fine on street corners.

▼

John DiBenedetto, manager of Loew's Poli theatre, is using stair-risers to advertise "Gone With the Wind"—putting a strong sales message in a prominent place where it repeats as you climb.

▼

Bob Nelson, manager of the Broadway theatre, Timmins, Ont., had an ingenious display for "Francis Covers the Big Town"—with patrons pinning tails in the right place. For "Cruel Sea" he had his staff in borrowed naval uniforms.

▼

Bill Burke had an outstanding lobby display for "Beyond the 12-Mile Reef"—most of which was a 24-sheet cut-out and the rest a build-up borrowed from Naval sources to show deep sea diving apparatus and nautical things.

▼

Geo. T. Forhan, manager of the Bele theatre, Belleville, Ont., illustrated his marquee lettering for "Lili" with a cute cut-out of that Leslie Caron character.

▼

Sperie Perakos, general manager, is advertising a new children's playground at the Plainville, Conn., Drive-In, as well as the largest drive-in screen in the world.

Yma Sumac, who sings in five octaves, and stars in "Secret of the Inca," made a personal appearance in Hartford in conjunction with the opening of the picture at the Allyn theatre. Ray McNamara knows what she gets for her concert dates, so it's a substantial profit for picture and theatre.

▼

Harry A. Rose pretty proud of his promotional window displays for "Rose Marie" at Loew's-Poli Majestic theatre, Bridgeport, where he does some over-all thinking along showmanship lines.

▼

John G. Printz, manager of the Odeon Christie theatre, Toronto, is a new member of the Round Table, with an exhibit of his skills as an entry for the Quigley Awards in the second quarter.

▼

Harry Boesel, manager of the Fox Wisconsin Palace theatre in Milwaukee, is an eager beaver in the Quigley Awards competition, anxious to match his top record of several years ago with new examples of his good showmanship.

▼

C. H. Stuart, manager of the Waco theatre, for Interstate, at Waco, Texas, had an "Early Bird" matinee—at 6 o'clock in the morning, so business girls could see "Executive Suite" before going to work, with cabs and breakfast furnished.

Irving Mack's "Inspiration" says (among other things!) that "When you're only average, you're as near the bottom as you are the top!" He has some other good quotes, not for this column.

▼

Howard Fiegley, manager of the Rivoli theatre, Toledo, used special advertising during a recent bus strike, offering to refund 25c from the admission price to all adults who came in taxis.

▼

Leonard Gouin, manager of the Capitol theatre, Peterboro, Ont., had a special display on his mezzanine for "Mission Over Korea," using model planes and news pictures with poster materials.

▼

Michael King, manager of the Alhambra theatre, Toronto, obtained excellent display results for "Quo Vadis"—illustrating his marquee with a poster cut-out and planting the pictorial part of a 24-sheet inside the theatre.

▼

D. E. Daniel, manager of the Gregory theatre, Oakville, Ont., borrowed newspaper photographs from the Oakville Record, to add value to his 3-dimensional display for "Terror on a Train"—using a shadow box as the basis of the presentation.

▼

Paul W. Wenzel, manager of the Strand theatre, Newburyport, Mass., accomplished something quite out of the ordinary when he landed a cooperative advertisement commemorating the 100th anniversary of a local bank, with an invitation to see "Conquest of Mt. Everest" and "Alaskan Eskimo" as guests of the bankers.

Paul Jacobs, at left, manager of Warner's LaRoy theatre in Portsmouth, Ohio, submits visual evidence of his tieup with the American Legion, for the benefit of the "Crusade for Freedom" and Radio Free Europe. The support of civic leaders and the approval of Moe Silver, division manager, was boosted with a Proclamation by the Mayor, and the theatre designated as Crusade Headquarters. A Marine color guard, a 15-minute broadcast from the lobby, and a short-wave radio demonstration as part of the display, resulted in $350 in lobby donations, and 1,000 signatures on the Freedom Scroll. All of which is duly entered as proper material for the Quigley Awards.

As "Gone With the Wind" Returns to Peachtree St.

MGM's second world premiere of "Gone With the Wind" at Loew's Grand theatre in Atlanta, and the 15th Anniversary of the film on these home grounds, got off to as exicting a demonstration as was obvious with the original presentation, at the same theatre, all those years ago. As you can see, the crowds acclaimed the return to Peachtree Street, and all Atlanta stood at attention for the re-preview, in new dimensions. The picture looks even bigger on the new wide screens, although the theatre, and the setting, remains very much the same. A street banner, stretched across in front of Loew's Grand, brought the new presentation in focus, at original point of attraction.

Taxis cruising the streets of the Georgia capitol were tagged with due notice to Atlantians for an event of historical importance, and local papers gave it the original treatment, plus the veneration of the years. Ann Rutherford was present, from the MGM studio, and greeted with typical Southern hospitality, for a beautiful girl, which is the approximation of 100 per cent in either department. George Murphy was there to introduce her, and to act as master of ceremonies on various and sundry programs, including both radio and TV. There were other pretty girls, you may be sure, and Cammie King came on from Hollywood, for the Southern handicap race of jeunes filles. It was a big night on Peachtree Street.

"Gone With the Wind" is re-opening at Loew's State theatre, on Broadway, to the kind of turn-away business that was typical of the original run at the Capitol. It's in new dimensions, on wide-screen and it's new in any form to a new audience that missed it in 1939. You can't match or equal GWTW as an audience attraction and the story will live forever. MGM has gone to lengths to provide new sales approach to match the new dimensions and you can do it all over again. Boyd Fry, manager of Loew's Grand, is doing the job in Atlanta, with the benefit of the local branch field staff and some applause from Emery Austin, in New York. At the same time, the picture is opening on the Coast, and will have equally deluxe re-openings in other key cities. The campaign from Atlanta is already scheduled as an entry for the Quigley Awards in the second quarter.

It's a good idea to recall the history of GWTW, which remains the industry's biggest picture, even on the fifth time around. It's just as long as it used to be, *but wider.* Don't ask how they did it, but now it has new dimensions, to better see the grandeur of such spectacular scenes. As Rhett Butler says in the picture, "Take a good look, my dear, you can tell your grandchildren you watched the old South disappear one night." Nothing has ever matched the film in history of the film industry.

Statistically, the film has grossed over $40,000,000 as the distributor's gross income, for David O. Selznick, the producer, and Loew's, Incorporated. That means about as much again as the exhibitor's share of the total gross at the ticket windows. It is now playing for the first time in countries abroad, and commands as much attention as it ever did on Main Street, U.S.A.

Anybody Who Can't Read This, Stay After School

Jacques Martin had an interesting contest for "Rich, Young and Pretty" which is shown on last week's Round Table picture page, as one of his prize-winning entries for the Quigley Awards. And so, we thought you would like a caption in French, and it you can't read it, stay after school and consult teacher: "Jeunes Filles, paraissez 'Riches, Jeunes et Jolies,' faites pretendre votre photo avec Vic Damone, en evant de ce theatre . . . et gagnez de nombreux prix, La quelle Choisirioz-vous!" The pictures were posted in the lobby and the prizes were (1) Un magnifique Costume de Bain; (2) Un set, collier bracelet et boucles les d'orielle; (3) Des permanentes, et produit de Beaute; (4) Une photo 8 x 10; en coleur; (5) Banquet de Corsage; (6) Un magnifique Gateau; (7) Une magnifique Jupe; and (8) 3 laisses-passers bon pour 1 mois au theatre Mercier."

Makes Money Selling Movie Shots to Folks

E. C. Lamoureux, manager of the Palace theatre, Windsor, Ontario, writes his thought that if Round Table members want to get their money back after a big parade, find an amateur photographer who will take movies and then sell the 16-millimeter shots of folks who want their pictures, enlarged to snap-shot size. Besides that extra revenue, the full-length parade picture is an attraction in itself, and everybody wants to get in the act. The idea of making local movies always creates good will, and usually costs little—in these days, almost anybody can do it. This year, in Windsor, they had 45,000 in the parade.

Free Movie Tickets In Sponsored Page

Rufus C. Neas, manager of the State theatre, Mooresville, N. C., submits a tear sheet of a newspaper page on "The Glenn Miller Story," in which eight cooperative merchants offer free guest tickets for his current attraction, with very large display for the pressbook mat, the idea and the playdates. One thing that strikes us that if you find it hard to sell a group of merchants on a full-page cooperative ad, it might come easier if you tied in some ducats, which after all, are introductory, and you need ways and means to get the right distribution for the right number of free tickets at the right time to make friends and influence people to believe that the movies are better than ever, and their best entertainment. Know any more slogans to combine in one sentence?

ALWAYS GOOD!
LOOK TO FILMACK FOR THE FINEST ANNOUNCEMENT TRAILERS
ALWAYS ON TIME!
1327 S. Wabash - Chicago, Ill. 630 Ninth Ave. - New York, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: MANAGER WITH EXPLOITATION and promotional experience by theatre chain situated in eastern states. Top salary paid, vacation, group insurance, and hospitalization. Please answer giving qualifications, experience, and salary expected. BOX 2791, MOTION PICTURE HERALD.

POSITIONS WANTED

EXTREMELY EXPLOITATION MINDED MANager, thoroughly experienced, circuit trained, desires good connection. BOX 2792, MOTION PICTURE HERALD.

THEATRES

MOTION PICTURE THEATRE—MARNE, MICHIgan (near Grand Rapids) building and equipment. This is a modern theatre, built about five years ago. Seating capacity 408. Radiant heat. Air-conditioned. Motiograph projectors and sound. Large capacity parking lot. Situated in good agricultural area. Phone 9-6221, Real Estate Department, THE MICHIGAN TRUST COMPANY, Grand Rapids, Mich.

FOUR HUNDRED SEAT, AIR CONDITIONED, only neighborhood theatre, easily converted, wide screen. Ten thousand, half cash. LAKESHORE THEATRE, Jacksonville, Florida.

THEATRE FOR LEASE — 450 SEATING CApacity, in industrial and tourist city, central west coast of Florida, population 5,500. Excellent opportunity on small investment. Theatre located in heart of business district. Write, P. O. BOX 202, Tarpon Springs, Fla.

FOR SALE: CITY ISLAND, NEW YORK, ONLY neighborhood theatre, 590 seats, population 7,000. BOX 2793, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES —ball-bearing bucket blade exhaust fans 12″—$25.50; 16″—$37.50; 18″—$45. Prompt deliveries blowers and air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

USED EQUIPMENT

1KW LAMPHOUSES AND RECTIFIERS, EXcellent condition, $495 pair; DeVry dual projection and sound, rebuilt $895, Holmes $495. Buy on time! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SWELL BUYS AT STAR! CENTURY CC OR Simplex E-7 mechanisms, 6 month guarantee, only $475 pair; RCA MI-9050 soundheads, rebuilt, $595 pair; Ashcraft or Strong mogul 70 ampere lamphouses, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes projectors, heavy bases, arc lamphouses, etc., rebuilt, $850 pair; What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

CENTURY "CC" DRIVE-IN OUTFIT ONLY $3495, others from $1595 (send for lists). Incar speakers w/4″ cones $15.50 pair w/junction box; Underground cable $65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19

SEATING

HERE'S A DELUXE CHAIR BUY! 1500 AMERIcan Bodiform fully upholstered, rebuilt like new $12.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FITS WAGner, Adler, Bevelite Signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1 sq. ft. Welded seams absolutely invisible! Kollmorgen wide angle lenses, special apertures immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES" — THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists. and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included .Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

WANTED TO BUY

WILL PAY 50c EACH FOR OLD LANTERN slides used for theatre advertising. J. KOREN, 4201 Schiller Ave., Cleveland 9, Ohio.

"Line" Stirs New Legal Row in Indianapolis

INDIANAPOLIS: A week of controversy spearheaded by Marion County Prosecutor Frank H. Fairchild has failed to stop showing RKO Radio's "The French Line." But the legal maneuvering has brought it reams of publicity resulting in crowds at all four Marion County theatres playing it.

Most drastic step was the filing of affidavits against Russell Brentlinger, RKO branch manager, and four exhibitors charging them with possessing and exhibiting obscene pictures. The exhibitors include Manny Marcus, Ambassador; Rex Carr, Ritz; Peter J. Fortune, Tuxedo; and Forest Sanger, Westside Outdoor. Two other drive-ins outside Marion County also are playing the picture.

RKO Radio meanwhile obtained a temporary injunction from Superior Court Justice John Niblick enjoining the prosecutor from interfering or threatening to interfere with the exhibition of the film. The hearing was continued to next September. Earlier the court issued a restraining order to restrain Mr. Fairchild from preventing the showings. William Evans, Jr., of Hays & Hays, is representing RKO in Indianapolis. The law firm was founded by the father of the late Will H. Hays, former president of the Motion Picture Producers and Distributors of America. Mr. Hays and his brother, Hinkle Hays, headed it until the former's death this spring.

Legion Classifies Three; Condemns French Film

The National Legion of Decency this week classified three new films, rating one C, condemned. In Class A-1, morally unobjectionable for general patronage was "Challenge of the Wild." In Class A-II was "Waterfront." Mayer-Kingsley's "Le Plaisir" was given the C rating because it "present in both theme and treatment a sympathetic portrayal of immoral actions. Morever, it contains material morally unsuitable for entertainment motion picture theatres and is offensive to religion."

Screen Extras Guild Elects Administration

The administration's ticket of officers and directors were elected and reelected by majorities of up to three-to-one, at the annual voting in Hollywood last week, of the Screen Extras Guild. Among reelected officers are Richard H. Gordon, president, and Jeffrey Sayre, treasurer.

Jacques Dicharry Dies; New Orleans Exhibitor

NEW ORLEANS: Jacques A. Dicharry, 68, New Orleans theatre operator, died here June 3. At the time of his death he was president of Jadal Theatres, Inc., and Lincoln Theatres, Inc. He constructed the Lincoln theatre in 1921 and operated it for 33 years. He is survived by the widow, two sons and a daughter.

Here's how you can *keep the change*

What's left after customers buy their tickets at your box office? Coins to jingle in their pockets . . . or extra profits to show in your ledger? It all depends on you. Theater patrons have proved from coast to coast that they enjoy delicious Coca-Cola when they come to see the show. It will pay you . . . handsomely . . . to make Coke available in your house. For details on a variety of vending equipment, write The Coca-Cola Company, P.O. Box 1734, Atlanta, Georgia.

SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra profit

"COKE" IS A REGISTERED TRADE-MARK.

THEATRE
SALES

Better
Refreshment
Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, RICHARD GERTNER, Associate Editors

Better Equipment for *Cold Drink* and *Ice Cream* Sales

Summarizing and picturing latest developments in devices for preparing and serving beverages and ice cream novelties at theatre refreshment stands, with a pictorial review of dispensers and cabinets (next page).

THE RAPID strides in popularity made in the past few years by soft drinks and ice cream among patrons of theatre refreshment stands—both indoor and outdoor—have been paralleled by tremendous improvements in the equipment available to dispense these products. There is now on the market a variety of machines in both categories, geared to do a job meeting the requirements of every type of theatre from the small town to the metropolitan operation. The evidence is offered in a pictorial review of this equipment, including specifications, which begins on the next page.

Though traditionally thought of as refreshments for the summer time, soft drinks and ice cream have been proving their ability to win profits for theatre operators on a year-round basis. Cold beverages are now sold all year at approximately 75% of the indoor theatres and virtually all drive-ins in the country. Ice cream is offered at 90% of the outdoor and at about 50% of the indoor refreshment stands.

In dispensing soft drinks the majority of theatres (regardless of type) offer them to patrons in cups from manually operated units either placed conveniently on the counter, where they have the additional advantage of providing display, or in a floor model behind the stand. Continual improvements are being made in their machines by manufacturers of both types, including changes designed to increase the draw rate, the refrigerating mechanism and the appearance and utility of the cabinet itself. For an example of the latter, one

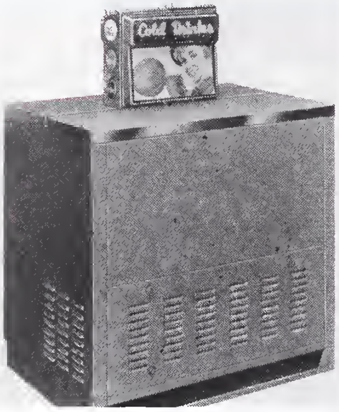
Installations of automatic coin soft drink dispensers continue to increase in theatres as attested by the recent addition to refreshment facilities at the Capitol theatre in New York City (shown at right). The machines are all Apco "Soda Shoppes," the center one having a capacity of six flavors and the two on either side serving three different drinks each. (Also see next page.)

company has added a superstructure to its 1954 floor model with a case on the front which can be used for advertising display.

More and more theatres are also installing automatic coin drink dispensers, in some cases placing them adjacent to the stand to provide additional revenue and in other instances using them exclusively. Major improvements have also been made lately in these machines, and deluxe models are now available to dispense non-carbonated as well as carbonated beverages, hot drinks along with cold, and beverages of variable carbonation. Most of these machines are now multi-flavor units with models including 1, 2, 3, 4, 6 and 8 flavors and capacities ranging from 250 to 2,000 cups.

In the ice cream field there is also evident

★ Beverage Equipment in Review



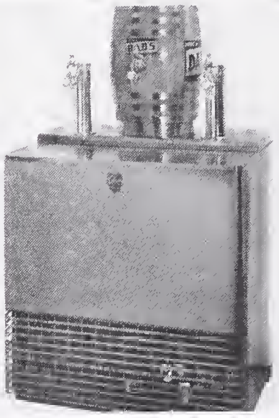
THE SODAMASTER, equipped to serve three flavors of carbonated drinks plus continuous supply of soda. Special self-cleaning faucet designed to prevent intermingling of flavors. Model D4H (above) serves four flavors and up to 2,500 finished drinks without refilling. New superstructure has illuminated case for display cards and plastic medallions on either side for flavor identification, both being changeable. Carbonic Dispenser, Inc., Canfield, Ohio.

THE SODASHOPPE, line of automatic dispensers with models ranging in capacity from 3 to 8 drinks. All selective. 6-drink model (left) serves 4 carbonated and 2 non-carbonated drinks. Cup capacity, 1,200; syrup, 2,500. Standard equipment on all models includes changemaker and dual CO2 regulator with illuminated mirror standard on 3 and 4-drink models. "Junior" Sodashoppe available for 2 carbonated and 1 non-carbonated drinks. Apco, Inc., New York City.

●

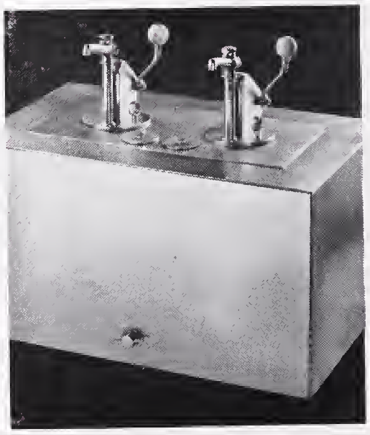
THE COLE SPA, automatic dispenser (right) equipped to serve six drinks. Capacity 1,200 cups; over 2,400 drinks in four large syrup tanks. M-12 hermetic system. Dimensions: 29 by 24 inches. All-welded steel chassis. Microthermic refrigeration. New "Tru-Mix" drink throw. Interior service light. Other models available for 3, 5 or 8 drinks. Equipped with illuminated display sign of plastic in bright colors or mirror if desired. Automatic change maker. Cole Products Corporation Chicago.

THE SELMIX DISPENSER, made for Coca-Cola. Models feature redesigned counter and rail bases to which the dispenser cabinet may be attached interchangeably. Designed to deliver a 6-ounce drink in four seconds. Increased insulating efficiency. Pre-set to provide 115 drinks to the syrup gallon. Dimensions: 9 inches, width; 19¾ inches, length. Both rail and counter models rise 17¾ inches above counter. Coca-Cola Company, Atlanta, Ga.



THE DAD'S PERLICK UNIT, to serve Dad's Root Beer from an 8-gallon barrel mounted on top, plus two other flavors from Bastian-Blessing faucets. Entire unit is self-contained and completely carbonated and refrigerated. Models include Standard and Deluxe Stainless Steel; "A" units for 2 carbonated and 1 non-carbonated drinks; "B" units for 3 carbonated. Dimensions of all models: length, 34 inches; width or depth, 26 inches. Dad's Root Beer Co., Chicago.

THE EVERFROST SODA BAR, a three-faucet dispenser. Equipped with three 2-gallon capacity syrup tanks with stainless steel covers. All dry refrigeration; ½ h.p. hermetic compressor. Three models available. One with all stainless steel finish; one baked red dulux with stainless steel capping on base section; one stainless steel top section, red dulux base. Formica syrup tank cover, black on two models, red on one. Everfrost Sales Inc., Gardena, Calif.



THE KESTENBAUM DRINK DISPENSER, a two pump unit. Stainless steel throughout. Cork insulated. Capacity 6 gallons each pump. Size: 17 by 30 by 15½ inches high. Can be set flush into counter or on top. Ice or mechanical refrigeration. Also available one pump or three pump unit. The company reports that it can also supply units of any capacity to suit individual purposes, including large drive-in theatres. W. Kestenbaum, Inc., New York City.

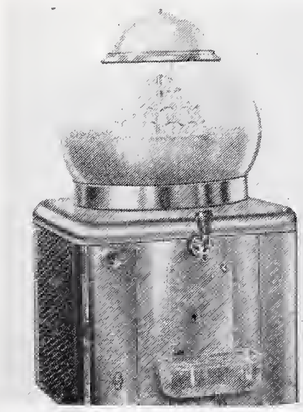
a remarkable activity among equipment manufacturers directed toward increasing the ease with which frozen confections can be dispensed in theatres and also in helping to promote the product itself.

In the latter respect one notable advance has been in the introduction of display cabinets which can be placed right into the counter for self-service by the customer. One unit of this type is equipped with an advertising sign on top and lighting and multiple-angled mirrors to magnify the display. This unit is also provided with spoon trays for cups and sundaes mounted on the side arms. Refrigeration is thermostatically controlled, and the condensing unit is hermetically sealed. A rear storage compartment allows attendants to refill the service section quickly and can also be used to overload the service and display area prior to intermissions or peak periods.

Advances have also been recorded in the development of automatic ice cream vendors. These machines dispense coated stick confections (of which a chocolate-covered ice cream bar is most popular) and several can also vend ice cream sandwiches. The product is usually priced at 10c and the 3- to 4-ounce "novelty" products are usually bagged. Most of the machines are one-flavor units.

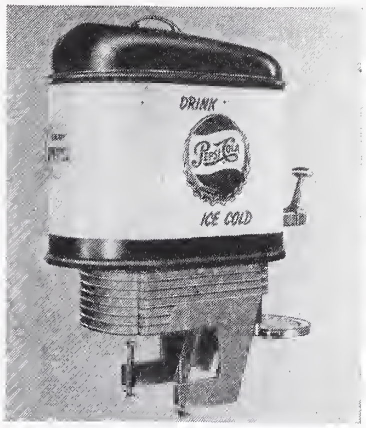
The most popular ice cream with both

(*Continued on following page*)



THE MAJESTIC JUICE DISPENSER, Model 1120-R. Equipped for counter display with "fountain of juice," which sprays the beverage to the illuminated pastel dome and showers it down over the cascades. Stainless steel cabinet. Capacity 11 gallons. Counter space: 17½ by 18½ inches. Height, 33 inches. Removable lucite bowl. Heavy-duty Tecumseh hermetically sealed condensing unit. Other models with capacity ranging all the way from 3 to 11 gallons. Majestic Enterprises, Ltd., Los Angeles.

THE MANLEY ICE-O-BAR, designed to serve up to 1,500 cold drinks. May be equipped with three dummy display heads for various flavors. Formica top. Stainless steel faucets for any desired combinations of two or three flavors and of carbonated or plain water. Dimensions: 33½ inches wide; 45 inches high; 24 inches deep. Model 3603 shown above. Cabinet of white baked-on enamel. Pre-cooled syrup is gravity fed and syrup can be refilled from top. Manley, Inc., Kansas City, Mo.

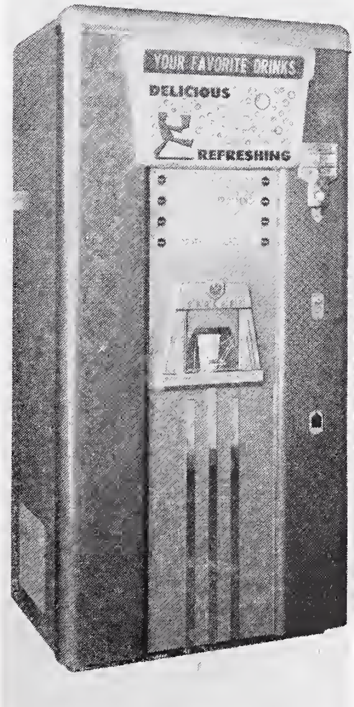


THE PEPSI-COLA COUNTER DISPENSER, Model No. 3825. Capacity, 5 to 6 drinks per minute, total capacity about 250 drinks. Holds 1 gallon syrup can. Dimensions: cabinet width, 9 inches; height above counter, 13½ inches; overall height, 19¾ inches; length, 15⅝ inches. Ice capacity: 10 pounds. Cabinet has pressed steel exterior, painted blue on top, white below, plus red-white-and-blue Pepsi insignia. Made by Selmix Dispenser, Inc., for the Pepsi-Cola Company, New York City.

THE SELMIX CASCADE, Model No. 8500, available in two models with either the fast-fill valves and perforated cup cover for cafeteria operation or with permanently mounted valves and a solid cover for more conventional operation. Capacity: 24 6-ounce drinks per minute at 40° or less from 80° incoming water. Syrup system: pressurized with 5 gallon stainless steel syrup containers. Cabinet stainless steel. Dimensions: 36 inches wide; 22¼ deep; 39 high. Selmix Dispensers, Long Island City.

THE LYON VENDER, automatic dispenser (left) for a choice of 3 carbonated or 2 carbonated and 1 plain beverages. Capacity: 1,400 drinks, one syrup tank dispenses 600 drinks; the other two 400 each. Front constructed of marble. New coin selector system has separate slots for each flavor, eliminating buttons or dials. Each flavor has its own "sold out" button; if one flavor runs out, vender keeps selling. Coin changer also available. Model shown No. 1400-3F. Lyon Industries, Inc., New York City.

THE SPACARB "8" (right) automatic drink dispenser for 4 individual flavors, 2 flavor mixes and 2 non-carbonated drinks. Standard features include "Select-O-Carb" (dual carbonation) offering high carbonation for colas and low for fruit flavors. Fluorescent light fiber-glass 4-color sign to illuminate face of machine. Cup capacity: 1,000; syrup storage: 20 gallons. Color, two-tone green. Coin changer standard. Size: 72½ inches high; 33 inches wide; 25½ inches deep. Theatre canopy available. Spacarb, Inc., Stamford, Conn.

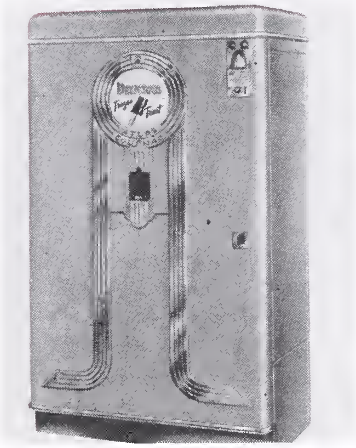


THE UNIFLOW DISPENSER, a cabinet type with two faucets supplying two flavors each and one faucet for soda water. Carbonator is "Liquid Carbonic" with refrigeration by a ½ h.p. Servel sealed unit. Cabinet finished in pebble tone. Fittings are stainless steel. Side cabinet (not shown) detachable for remote installation. Also available in a variety of models with three-way faucets on the front, model shown No. S2A4. Uniflow Mfg. Co., Erie, Pa.

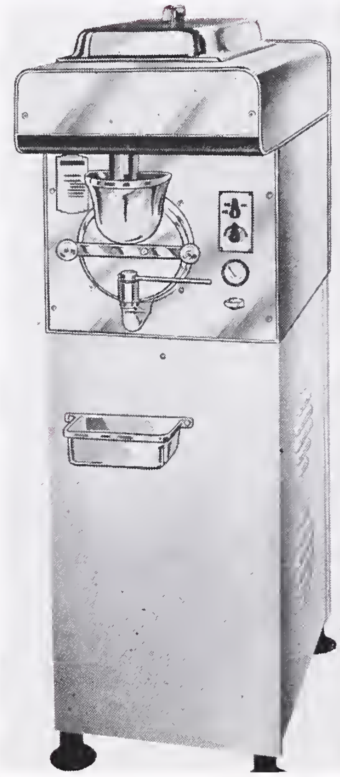
drive-in and indoor theatre patrons is reported to be that on a stick (probably because of youngster demand) with sandwiches, cups, cones and bon bons following in that order. However, frozen custard and soft ice cream products have long been particular favorites at drive-ins, and a few indoor operators have also found this to be profitable when facilities permit installation of the necessary equipment. The latest models of freezers are pictured in this issue, including equipment whereby a shake or malt may be drawn from a spigot ready-mixed except for flavor.

Whatever the size or requirements of the theatre the equipment is available for all operators to cash in on the profits afforded by soft drinks and ice cream.

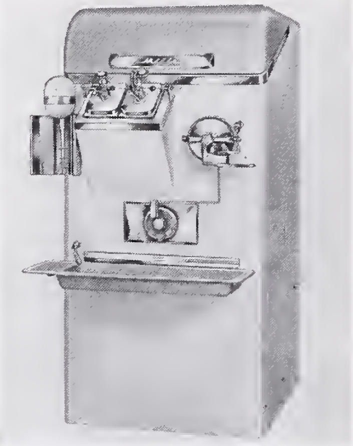
★ Ice Cream Equipment in Review



THE COLSNAC, automatic vendor to dispense ice cream bars-on-a-stick or ice cream sandwiches. Capacity: 100 bars or sandwiches in vending mechanism; 100 in storage, ready for vending. Heavy gauge steel cabinet on steel super-structure. 4-inch thick insulation on all sides. Dispensing chute 34½ inches from floor. Dome light over coin slot. Coin changer standard equipment. Atlas Tool and Manufacturing Company, St. Louis.



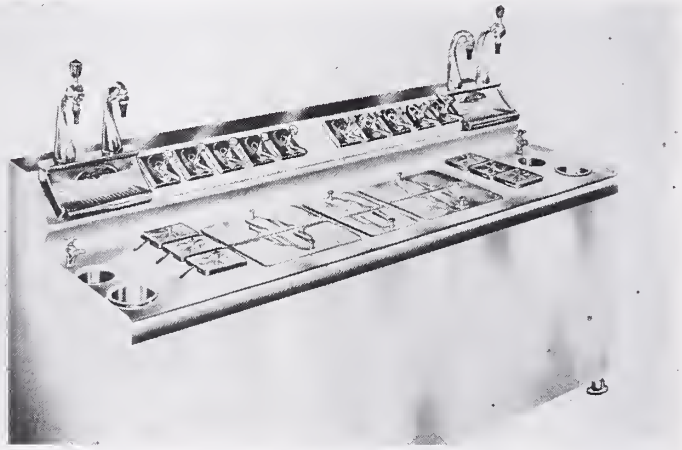
AUTOMATIC MALT AND SHAKE DISPENSERS: Left, the Freez-King shake dispenser, designed to serve one shake in 10 seconds, 360 an hour using the company's special formula mix. Size: 20 inches wide; 26 inches deep. Stainless steel front. The Freez-King Corporation, Chicago. "KWIK-SHAKE" (above) counter model malt and shake freezer using special mix. Holds 5 gallons. Kwik-Shake Dispenser Co., Chicago.



THE MILLS SHAKE AND MALT MACHINE, constructed with built-in refrigerated syrup pumps so three flavors (including basic vanilla) may be produced without the operator having to leave the machine. Mix container, freezer barrel and syrup pumps are stainless steel contained in separate insulated refrigerated chamber. Top and tray are light blue plastic. ¾ h.p. condensing unit. Mills Industries, Inc., Chicago.

THE COLDISPLAY, self-service merchandiser with four separate compartments for various ice cream novelties. Large mirror, hinged for service from rear, amplifies upper display and service section. Plastic front is rubber mounted and unbreakable. Case lighted from rear. All metal cabinet finished in mahogany. Dimensions: width, 35⅞ inches; depth, 24⅜ inches; over-all height, 52¾ inches. Supurdisplay, Inc., Milwaukee.

THE ROWE "180" automatic ice cream vendor. Capacity: 180 "pops" or sandwiches. Equipped with illuminated display sign. Fully automatic with change-maker as standard equipment. Finished in Hammertone green enamel. Dimensions: 53 inches high; 44 inches wide; 30 inches deep. ¼ h.p. Nash-Kelvinator refrigeration unit with temperature control. Cabinet of heavy-gauge cold rolled steel. Rowe Corporation, New York City.



THE CHALLENGER BT 84 BOBTAIL, dual-service unit designed for operators requiring fountain facilities to handle larger than normal service during peak hours. Features two draft stations and two separate sets of syrup pumps and crushed fruit facilities—all accessible to two operators at the same time. A large refrigerated storage compartment (approximately 15 cubic feet capacity) for bottled and packaged goods is likewise accessible through large lids (15 by 15 inches) on either side. In the center section of the unit there is a chipped ice pan, which can be reached by either operator through a large 8 by 15-inch lid. Fischman Company, Philadelphia.

[PICTORIAL REVIEW CONTINUED ON PAGE 6-R]

The movies have helped to make her Waistline—conscious

When she goes to the movies
she prefers to refresh without filling

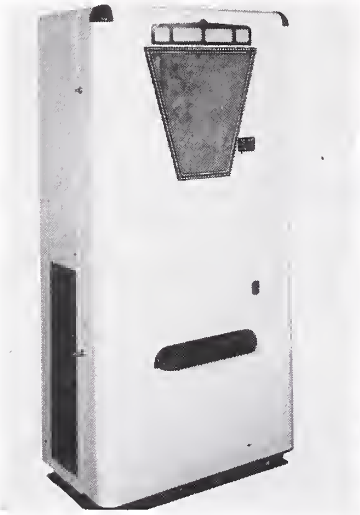
Hollywood's idea of beauty is the slender figure. And the movie fan's greatest dream is to be like a Hollywood star. That's why your woman patron's taste is for the modern, light refreshment. And this modern idea sells more Pepsi-Cola in more and more theatres . . . in whatever form it's served.

1954
A THEATRE
SALES
Champion
AWARDED BY
MOTION PICTURE
HERALD

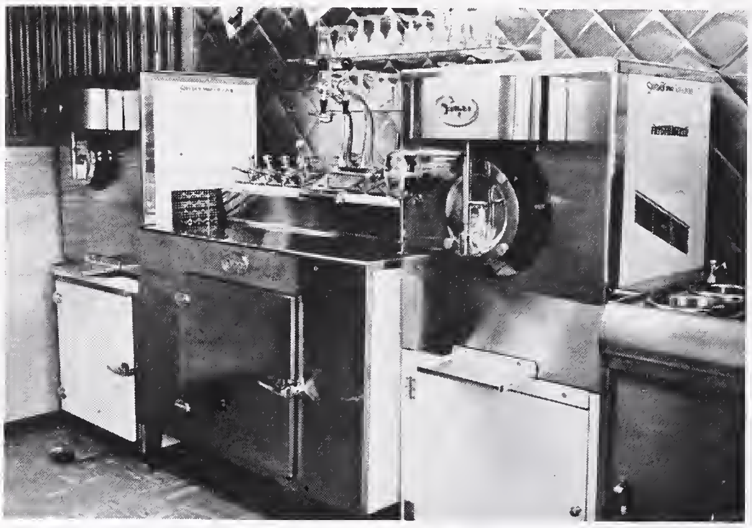
Pepsi-Cola's national advertising program appeals to today's figure-conscious women. That's why Pepsi-Cola is today more popular than ever. Cash in on Pepsi's growing popularity for more soft drink sales in your theatre.

Ice Cream Equipment in Review

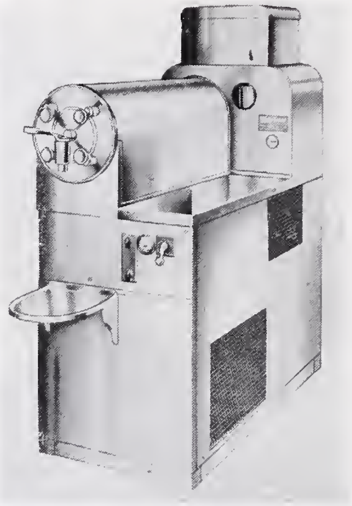
CONTINUED



THE CRAIG ICE CREAM VENDOR, for automatically dispensing ice cream bars at 10c each. Available in two sizes: Model No. 6 with a capacity of 252 bars and coin changer. Model No. 4 with capacity of 132 bars and coin changer. Steel cabinet with white enamel finish. Craig Machine, Inc., Danvers, Mass.



THE SWEDEN SYSTEM OF AUTOMATIC FOUNTAIN OPERATION (above) for preparing and serving soft ice cream products employs two machines: a "Soft-Serv" freezer in which is made soft ice cream for use in cones and in preparing sundaes, sodas and floats; and the "Frigidmixer" in which is made a milk shake base that needs only the addition of flavoring and a few seconds on the mixture mixer before serving. The machines are completely automatic in operation and require only toe pressure on a foot switch to draw the product. The new system is available in several sizes of combinations depending upon requirements. The Sweden Freezer Manufacturing Company, Seattle.



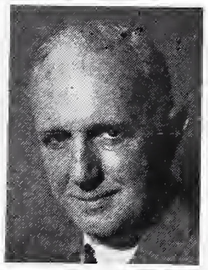
THE SANI-SERV, automatic-continuous dairy freezer for ice milk, soft ice cream, frozen custard and sherbet. Automatic mix feed in full view of operator. Adjustable capacity control for slow and peak periods. Recirculating dispensing spigot. Two temperature controls. General Equipment Sales, Inc., Indianapolis, Ind.

Boosting Ice Cream Profits Through Self-Service and Selling in the Aisles

A considerable increase in ice cream sales has been effected at the Capitol theatre in Windsor, Ontario, an operation of the Famous Players Canadian circuit, through two devices—installation of an enlarged self-service cabinet at the stand (see left) and introduction of aisle sales (above). Manager J. J. Lefave reports that stand sales jumped 50% after the new self-service unit was placed in operation. The cabinet, a Universal cooler, affords full view of the flavors available—cherry, malted milk and vanilla. Even better results are reported through the aisle selling by Mr. Lefave, who states that the latter sales are now 50% over those done at the stand. The bars are sold by ushers during a five minute program intermission.

People & products

by Carl R. Mos



• • •

A SMART TIE-UP is reported by Ardley, Inc., makers of reflective signs. Seems the Empire drive-in at West Webster, N. Y., is used as a church on Sunday mornings. So, where local ordinances prohibit erection of the theatre's directional signs, *"Drive-In Church"* signs are put up. An example of constructive cooperation.

•

Switch: Gene Kilburg, general manager of Supurdisplay, has resigned to become g.m. of Stevens Candy Kitchens, Chicago. Patricia Gardiner, sales manager of Supurdisplay, likewise shifted to the candy company in an exec capacity. Gene and Pat did a great job for Buttercup, and they'll be missed at the popcorn meets.

•

OBSERVING . . .

That *Pepsi-Cola's Alan Finley* promises some surprises for visitors to the Pepsi booth at the 1954 Tesma Trade Show. . . . That the *"Rainbow Light,"* Spacarb-8 soft drink dispenser, is proving a real bell-ringer (reported by Howard Richardson). . . . That an *upswing in demand for soft drinks* is predicted by N. Y. financial house, Francis I. DuPont & Company, in a study showing that there has been a 7 per cent increase per year since 1937. Listed alphabetically, Canada Dry, Coca-

(*Continued on page* 10-R)

Not to forget (assuming you have noted the parade of soft drink dispensers in preceding pages) the ultimate instrument of the sale—the paper cup, as it is fashioned nowadays to assure not only sanitation, but convenience and the original flavor of the contents. Here is a grouping of sturdy Lily Tulip cups of dispenser type, which can carry the name of product or retailer, or be had plain.

DOUBLE FEATURE

For Vending Machines

There's the right size and type Lily Cup for every dispensing job — Hot and cold drinks . . . Cola . . . fruit juices . . . milk! Available in 6 oz., 7 oz., 10 oz. sizes.

For Over The Counter

There's a wide selection of special Lily Cups ranging from Lily 6 oz. Cola cups to Lily 24 oz. Milk Shake cups. Available too . . . Lily Sundae Dishes.

IT'S A Wing Ding

Lily cups

LILY-TULIP CUP CORPORATION
122 East 42nd Street, New York 17, N. Y.
Chicago • Kansas City • Los Angeles
San Francisco • Seattle • Toronto, Canada

Lily* has two long run attractions that guarantee top drawer take at every type of refreshment operation in every type of theatre.

Mail the coupon today if you'd like to see samples.

*T.M. Reg. U.S. Pat. Off.

Lily-Tulip Cup Corporation, Dept. MPH-6
122 East 42nd Street
New York 17, N. Y.

I'd like to see samples of Lily Cups for . . .
Vending Use . . . Over The Counter Use . . .
Name ....
Address ....
City.................. Zone.... State..............

Free Trial!

of the famous
SANITARY
Sno-Master
ICE SHAVER!

Let Us Prove to You That Sno-Master Can Make You $100.00 a Week Profit!

Makes Sno-Balls & Sno-Cones!

Here's a plan for aggressive theatre owners and drive-in managers! Try the SNO-MASTER at your counter for a few weeks. SNO-MASTER makes SNO-BALLS and SNO-CONES — shaved ice, flavored, in a cup—that go over BIG wherever they're introduced! See if SNO-MASTER doesn't make you $100.00 a week profit—and more! If you decide not to keep SNO-MASTER there's no obligation. If SNO-MASTER proves itself as we know it will, convenient payment plans can be arranged. . . . Write today for free-trial plan!

Contact Your
National Theatre Supply Branch,
or write to

SNO-MASTER
124 HOPKINS PLACE
BALTIMORE 1, MD.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Trailers Called One of Best Sales Stimulants

TRAILERS WERE called one of the most effective media of theatre refreshment sales promotion, and even greater use of them was forecast by J. O. Hoover of Martin Theatres, a leading circuit of the South, in an address delivered at the 1954 convention in Chicago of the International Popcorn Association. As reported by the *Popcorn Merchandiser*, Mr. Hoover said that "no circuit disputes the effectiveness of trailers as a sales stimulant."

"Some circuits are so wholeheartedly sold on refreshment trailers," he stated, "that they use them in all 'A' houses and 'B' houses and drive-ins regardless of whether there is an intermission between features."

While he has found some theatre operators reluctant to insert refreshment trailers into the programs of "A" houses, Mr. Hoover expressed the opinion that "as the quality and technique of refreshment trailers continue to improve, more of them will be shown in 'A' houses."

Circuit executives from whom he sought opinion in preparation of his address unanimously agreed, he said, that refreshment trailers "should be short, in color, animated and musical." Other comments reported by Mr. Hoover were:

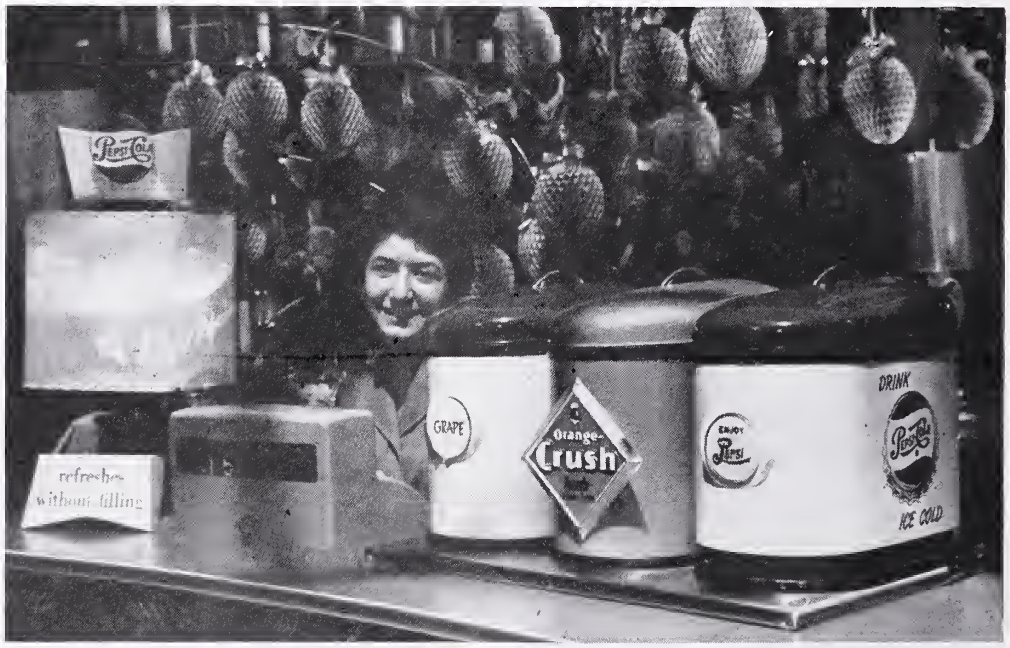
Cartoon type trailers in color amuse while "making the concession pitch."

Trailers should be humorous, clever, give the message in jingles.

There should be institutional trailers on popcorn, candy, etc., sponsored by the national organizations of those fields.

Mr. Hoover urged variety in the use of refreshment trailers. "To run the same

PEPSI-COLA EXPLOITATION AT NEW YORK ROXY



As Pepsi-Cola is now exploited at New York's famed Roxy theatre, in the installation recently completed with special service facilities given soft drinks because of their increasing popularity as theatre refreshment items. On the counter (at left) is the Pepsi-Cola Company's new illuminated display lamp (cataloged FG-48), which produces continuously changing color and light effects by means of a 100-watt bulb that shines through two heavy gauge acetate drums. The bulb projects the lines and colors of the drums upon an outer shade of white fiberglas. The sign is further identified with the words "Pepsi-Cola" on the surmounting button. The display can be bolted either on a counter or to a wall. Its overall height is 25 inches; the height to the top of the shade is 18 inches. Its width is 11 inches; depth, 13 inches. Other materials used in its construction include steel and solid wood.

trailer week in and week out not only destroys its appeal," he said, "but becomes monotonous and commonplace."

Sno-Cone Equipment Offered on Free Trial

A FREE TRIAL of "Sno-Master" ice shavers, to make sno-balls and sno-cones in a test of the profitable exploitation of those frozen confections, is offered by the Sno-Master Manufacturing Company, Baltimore, to all retailers in the refreshment field. Arrangements for the trial should be made through authorized distributors. In the theatre field this equipment is available through branches of National Theatre Supply.

It is pointed out that the items produced by the machine, which requires only one square foot of counter space, give a profit of 8c on every 10c sale, and 12c on every 15c sale.

The "Sno-Master," shaves ice at the touch of a lever, powered by a General Electric ¼ h.p. motor, with an 8-foot rubber-covered wire and ground connection.

The base of the unit is aluminum, finished with baked crinkled enamel.

Holding 25 pounds of ice, the hopper is constructed of 18-gauge brass. It is chrome plated and insulated with 2 inches of Fiberglass. The mercury switch is rubber-dipped and has rubber-covered leads. The switch lever is equipped with a rubber bumper to protect glasses from breakage. The three tool blades are fixed.

A NATURAL For Movie Theatres!

CONNOLLY AUTOMATIC ROLL-A-GRILL

Now operating in thousands of
- INDOOR THEATRES
- DRIVE-INS

...Boosting Frankfurter Sales and Profits!

NO SMOKE—NO ODORS
No installation needed—just Plug in! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY to CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, attractive—grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow rotary motion. SELF-BASTING seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frank expands in size—looks worth more, and you GET MORE for it! Turns out up to 500 delicious barbecued franks per hour.

- NO WASTE—Standby Switch permits all rollers to rotate—heat bypasses half of rollers, enabling full frankfurter display, in continuous rotary motion without cooking, even during slow periods.

J. J. CONNOLLY, INC.
Mfr.
457 W. 40th St., N. Y. 18, N. Y.
Phone: CH 4-5000 Cable JAYCONLEY

Consult your local dealer or use coupon for further information.

J. J. Connolly Inc., 457 W. 40th St., N. Y. 18
Dept. BT-6
Send Connolly Automatic Roll-A-Grills literature to:
Name ....
Theatre ....
Address ....
City.................... State..........

ONE GALLON
27 LBS.
popsit plus!

The ONE popping oil that does EVERYTHING!

popsit plus!

the liquid seasoning with BUTTER-LIKE FLAVOR AND COLOR

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

popsit plus!

...pops corn, fries burgers, hot dogs, french fries ...is always liquid... comes in easy-to-use gallon can..no waste.

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

Heide ®

Nationally Advertised

HENRY HEIDE, INC. • NEW YORK, N.Y.

PEOPLE AND PRODUCTS

(*Continued from page* 7-R)

Cola, Dr. Pepper, Charles F. Hires, Nehi and Pepsi-Cola are given the nod as most likely to benefit. The report points out significantly, that "given proper presentation," the per capita consumption could increase from the present half-a-bottle daily to three bottles—a five-fold gain. Refreshment merchandisers please note!

•

PROMOTIONS . . .

. . . reported by Apco prexy Sam Kressberg: *Mel Rapp* made exec v.p.; *"Buddy" Rosenthal* upped to v.p.; and *Stan Roehling,* formerly manager of Nehi's syrup sales and fountain division, joins Apco as v.p. in charge of new Western division, headquartering in Los Angeles. Stan's appointment further extends Apco's policy of establishing its own branches for better local handling of sales, service and direct contact. The company also has distribution facilities in Chicago, Washington, D. C., Minneapolis and Miami, Fla.

The Coca-Cola Company was well represented at the recent testimonial dinner for William J. German, prominent Eastman raw stock distributor, given by the New York Variety Club at the Waldorf-Astoria. Pictured here are (seated) Mrs. M. Seider, James Loeb, concession director of Walter Reade Theatres, and Mrs. Loeb; Charles Okun, Coca Cola theatre representative; Mrs. Okun and Mrs. L. G. Hanna; (standing) M. Seider, vice-president of Prudential Playhouses; L. G. Hanna and C. A. Bourdelais, Jr., Coca-Cola national representative.

Better Refreshment Merchandising

Index of Advertisers *and Inquiry Coupon*

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

• If the service available through the coupon below is preferred for obtaining further information concerning products advertised, those of interest may be indicated simply by writing in the Reference Number given in the first column of the listing (numbers in right hand column indicate pages on which advertisements appear).

Ref. No.	Page No.
1—THE COCA-COLA COMPANY	1-A
2—J. J. CONNOLLY, Inc.	9-R
3—HENRY HEIDE, Inc.	9-R
4—LILY-TULIP CUP CORPORATION	7-R
5—THE PEPSI-COLA COMPANY	5-R
6—C. F. SIMONINS' & SONS, Inc.	9-R
7—SNO-MASTER	8-R

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

_____ _____ _____ _____ _____ _____
_____ _____ _____ _____ _____ _____
_____ _____ _____ _____ _____ _____
_____ _____ _____ _____ _____ _____

Name .... **Theatre** ....

Address ....

FOR GENERAL INQUIRY:

• Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Butter dispensers
103—Candy bars
104—Candy Specialties
105—Candy machines
106—Cash drawers
107—Cigarette machines
108—Coffee-makers
109—Custard freezers
110—Films, snack bar adv.
111—Food specialties
112—French fryers
113—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn, raw
119—Popcorn machines
120—Popcorn warmers
121—Popping oils
122—Scales, coin-operated
123—Soda fountains
124—Soft drinks, bottle
125—Soft drinks, syrup
126—Showcases
127—Vending carts
128—Warmers, buns, etc.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 119 attractions, 5,673 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	3	3	11	8
Alaska Seas (Para.)	–	–	4	11	9
All the Brothers Were Valiant (MGM)	–	18	56	39	4
Back to God's Country (U-I)	1	25	51	18	6
Bad for Each Other (Col.)	–	1	4	11	6
Bait (Col.)	–	–	–	3	4
†Battle of Rogue River (Col.)	–	–	3	5	2
Beachhead (UA)	–	7	16	14	3
Beat the Devil (UA)	18	–	3	9	11
Beneath the 12-Mile Reef (20th-Fox)	26	22	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	–	4	17	10
Bigamist, The (Filmakers)	–	2	7	1	7
Border River (U-I)	1	11	28	13	4
Boy from Oklahoma (WB)	20	18	32	23	8
Calamity Jane (WB)	6	73	39	8	1
Captain's Paradise (UA)	7	2	3	3	1
Carnival Story, The (RKO)	4	2	6	3	–
Casanova's Big Night (Para.)	–	–	5	11	8
Cease Fire! (Para.)	–	6	12	17	8
Charge of the Lancers (Col.)	–	6	–	–	3
Command, The (WB)	14	24	16	6	1
Conquest of Mt. Everest (UA)	1	1	–	4	–
Crazylegs (Rep.)	–	2	8	6	3
Creature from the Black Lagoon (U-I)	2	16	15	2	1
Crime Wave (WB)	–	–	4	5	5
Dangerous Mission (RKO)	–	1	3	9	3
Diamond Queen, The (WB)	–	–	7	17	11
Dragonfly Squadron (AA)	1	2	4	4	–
†Drums of Tahiti (Col.)	–	–	2	2	3
Duffy of San Quentin (WB)	–	–	1	4	2
Easy to Love (MGM)	22	28	33	11	15
Eddie Cantor Story (WB)	4	41	42	9	19
El Alamein (Col.)	–	1	6	1	–
Elephant Walk (Para.)	4	8	4	–	–
Escape from Fort Bravo (MGM)	–	5	41	44	24
Executive Suite (MGM)	4	10	13	2	1
Fighter Attack (AA)	–	9	12	–	5
Flight Nurse (Rep.)	1	9	22	13	4
Forbidden (U-I)	–	1	26	20	9
Forever Female (Para.)	8	3	10	20	26
French Line (RKO)	6	6	1	–	–
From Here to Eternity (Col.)	71	51	8	2	5
Genevieve (U-I)	4	3	4	4	–
Geraldine (Rep.)	–	–	–	2	6
Give a Girl a Break (MGM)	–	7	23	40	15
Glenn Miller Story (U-I)	107	39	6	3	–
Go, Man, Go (UA)	9	18	11	3	2
Great Diamond Robbery (MGM)	–	9	12	19	6
Gun Fury (Col.)	–	5	21	14	3
Gypsy Colt (MGM)	–	11	5	3	–
Hell and High Water (20th-Fox)	24	14	7	–	1
Hell's Half Acre (Rep.)	–	1	5	3	2
Here Come the Girls (Para.)	2	8	31	58	26
His Majesty O'Keefe (WB)	14	24	32	41	18
Hondo (WB)	79	41	15	1	3
How to Marry a Millionaire (20th-Fox)	71	15	1	2	–

	EX	AA	AV	BA	PR
It Should Happen to You (Col.)	2	3	17	4	11
Jesse James vs. the Daltons (Col.)	4	13	9	9	2
Jivaro (Para.)	–	4	5	16	6
Jubilee Trail (Rep.)	–	4	17	17	8
Julius Caesar (MGM)	9	3	3	–	–
King of the Khyber Rifles (20th-Fox)	24	10	10	–	3
Kiss Me Kate (MGM)	5	24	28	40	22
Knights of the Round Table (MGM)	16	24	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	11	2
Living Desert, The (Disney)	19	6	2	–	1
Long, Long Trailer, The (MGM)	90	75	9	1	1
Lucky Me (WB)	–	2	6	7	2
Ma and Pa Kettle at Home (U-I)	35	43	15	3	3
Mad Magician, The (Col.)	–	–	2	2	1
Man Between, The (UA)	–	3	4	4	1
Man Crazy (20th-Fox)	–	1	6	2	1
Man in the Attic (20th-Fox)	–	–	13	7	5
Martin Luther (de Rochemont)	21	16	5	4	1
Miami Story, The (Col.)	–	–	9	–	1
Miss Sadie Thompson (Col.)	15	36	19	12	–
Money from Home (Para.)	8	51	13	5	2
Naked Jungle, The (Para.)	–	21	12	6	1
Nebraskan, The (Col.)	–	2	9	13	4
New Faces (20th-Fox)	7	–	1	3	3
Night People (20th-Fox)	20	4	13	–	1
Paratrooper (Col.)	2	26	42	25	5
Personal Affair (UA)	–	–	2	–	5
Phantom of the Rue Morgue (WB)	15	4	11	3	3
Pinocchio (RKO) (Reissue)	20	2	1	4	–
Prince Valiant (20th-Fox)	1	3	6	3	7
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	10	2
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Rails Into Laramie (U-I)	–	1	15	13	2
Red Garters (Para.)	1	5	16	18	14
Rhapsody (MGM)	1	14	9	17	8
Ride Clear of Diablo (U-I)	4	24	27	6	–
Riders to the Stars (UA)	–	1	5	11	3
Riding Shotgun (WB)	–	1	9	10	–
Riot in Cell Block 11 (AA)	–	9	38	16	1
River of No Return (20th-Fox)	9	4	2	–	1
Rob Roy (Disney-RKO)	–	2	15	6	6
Robe, The (20th-Fox)	86	14	7	–	2
Rose Marie (MGM)	3	6	7	1	–
Saadia (MGM)	–	1	7	21	25
Saskatchewan (U-I)	8	52	32	6	6
Shark River (UA)	–	20	15	4	5
She Couldn't Say No (RKO)	–	1	14	17	7
Siege at Red River (20th-Fox)	–	4	9	8	1
Taza, Son of Cochise (U-I)	2	6	21	10	5
Tennessee Champ (MGM)	–	–	2	11	18
Three Sailors and a Girl (WB)	1	7	47	27	18
Three Young Texans (20th-Fox)	–	7	12	12	8
Thunder Over the Plains (WB)	1	18	27	28	7
Top Banana (UA)	–	2	7	11	8
Tumbleweed (U-I)	3	27	32	10	6
Veils of Bagdad (U-I)	–	1	7	20	14
Walking My Baby Back Home (U-I)	–	36	53	31	8
War Arrow (U-I)	–	31	39	16	6
Wicked Woman (UA)	–	–	3	1	1
Wild One (Col.)	–	21	13	4	4
Witness to Murder (UA)	–	4	1	1	–
Yankee Pasha (U-I)	–	9	18	5	3

Sol Schwartz

President RKO Theatres, says:

"THE CAINE MUTINY is the answer to a theatre man's dream."

THE CAINE MUTINY

STARRING

Humphrey Bogart · Jose Ferrer

Van Johnson · Fred MacMurray

and Introducing

ROBERT FRANCIS · MAY WYNN COLOR BY **TECHNICOLOR**

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

JUNE 19, 1954

MOTION PICTURE HERALD

New York Political War Gives New Hope In Ticket Tax Fight

20th-Fox to Screen New CinemaScope Techniques

REVIEWS (In Product Digest): THE OUTLAW STALLION, CHARGE OF THE LANCERS, MONTE CARLO BABY, PRINCESS OF THE NILE, BAREFOOT BATTALION, DREAMS OF LOVE

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company.*

"NORTH TO EAST TO WEST TO SOUTH! LISTEN TO THAT WORD-OF-MOUTH! 'SEVEN BRIDES FOR SEVEN BROTHERS' MUSICAL THAT TOPS ALL OTHERS!"
W
N
S
E

BOOKED AT RADIO CITY MUSIC HALL!

M-G-M presents in
CinemaScope
"SEVEN BRIDES FOR SEVEN BROTHERS"
Starring
JANE POWELL **HOWARD KEEL**
with
JEFF RICHARDS
RUSS TAMBLYN
TOMMY RALL
Screen Play by
ALBERT HACKETT & FRANCES GOORICH
and DOROTHY KINGSLEY
Based On the Story "The Sobbin' Women" by
Stephen Vincent Benet
Lyrics by JOHNNY MERCER
Music by GENE de PAUL
Choreography by MICHAEL KIDD
Color by **ANSCO**
Directed by **STANLEY DONEN**
Produced by **JACK CUMMINGS**

CALEB KIDNAPPED RUTH

BEN BORROWED DORCAS

EPH ENCIRCLED MARTHA

GIDEON GRABBED ALICE

OH BROTHER!

Read the reviews! Keep them for advance lobby!

"Excellent. M-G-M, always noted for its lavish sweep. Outstanding musical, rich in imagination and entertainment premiums to show CinemaScope to its fullest advantages. A boxoffice bulls-eye."
—**MOTION PICTURE HERALD**

"Delightful entertainment. It stands apart!" —**FILM DAILY**

"Happy, entertaining musical with all the slickness of a Broadway show. A delightful package that word-of-mouth could talk into solid business at the boxoffice." —**VARIETY**

"Lavish musical treat! Outstanding entertainment!"—**MOTION PICTURE DAILY**

"Top musical bound to slide into top place among the season's money-makers. It will bring raves and enthusiastic word-of mouth."
—**SHOWMEN'S TRADE REVIEW**

"Melody, mirth and magnitude head the long list of assets of this delightfully different filmusical." —**BOXOFFICE**

"An M-G-M honey which will sweep the boards at the boxoffice. This socko film is proof indeed that M-G-M figures to stay right on top when it comes to big money-making film musicals. Nominated for Laurel Award!" —**MOTION PICTURE EXHIBITOR**

"A smash musical show. Three sequences in a row bring forth house-rocking applause. If you see this picture once, you're bound to want to see it again." —**HOLLYWOOD REPORTER**

"On merit alone, it rates sturdy returns and can be sold almost without qualifications." —**DAILY VARIETY**

"Hearty, happy, bountiful chunk of pure entertainment. Will have audiences permeated with good feeling, Sends them out with a smile."
—**FILM BULLETIN**

"Ticket sales should be gloriously high at all situations, for this feature literally abounds in entertainment value." —**INDEPENDENT FILM JOURNAL**

Watch for widely promoted M-G-M Records Album of tunes from the Sound Track. Variety calls it "a trailer for the picture 2 months ahead!"

DAN DECOYED LIZA

FRANK FETCHED SARAH

ADAM ABDUCTED MILLY
in the Love-making Musical
with the Shot-gun Wedding!

"Ranks with all-time great productions! Its benefits will be felt by the entire motion picture industry—including every exhibitor. This is one of those films the screen cannot live without—a picture that will appeal to everyone!"

HOLLYWOOD REPORTER

WILLIAM A. WELLMAN'S

THE HIGH

"This is one of the best! An undoubted winner and a well nigh perfect accomplishment!"

FILM DAILY

"An event in the history of the screen that the public will long remember as superb entertainment, and the industry as a boxoffice great!"

M. P. HERALD

MIG

CINEMASCOPE WARNERCOLO

JOHN WAYNE · CLAIRE TREVOR · LARAINE DAY · ROBERT STACK · JAN STERLING · PHIL HARRIS

WITH
PAUL KELLY · SIDNEY BLACKMER ·

SCREEN PLAY BY ER

Directed by

Music Composed and Conducted by Dimitri

Everybody's recording the terrific title song by Dimitri Tiomkin!

MGM RECORDS: Leroy Holmes & Orchestra • A Whistling Chorus by Fred Lowery

CORAL RECORDS: Johnny Desmond • Georgie Auld & Orch. • Dimitri Tiomkin

CAPITOL RECORDS: Les Baxter & Orchestra. ***And more coming!***

"Will place high on the want-to-see list of every patron! A cinch to be among the top boxoffice entries of the year!"

M. P. DAILY

"A socko entertainment! Hearty grosses should be the rule!"

VARIETY

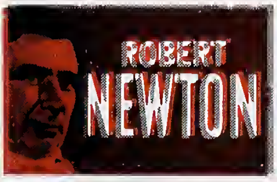
AND THE

"Let the customers name whatever emotions they most relish in their screen fare, and this masterfully made production supplies it! Should be among the year's most profitable attractions!"

BOXOFFICE

HTY

R AND STEREOPHONIC SOUND



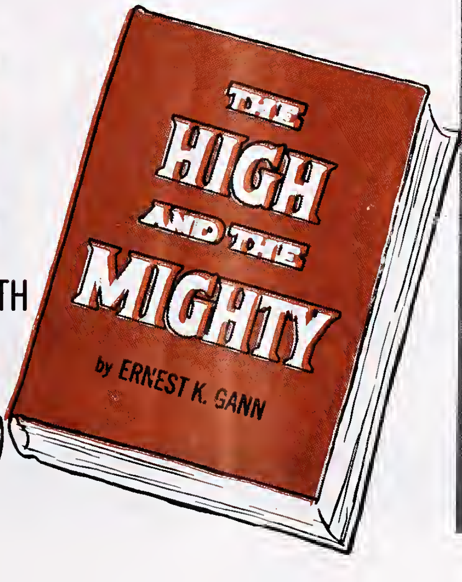
AND INTRODUCING

DOE AVEDON · KAREN SHARPE · JOHN SMITH

NEST K. GANN A WAYNE-FELLOWS PRODUCTION

WILLIAM A. WELLMAN

Tiomkin DISTRIBUTED BY WARNER BROS.



MIGHTY IT IS!
NEW HIGHS DAILY IN 2-CITY PRE-RELEASE! BREAKING RECORDS IN L. A.–BREAKING RECORDS IN FRISCO! GENERAL RELEASE JULY 4th FROM WARNER BROS!

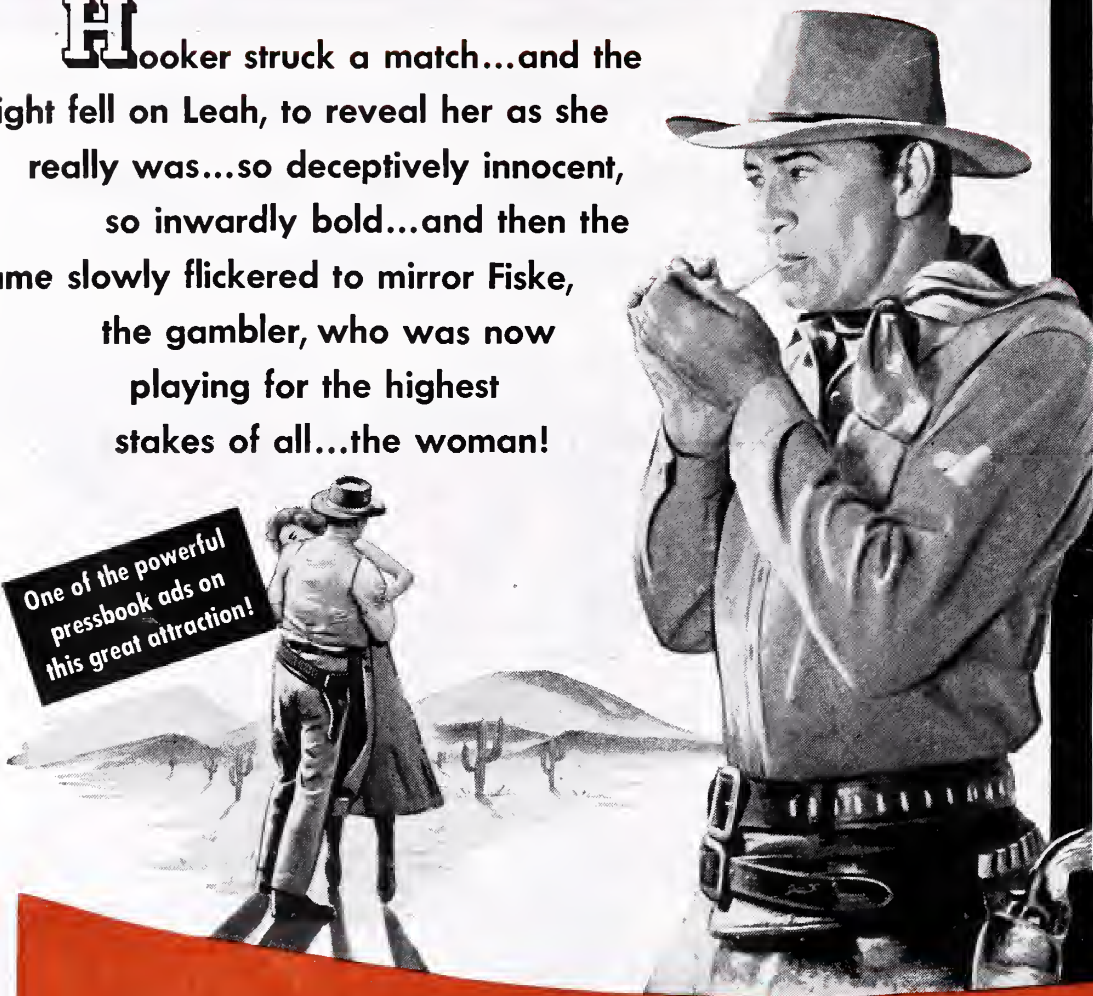
Original sin...drawing them like a magnet...to this place...to each other!

Gary COOPER · Susan HAYWARD · Richard WIDMARK

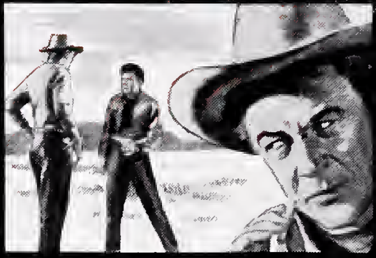
TRESPASS INTO THE

GARDEN OF EVIL

Hooker struck a match...and the light fell on Leah, to reveal her as she really was...so deceptively innocent, so inwardly bold...and then the flame slowly flickered to mirror Fiske, the gambler, who was now playing for the highest stakes of all...the woman!



One of the powerful pressbook ads on this great attraction!



This is Hooker...
who led!

This is Leah...
who tempted!

This is Fiske...
who cheated!

20th Century-Fox's Production in

CINEMASCOPE

with Hugh MARLOWE · Cameron MITCHELL · Rita Moreno
Victor Manuel Mendoza

Produced by
Charles BRACKETT

Directed by
Henry HATHAWAY

Screen Play by
Frank FENTON

From a story by FRED FREIBERGER and WILLIAM TUNBERG

Color by TECHNICOLOR
Available in GENUINE
4-TRACK MAGNETIC
HIGH-FIDELITY DIRECTIONAL
STEREOPHONIC SOUND
•
1-TRACK HIGH-FIDELITY
MAGNETIC SOUND
•
1-TRACK OPTICAL SOUND

AVAILABLE FOR JULY 4th! See Your 20th Century-Fox Branch Manager Now!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 12
June 19, 1954

Big Product Coming

ALTHOUGH many exhibitors are far from happy about the total number of pictures on current release schedules, there are grounds for cheers about the quality of forthcoming product. Seldom has such a large number of promising attractions been on the market or about to be released. Summer and early Fall box office returns should reflect a marked increase in attendance.

A random and by no means complete selection of "big money" films available now or soon for patrons of all varieties of tastes includes: "The Caine Mutiny," "High and the Mighty," "Seven Brides for Seven Brothers," "Knock on Wood," "Dragnet," "Black Shield of Falworth," "The Egyptian," "Adventures of Robinson Crusoe," "The Conquerors," "On the Waterfront," "White Christmas," "Sabrina," "Apache," "Three Coins in the Fountain," "Executive Suite," "Barefoot Contessa," "Demetrius and the Gladiators," "King Richard and the Crusaders," "Johnny Guitar," "Living It Up," "Adventures of Hajji Baba," "Dial M for Murder," "Francis Joins the Wacs," "Brigadoon," "A Star Is Born," "Magnificent Obsession," "Bridges at Toko-Ri," "Man With a Million," "The Student Prince," "Beau Brummel," "Garden of Evil," "Ulysses" and "Gone with the Wind." That is a remarkable list.

The industry's job is to make sure that the maximum number of potential patrons actually see each of the pictures listed and many others to be released in the next several months. No community has in it people old enough to attend pictures and physically able to do so who will not be entertained to an eminently satisfactory degree by the product available in film theatres.

The Summer motto should be — "Every prospect a regular theatre patron."

■ ■ ■

Castle in the Air

FOR many months Eugene W. Castle, founder of Castle Films, 8mm and 16mm home movie business sold to Universal's United World in 1947, has been carrying on a vigorous campaign against the motion picture activities of the U. S. State Department. Mr. Castle is one of those individuals who apparently believes in a surgical approach to all problems. If there is something wrong, he wants the offending member cut off. The United States Information Agency's film activities have seemed to Mr. Castle to be wrong; he wants them all abolished.

Irrespective of the rights and wrongs of the USIA film program (and doubtless, as most governmental operations, it has both), few agree with Mr. Castle that the way to improve the activity is to suspend it. The U. S. Congress has voted nearly four million dollars for the overseas film division for the next fiscal year. In an apparent effort to block the appropriation and embarrass the operating personnel Mr. Castle this week called upon the Senate Appropriations Committee to investigate an alleged arrangement under which Cecil B. DeMille saved $2,000,000 of the production cost of "The Ten Commandments" in a deal with the Egyptian Government. Mr. DeMille is honorary consultant to the USIA film division.

Mr. Castle is up in the clouds. As a veteran of the film industry he should know that the use of some 10,000 Egyptian soldiers as extras and permission to use locales of the country are factors that make Mr. DeMille's film project feasible. The American motion picture serves an international market. "The Ten Commandments" could have been filmed on the Paramount lot with some saving of the time and energy of Mr. DeMille. He, however, is to be complimented on undertaking the more arduous and dramatically effective way of shooting the picture in Egypt. Millions of theatre patrons everywhere will benefit. It is absurd to say, as Mr. Castle does, that actors and technicians are being deprived "of at least $2,000,000." The production by Mr. DeMille of a great motion picture, embellished by thousands of extras and other facilities available only in Egypt, will do its part to strengthen the motion picture industry and indirectly make more secure the jobs of the professionals and technicians of Hollywood. After all, it is only the exceptional picture that justifies investment of millions in filming abroad, while the life blood of the industry flows week after week from Hollywood.

■ ■ ■

¶ Paramount at its VistaVision demonstrations has been stressing the importance of good screens, lenses and sound. The company's position is summed up in a booklet by Loren L. Ryder, head of Paramount's engineering and recording department: "If the theatre is to take full advantage of the improved quality of the VistaVision print, the theatre must have good projection equipment and a large seamless screen. Motion picture studios expend hundreds of thousands of dollars in a meticulous effort to deliver the best possible technical quality along with good entertainment. The theatres should accept their responsibility and make an equal effort in exhibition."

■ ■ ■

¶ One exhibitor's recipe for product: "It doesn't have to be overpowering. All it has to be is *human.* A few laughs, a few tears and a reasonable plot about some people you can like."—Charlie Jones, Northwood, Iowa, in his column on page 44 of the June issue of "Better Theatres."

—*Martin Quigley, Jr.*

Letters to the Herald

EDITORIAL RINGS BELL

An editorial by Martin Quigley entitled "Anything Goes," emphasizing the dangers of the present trend toward licentious advertising of motion pictures, appeared in The HERALD June 5. Herewith are some of the reactions from industry leaders to the editorial.

To Martin Quigley:

I take issue with your editorial in The HERALD of June 5, 1954, titled "Anything Goes." *You didn't go far enough!*

Your arguments were on too high a plane for the knuckle-heads we have in our business. Let's face it, the Almighty Dollar alone influences these fast buck boys. Well, the fast buck boys are going to be in for one of the worst beatings of their lives before long and the intelligent exhibitor is going to have to suffer right along with the knuckle-heads. Who is going to administer the beating? The state legislatures of our states. How? Through all kinds of new censorship laws, enabling tax laws, admission tax laws, license fees and any other kind of vindictive legislation that can be aligned against the Motion Picture Industry by the foolish acts of a minority of industry members.

For instance—"The French Line." It is rumored that when the advance man for RKO came to Indianapolis to publicize the showing of the picture first run, day and date, in several subsequent run houses (the first runs were smart enough not to show it) he made it a point to see that the local Legion of Decency, the Association of Catholic Women, the Parent-Teachers' Association, the Marion County Prosecutor's Office, Women's Clubs and organizations of all kinds were alerted to the booking of the picture. For over three weeks now the local newspapers have been lambasting the entire Motion Picture Industry.

Important groups of people have taken up the cudgels and are directing their ire not at "The French Line" or the exhibitors foolish enough to play it, but are directing that ire at everyone in the Motion Picture Industry. Judge Niblack of the Superior Court publicly called the Motion Picture Industry a pernicious influence upon the morals of the youth of our community, etc., etc. Last night I appeared, and I admit most reluctantly, on WIBC, a 50,000-watt radio station, and tried to undo some of the damage that has been done to the industry's already poor public relations.

Of course, I could not defend "The French Line" or the exhibitors showing it but I could defend the industry and condemn those people who are continually using the entire Motion Picture Industry as a whipping post because of the irresponsible acts of a few industry members. Now during that panel discussion, the prosecutor, who also appeared, held forth about the new bills he would introduce in our next legislature to police the industry. Other important local business men appearing on the panel told me after that meeting: "If we don't slow the industry up one way we will do it another, namely, by taxation, etc."

When COMPO spearheaded the tax campaign you know that I was one of the footmen who pounded the halls of Congress going from one Congressman's office to another and from one Senator's office to another. Invariably, when we found antagonism in these offices toward the motion picture industry, and we often found it, we traced it back to situations paralleling "The French Line."

And to the fast buck boys in our industry —when the state admission taxes begin hitting you, don't come crying to this simple soul who labored for COMPO and the industry, in Washington, to help rescue the situation. And if the fast buck boys think I am voicing a lot of silly drivel I call their attention to the way New York City slipped in their Mickey Finn tax deal on the industry. The very manner in which the officials of New York City launched their drive surreptitiously, shows in what poor esteem they hold our industry, and their attitude stems from one thing only—those fast buck boys in our industry who see only as far as their noses and fail to see that the fast bucks are going to cost them dearly over the long pull. Contrast the industry's treatment by New York City with the treatment other industries received earlier in New York's drive for more revenue.

Why doesn't the MPAA act? They have fined RKO because of the violation of the Code on "The French Line." I understand the fine has not been collected and that RKO is coming out with another violation of the code in their picture "Sinbad." Why doesn't MPAA expel RKO from the MPAA nest that it is spoiling by its salacious production excretions? Time is already late, very late, if we are to prevent the avalanche of harmful legislation that is going to hit the industry.

If this letter sounds like I am mad take it as such, for I sure as hell hate to think of paying taxes in my theatres because a few exhibitors and one producer choose to drag the whole Motion Picture Industry down into the mud.—*TRUEMAN T. REMBUSCH, Secretary-Treasurer, Syndicate Theatres, Inc., Franklin, Ind.*

To Martin Quigley:

I think the article by you (Editorial, "Anything Goes!" in The HERALD, June 5, 1954) is most timely and certainly one in which I am in thorough accord. I have on many occasions tried to say what you have said so much better in this article.

I congratulate you on it and hope you will keep up the good work. Members of the motion picture industry have accepted a public trust and they have no right to betray it—either in the type of pictures that are produced or in the improper exploitation of these pictures by disgraceful advertising.—*Y. FRANK FREEMAN, Vice-President, Paramount Pictures Corp., Hollywood, Calif.*

To Martin Quigley:

I was extremely excited by your editorial, "Anything Goes," and I want to express my admiration for the comprehensive manner in which you have focused the attention of those responsible on the way they have permitted the status of the motion picture industry to deteriorate in the eyes of the public. My admiration for you is increased that much more by your courage in stating the facts with such candor.

Long ago I recognized the responsibility of the theatre to its community and I have been very severely criticized for it. I have seen this pornographic advertising allowed to flourish too long—in our newspapers, in our theatre lobbies and in our signs.

I thank God for helping you and inspiring you to write such a fine editorial, and I hope those responsible will come to understand the need of correcting their ways.

I salute and applaud you!—*GEORGE P. SKOURAS, New York.*

To Martin Quigley:

I read your article, "Anything Goes" (June 5, 1954) and I agree wholeheartedly.

Some of the exploitation techniques used are disgusting. I notice the difference in The HERALD and . . . (name of paper deleted) . . . in this week's issue.

No doubt you've seen the . . . ad advertising . . . Someone refused it for publication in your firm, thank heaven!

Yours is a magazine of taste and wisdom. I guess you can't point out some really apparent facts to some "stoneheads."

Thank you for the fine article. . . . I think it almost hit home. I am afraid that some unscrupulous people will continue to make some blemishes on the industry. The reputation of our industry needs some face-lifting. —*THOMAS ED PATRONITE, Cleveland.*

MOTION PICTURE HERALD

June 19, 1954

ALLIED STATES remains firm in stand on arbitration Page 12

MAKELIM reports continued good response to production plan Page 12

INDUSTRY in last ditch fight to halt New York tax Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 14

CINEMASCOPE "new look" heralded by one-hour film trailer Page 19

PARAMOUNT'S VistaVision demonstrations started Page 19

ROGERS Hospital at Saranac Lake reports on past year Page 20

ALLIED ARTISTS will make its share of big films, says Broidy Page 22

WALTER READE, JR., talks to Industry Council Page 22

TAX cut split hottest topic at CEA annual meeting in Britain Page 26

THE WINNERS CIRCLE—The box score on box office leaders Page 27

CARL CHRISTIAN has a recipe after fifty years as a showman Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 35

SERVICE DEPARTMENTS

Refreshment Merchandising Page 46

Film Buyers' Rating Page 39

Hollywood Scene Page 32

Managers' Round Table Page 41

People in the News Page 34

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 33

Advance Synopses Page 34

Short Subjects Page 34

What the Picture Did for Me Page 35

The Release Chart Page 36

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

On the Horizon

HESITATION

Last week, AB-Paramount Theatres appeared to have pulled a sensational coup. It lured "The Voice of Firestone" away from NBC, and promised to use its gigantic Paramount Theatre in New York, for the telecasts. This week, it appeared not so easy. The program from the theatre, which was to begin Monday evening, has been postponed, indefinitely; instead it will emanate from the ABC studios in New York. Firstly, it appears telecasting from the theatre would mean eliminating permanent fixtures valuable in the theatre's normal operations. Secondly, film distributors were reported upset over possible gross losses. For instance, within a short while, Independence Day and Labor Day will be observed Mondays (holiday rates). The original plan was to delay opening of the house until 4:30 p.m., after which patrons would then see regular shows and also the Firestone program from 8:30 p.m. to 9:00 p.m.

FINALLY, DIVORCE

The last of the major companies to divorce exhibition from production-distribution, Loew's, Inc. this week began the physical moves which under court order must be completed in August of this year. The advertising department of Loew's Theatres Monday moved from the fourth floor of the Loew building at 1540 Broadway to the seventeenth floor. Sometime next month the executive offices will be moved. The new Loew Theatre company will occupy the top four floors of the building and the production-distribution company will have the lower floors. Thus, the beginning of the end.

YEAR'S CONTRACT

One company at least appears to have taken and accepted television advertising as permanent. 20th-Fox this week was disclosed as a buyer of a year's time on New York station WNBT. The company is said to have committed itself for a minimum of $140,000. It will advertise not only its Broadway runs, but also those in neighborhoods. It is enabled to advertise on any program available, and at any time it chooses. TV audiences undoubtedly will hear of CinemaScope.

NO FOREIGN TAX AID

Odds now are that there'll be no provision in the final technical tax revision bill easing the tax treatment of foreign income. The Senate Finance Committee knocked such a provision out of the House bill, and aides say the Senators didn't sound as though they'd like any other version. The big problem is to work up a definition to include exporters, like film companies, in the scope of the foreign income provisions.

SELZNICK AT WORK

David O. Selznick will produce again. His picture will be Tolstoy's "War and Peace." The announcement from Hollywood Wednesday said he has completed the screenplay outline. His associates there added the producer of "Gone with the Wind" intends to make of his new picture an even bigger and better epic. Mr. Selznick had this to say about it: "A large percentage of critics regard it as the greatest novel even written. Its sale has reached literally millions of copies; new editions are appearing regularly; interest in it has never diminished. I regard it as one of the greatest stories for motion pictures. It contains many of the things found in 'Gone with the Wind.' I have thought about making it for almost 20 years." He also said he is considering a major company offer of "association," and also has not decided which new process to use.

HEAVIER FINE

A Senate Judiciary subcommittee has scheduled hearings early next month (July) on a House-passed bill to boost from $5,000 to $50,000 the maximum fine for anti-trust law violations found by the courts.

James D. Ivers - Floyd E. Stone - William R. Weaver - J. A. Otten

This week in pictures

JAY ROBINSON, Caligula in "The Robe" and "Demetrius and the Gladiators," tells writers in New York how he has been popularizing the films—and himself—by doing dramatic bits for high school and other audiences.

by the Herald

by the Herald

SEND-OFF, above. The scene occurred at the conclusion of the Motion Picture Association of America meeting last week on the New York amusements tax. Eric A. Johnston, MPAA president, and Nicholas M. Schenck, Loew's president, part the best of friends.

JOHN H. STEMBLER is the new president of the Georgia Theatre Company. He succeeds William K. Jenkins, who with the late Arthur Lucas headed the 35-house circuit. He is a lawyer and once was an assistant U. S. Attorney in Florida. He joined the firm in 1946.

by the Herald

LACY W. KASTNER is now executive vice-president of Columbia International. He will have charge of all foreign operations, under Joseph A. McConville, president.

THE HAPPY PAIR at the left are Charles Skouras, National Theatres president, and Mrs. Skouras, as they arrived in Honolulu, for a week's pleasure.

WAITING FOR THE CUSTOMERS at the Paramount, New York, are executive manager Robert Shapiro and an usher, ready to answer questions about RCA Victor - Warner Brothers contest on "Them." The "I Like 'Them' because . . ." contest is in 25 cities.

All photos by the Herald

FairDay—Fairway

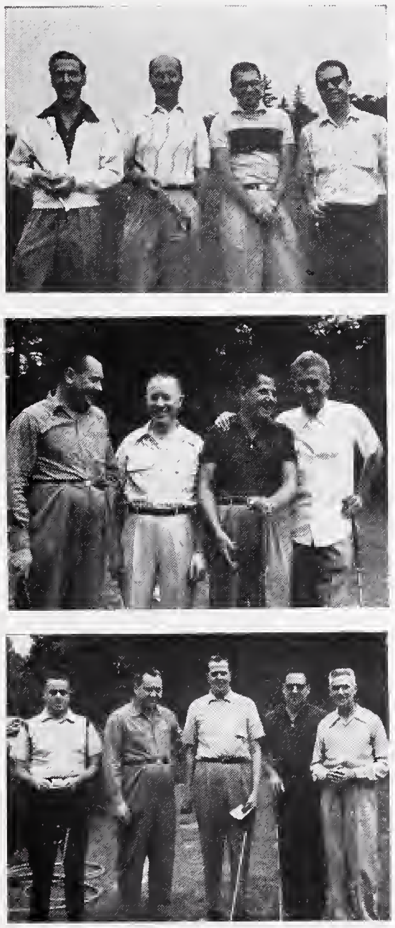
CINEMA LODGE, B'nai B'rith, held its third annual golf tournament June 10, for the men of the New York industry. Lodge president Burton Robbins presided at the banquet, and along with tournament chairman Martin Levine, awarded prizes, at Vernon Hills Country Club, Tuckahoe, N. Y.

—CARDS, OF COURSE

AND THE PLAYERS ARE Bernard Kranze, Skip Weshner, Frank Damis, Maury Miller, Fred Meyers.

AND ALSO Joe Ingber, Lou Fischler, Saul Trauner

GOLF—



FOURSOMES: top, George, Bernard and Richard Brandt, and Michael Levy; middle, William Heineman, Frank Marshall, Frank Damis, Hugh Owen; bottom, Irving Sochin, Mr. Heineman visiting and the rest of the foursome, Gordon Craddock, James Velde, Herman Wintrich.

TOP PRIZE

was won by Al Fitter, Paramount, with low net score. He holds the trophy.

EVEN THIS

WAS A PRIZE. George Brandt sits for his portrait in oils.

—AND MORE PRIZES

AT LEFT, Mitch May fishes for raffle winner, as Al Robbins, Martin Levine, Burton Robbins and Marvin Kirsch help him. CENTER, BELOW, Bob Sherman receives the Alicoate Trophy; RIGHT, BELOW, Len Gruenberg receives the Joe Hornstein Trophy.

ALLIED IS FIRM ON ARBITRATION

Myers Says First Draft Showed Concern With Policies, Not Rentals

News from the arbitration front this week was highlighted by a clarification of Allied States Association's stand on the arbitration of film rentals, contained in a bulletin to members from the association's general counsel, Abram F. Myers.

Commenting on the recent New York conferences on a proposed arbitration system, Mr. Myers pointed out that exhibitor representatives at the parleys "had to accede" to the film companies' advance agreement that the arbitration of film rentals would not be open for discussion. Allied was not represented at the meetings.

In this regard, Mr. Myers wrote:

> **"If patient study had been made of Allied's proposal for all-inclusive arbitration and the explanations made thereof, these conferences would have realized that Allied was more concerned with the incidences of the distributors' sales policies than with 'the amount of money that an exhibitor shall pay for a picture.' But in order that there might be no misunderstanding, Allied did not attempt to disguise the fact that arbitration of selling policies on a national and regional basis would involve, or at least affect, film rentals."**

Colonel H. A. Cole, Allied leader, recently charged that the distributors were reaping the benefits of the admission tax reduction and on that particular score, Mr. Myers continued:

"Colonel Cole's disclosure of the tax grab will make it necessary for the arbitration conference to decide whether complaints of alleged tax grabbing can be arbitrated, even though Allied is not there to press the point. The exhibitors will want to know. Specifically they will want to know what is wrong about taking the judgment of an impartial tribunal on an exhibitor's complaint that tax remission alone, and not the picture, has raised the gross into a higher percentage bracket which enables the distributor to absorb from two-thirds to four-fifths of the tax relief.

"Also they will want to know why the distributors are unwilling to take the judgment of such a tribunal on an exhibitor's complaint that whereas prior to April 1 his top flat price with a certain company was (say) $100, the company thereafter raised its price to $150 or more for compatible motion picture product.

"The average exhibitor will find it hard to understand why such a tribunal could not as properly compute and order a fair division of tax benefits as between distributors as it could compute and assess damages against a distributor and in favor of an exhibitor for granting unreasonable clearances or abitrarily denying runs, which the film companies in approving the 1952 arbitration draft, agreed that the arbitration boards might possibly do.

Boards Can Judge Policies

"And if arbitration boards can assess damages in such cases, with no definite yardstick for the guidance, why cannot they just as properly decide whether or not the selling policies on certain pictures are too drastic for certain classes of exhibitors in certain areas to enable them to operate profitably and to prescribe modifications when necessary to keep those theatres going?

"The film companies should realize that the exhibitors are pondering these questions and they had better come up with some better answers than they have given heretofore."

Meanwhile, there were indications this week that there would be an extension in the 60-day deadline before which the joint drafting committee is to report on arbitration progress to the full exhibition-distribution committee, since the eight-man subcommittee has not yet gathered due to the individual business of its members.

Some members of the exhibitor group have been engaged in fighting the five per cent admissions tax bill in New York City. Others have been attending regional meetings around the country and still others were at the Theatre Owners of America summer meeting which was held in Los Angeles this week.

Others Active Elsewhere

Members of the distributor group also have been engaged. Adolph Schimel, general counsel for Universal Pictures and a member of the subcommittee, was in Europe on a tax matter. Al Lichtman, 20th-Fox distribution chief, was at the company's Hollywood studios for conferences. A. W. Schwalberg, president of Paramount Film Distribution Corporation, is engaged in conducting regional sales conferences. Comprising the joint drafting committee are Herman Levy, Max A. Cohen, Leo Brecher, S. H. Fabian, Mr. Lichtman, Mr. Schimel, Mr. Schwalberg, A. Montague and Charles Feldman, alternate.

In Washington, the staff report of the Senate Small Business Committee, which last year recommended arbitration as one of the ways toward "increased prosperity" for the industry, called the attention of the committee members to the fact that new arbitration talks had begun in New York at the invitation of the Motion Picture Association of America.

Makelim Reports Big Response

Hal Makelim, the producer who with national Allied blessing has been garnering contracts for playdates and hence the money for forthcoming productions, said in New York this weekend after further travels to key cities, that the response continues to be enthusiastic. He proposes to make 12 pictures per year.

Mr. Makelim said in Dallas he had signed the Jefferson Amusement Company, Rowley United Circuit, Fels Theatres, Newman Theatres, Tri-State Theatres, and 100 independent theatres; and he quoted Robert J. O'Donnell, Interstate Circuit general manager as "favorable." In Oklahoma, Mr. Makelim continued, he signed the Video Independent Theatres, and that area was 14 per cent over its quota.

He was in New York this week to talk with Sidney M. Markley, vice-president of American - Broadcasting - Paramount Theatres, and also to make arrangements for film processing with DeLuxe Laboratories. He added he would be on the Coast later in the week to confer with Walter Reade, Jr., Theatre Owners of America president, and settle some production questions. He will meet with exhibitors in Atlanta, Chicago, Milwaukee, St. Louis, Buffalo, Albany, New Haven, Philadelphia, Charlotte, and Jacksonville in coming weeks, he said.

Withdraw Hayworth Film Suit Against Columbia

The $4,000,000 damage suit by the Defense Film Corp. against Harry Cohn, president of Columbia, Columbia Pictures, and the Beckworth Corp., has been withdrawn from California Superior Court. The defendants signed a stipulation they will not interfere with distribution or exhibition of "Champagne Safari." The picture, being released by Defense, will open soon in San Francisco, and then play in other cities. It was to have opened April 16 at the Fox West Coast Cinema, in San Francisco, and was canceled, an action which brought the suit. It is a recording in color and with sound of the wedding trip of Rita Hayworth and her then husband, Aly Khan, throughout Africa.

RKO Holds Regional Sales Meetings

RKO Radio Pictures will hold regional sales meetings in New Orleans June 21-22 and in Chicago June 24-25, it was announced this week by Charles Boasberg, general sales manager for the company. James R. Grainger, president of RKO Radio, will attend both conferences. Top sales executives from the home office will meet with regional sales managers and office managers of the southern and western districts. Forthcoming product will be screened.

INDUSTRY IN LAST DITCH FIGHT ON NEW YORK TAX

Gov. Dewey to Study Tax Yield; Move Is Hailed By New York Trade

The efforts of the New York City administration to levy a five per cent admissions tax this week gave promise of breaking into an all-out political fight between the Democratic city regime and the Republican state administration.

This was indicated Tuesday when Governor Thomas E. Dewey informed leaders of the film industry's anti-tax campaign that he would appoint a committee to investigate the probable yield to the city of such a tax and determine whether it would be propitious for the state to invalidate the levy by withdrawing the city's authorization to enact an admissions tax.

Thus a good, old-fashioned, two-party political squabble offered the first ray of hope to the New York industry, which for three weeks has been fighting the tax bill as it progressed from the City Council, to the Board of Estimate and finally to the desk of Mayor Wagner. The industry was scheduled to have it's last open hearing before the Mayor Friday morning, after which it was assumed he would sign the bill into law effective July 1.

Governor Dewey's message was in response to a plea for help sent to him by the New York industry's emergency management and labor committee Monday in the form of a telegram. The telegram, reprinted in full in paid ads in all the city's newspapers, advised the Governor that passage of the tax would be "tantamount to confiscation."

The estimated yield of the tax has been a major point at issue for the past several weeks. The city budget director told the mayor that it would produce about $9,000,000 from the theatres. Later he denied this and cut his estimate in half.

Say Yield Estimate Was Unreasonably High

The industry has contended that the estimate was based on 1947 grosses and that a more accurate yield would be around $3,500,000. The industry's figure would show that, according to the city's own statements of needed revenue, the admissions tax would leave its budget unbalanced and therefore is no solution to the city's alleged fiscal problem. Help from the state, if it were forthcoming, probably could not be realized for six months or more—that is, until the legislature meets in 1955.

The Governor's commission to examine the tax yield would require time for its investigation and study of evidence. If it is recommended, or the Governor sees fit to recommend the invalidation of the Wagner tax, the necessary action would be taken by the state legislature presumably in the form of termination of the state's authorization to the city to levy a tax on admissions to amusements.

OTHER LOCALITIES HAVE TAX PROBLEM

Despite all the excitement in New York City these days, that is not the only municipality plagued by amusement tax problems. Latest figures indicate that some 380 Pennsylvania local government units have adopted amusement taxes in some form. And, to keep the record straight, Seattle exhibitors also have been waging a fight for repeal of that city's five per cent tax on admissions. Bright spot: a special taxation committee of the Milwaukee Common Council early this year rejected a proposal for a three per cent municipal tax on all amusements.

Governor's Action First Sign of Public Sympathy

Regardless of the time element involved, the emergency committee was heartened by the first evidence of public sympathy in the city's theatre industry plight and the assurance that some action would be taken. Late, Tuesday the committee issued a statement, saying in part:

"We feel confident that if Mayor Wagner had not been supplied with erroneous data he would never have contemplated such a levy. Pending the commission's report, Mayor Wagner should veto the bill now before him. If our facts and figures are not confirmed by the commission, the bill could then be reintroduced in City Council. We rest our case with the commission's findings and hope Mayor Wagner will do the same."

Sparked by last week's pronouncement from the Motion Picture Association of America of its solidarity with the New York exhibitors, the local industry indicated its determination to continue the anti-tax fight even if the measure is signed into law by Mayor Wagner.

The bill would tax all theatre admissions "in excess of 10 cents." However, the first 10 cents of every taxable admission would fall under the five per cent levy as well. Therefore only admissions of 10 cents or less would be tax free under the law. The major fraction provision also will apply to the new tax. Where one-half or more cents is concerned, the city will collect the full amount.

New York State Senator Fred G. Moritt, Brooklyn Democrat and a partner in MacDonald Theatres, said in Albany last week that "the motion picture industry has at its command means for the dissemination of opinion greater than those of any other business." If the industry cannot bring about admissions tax relief, he added, "this means the public is apathetic to its (the motion picture industry's) appeal."

The presiding officers of both the New York Senate and Assembly previously ruled as "out of order" all three of Mayor Wagner's proposed bills which, if enacted, would purportedly make unnecessary the levying of the controversial five per cent admissions tax by the city.

Meyer to Produce for WB After "Dragnet"

Stanley Meyer and Jack Webb will terminate their association upon completion of the "Dragnet" feature-length motion picture for Warner Bros. Amicable ending of the association between the two men was attributed by Mr. Meyer to the fact that future motion picture plans are being held in abeyance due to the necessity of Mr. Webb resuming television production. In the meantime Mr. Meyer is negotiating a three-picture production program for Warner Bros. to be produced at Warner Bros. Studios.

"The Robe" Opens at Kansas City Drive-In

Twentieth Century-Fox's "The Robe" opened last week at its first drive-in theatre in the Kansas City area, the Heart Drive-in, Kansas City. The screen is 130 feet wide, and flat, and the equipment comprises a mixer for the four track sound, using additional speakers, but an additional rectifier to get up to 135 amperes on lamps with 11mm carbons.

"King Richard" for Egyptian

"King Richard and the Crusaders," a Warner CinemaScope picture in WarnerColor, will play the Hollywood Egyptian Theatre after the run of "The High and the Mighty." The latter run is so successful no opening date for "King Richard" is being announced.

AB-Paramount 25c Dividends

Twenty-five cents per share on the outstanding common and the same on the outstanding preferred were declared by the directors of American Broadcasting-Paramount Theatres last week, in New York. The dividends are payable July 20 to shareholders of record June 25, 1954.

Terry Ramsaye Says

LION—When on June 1 the Government threw British Lion, their largest film distributing company, into bankruptcy, announced in London, it was a documentation of a semi-official forecast of 1952 when the British Film Institute, a "grant-in-aid" body set up to encourage the nation's picture industry caused the publication of a volume entitled "The British Film Industry." In that remarkable book, noted in these pages, there was the finding, in substance, that: "no solvent picture industry can be operated against the competition of the American industry bulwarked by its great home market, the greatest single market in the world."

The book stands as of more than ordinary documentary importance. It was prepared by a curiously reticent organization known apparently only as "P.E.P." which stands for "Political and Economic Planning," at 16 Queen Anne's Gate, London, S.W.I. Its contributors included an array of experts, including a considerable number of highly placed authorities of the British industry, anonymous contributors of authentic charts and data from corporation records.

Just what the particular significance of this volume of financial revelations may have been was not made manifest. It is possible that it was in preparation for surprises to come and such developments as those in the case of British Lion now. The Government loan to the Lion was in the emergency year of 1948. The official report has it that British Lion has lost "its entire capital" of $3,382,400. This does not of course mean that the British government is going out of the film business. It has other irons in the fire and other loans to make.

Meanwhile that volume flatly asserted on the basis of elaborately assembled world wide figures that the insolvency of film production "is an international phenomenon," with kindred reactions such as special taxations, quotas and impounded earnings.

Policy for now and tomorrow, as held among the contributing experts, was stated, thus: "If the public desires for political, cultural or enconomic reasons that British films should be produced, then it must be prepared for the Government not only to protect the industry indefinitely, but also to aid it financially as far ahead as can be seen."

In view of this situation the wide influence of the American industry, especially as a source of product to keep the theatres of important foreign markets open and functioning, is made manifest. This puts another concern of large consequence on the American interest in the new techniques used for its top box office product which is thereby rendered unavailable for the overseas mass-markets, certainly for a long period of adjustment yet to come.

A certain minimum flow of standard 35 mm. product of box office quality must be long continued, while the world is made over—or else.

* * *

PENNY-PINCHING—It is with mingled feelings of sympathy and appreciation that one reads a newspaper plaint from John Foster Dulles that there is "penny pinching" in the Department of State and . . . "a high percentage of breakdowns" among that nation's diplomatic officials "because they are working much too hard. . . ." He is quoted as saying that the Soviet Union is spending "vast sums," and making "very considerable progress" in the Cold War. Some very wearied readers and tax payers hear such complaints about "penny pinching in Washington" come over the transom like the chatter around a stud poker table. We have many statesmen who are closely related to our own "Lady Hollywood." We'd better be learning to pinch billions.

* * *

GERMANY A-BUILDING — Reports just made available indicate that the West Germans continue, as part of their program of reconstructing a nation, to develop a motion picture industry. Figures for 1953 report a total of 103 feature films as compared with 82 in the year before. The German process seems cautiously conducted with level eyes on the long view. They command great skills in all departments. Meanwhile they are eagerly interested patrons of the Hollywood product. They seem not to be jealous, but they'll be heard from later.

* * *

CRITICS—Reporting upon a Broadway offering, says Bosley Crowther: "It is such a pander to unintelligence. . . . The notion that a person might don the costume of a gorilla and go around killing is as high as it goes." One may wonder what he, with all his experience, expects when he walks under a marquee proclaiming one of those gorilla titles? The readership of Mr. Crowther's essays probably does not include the gorilla audience, and as for the "Times" it could in such cases do as well with a notice if need be for the reader, written by some cub and left unsigned. Meanwhile every day's edition of every newspaper engages in much more serious "panders to unintelligence," the foundation of many a great career and many a great industry.

Johnston to Italy on Deal

by ARGEO SANTUCCI

ROME: Eric Johnston, president of the Motion Picture Association of America, is scheduled to arrive here June 22 for final discussions concerning the new MPAA-ANICA film agreement, which is expected to be signed before the end of the month.

According to reports here the new agreement contemplates a quota reduction from 250 to 175 American films dubbed in Italian annually. As a counterpart, American distributors may receive a yet to be established share of the dollars earned in the United States by Italian Films Export to be integrated with the American companies' remittances from Italy, which are now limited to 40 per cent of their profits.

The American companies' frozen balances were almost entirely transferred or used up as of the time negotiations on the new pact began. Accordingly, the new proposals seem intended to reduce American production in Italy, into which much of the frozen money has gone heretofore.

Broaden Seattle's Censorship Powers

SEATTLE: A measure broadening the powers of the Board of Theatre Supervisors over motion picture showings and other forms of public entertainment was adopted here last week by unanimous vote. The new ordinance, drafted after consultations with Frank Ursino, board chairman, and other members, repeals the ordinance which created the board. The new measure makes it illegal for theatre operators to show films which have not been seen by the board. The board is given power to recommend that objectionable films not be shown publicly or that cuts be made or the films shown only to adult audiences.

Sidney Heads SDG For Fourth Term

HOLLYWOOD: George Sidney, president of the Screen Directors Guild, was reelected unanimously for his fourth term in the organization's annual election. Rouben Mamoulian was reelected first vice-president and Lesley Selander treasurer. King Vidor was named second vice-president, Willis Goldbeck secretary. Assistant Directors reelected Emmett Emerson, president; Dock Moder, first vice-president; Ridgeway Callow second vice-president. Mark R. Sandrich is secretary and Henry Brill treasurer.

"JOHNNY GUITAR"

SMASHING RECORD AFTER RECORD IN HOLDOVERS EVERYWHERE!

Sensational Premiere Los Angeles!

SOCKO!

NEW YORK, WASHINGTON,
ST. LOUIS, BOSTON,
PHILADELPHIA, OMAHA, CLEVELAND, MIAMI,
BUFFALO, ALBANY, ATLANTA, MEMPHIS, NEW ORLEANS,
MILWAUKEE, NEW HAVEN, TULSA, LOUISVILLE

FLASH! ***JUST IN FROM TEXAS!***

latest openings in DALLAS, HOUSTON, SAN ANTONIO, FT. WORTH and EL PASO top "QUIET MAN"!

making box-office history for '54

HERBERT J. YATES
presents
JOAN CRAWFORD
AS THE WOMAN WHO LOVES
"JOHNNY GUITAR"
starring
STERLING HAYDEN · MERCEDES McCAMBRIDGE · SCOTT BRADY
with WARD BOND · BEN COOPER · ERNEST BORGNINE · JOHN CARRADINE
Screen Play by PHILIP YORDAN · Based on the novel by ROY CHANSLOR
Directed by NICHOLAS RAY
A REPUBLIC PICTURE
TRUCOLOR

JOAN'S GREATEST TRIUMPH

You'll love Joan as the legendary
woman known as Vienna...
...She was the Dancing Kid's girl
and rode with Lonergan's bunch...
...Yet Johnny was her man, a
roving troubador who looked
naked in a lawless country
without a six-gun!

IN THIS TURBULENT, IMPASSIONED DRAMA!

HERBERT J. YATES
presents

JOAN CRAWFORD

in

"JOHNNY GUITAR"

starring

STERLING HAYDEN · SCOTT BRADY · MERCEDES McCAMBRIDGE

with BEN COOPER · ERNEST BORGNINE · WARD BOND · JOHN CARRADINE

Screen Play by PHILIP YORDAN · Based on the novel by ROY CHANSLOR

Associate Producer-Director **NICHOLAS RAY** · **A REPUBLIC PICTURE**

currently in release!

from Republic

HERBERT J. YATES presents

JUBILEE TRAIL

starring VERA RALSTON • JOAN LESLIE • FORREST TUCKER • JOHN RUSSELL • RAY MIDDLETON • PAT O'BRIEN

with BUDDY BAER • JIM DAVIS • BARTON MacLANE

Screenplay by BRUCE MANNING

Based on the Novel by GWENN BRISTOW • Associate Producer and Director JOSEPH INMAN KANE

TRUCOLOR BY CONSOLIDATED

A REPUBLIC PICTURE

HERBERT J. YATES presents

HELL'S HALF ACRE

starring WENDELL COREY • EVELYN KEYES • ELSA LANCHESTER with MARIE WINDSOR • NANCY GATES

Written by STEVE FISHER • Associate Producer and Director JOHN H. AUER

A REPUBLIC PICTURE

HERBERT J. YATES and HERBERT WILCOX presents

LAUGHING ANNE

WENDELL COREY • MARGARET LOCKWOOD • FORREST TUCKER introducing RONALD SHINER

Story by JOSEPH CONRAD • Screen Play by PAMELA BOWER

PRODUCED AND DIRECTED BY HERBERT WILCOX

Color by Technicolor

A REPUBLIC PICTURE

HERBERT J. YATES presents

DOROTHY McGUIRE • STEPHEN McNALLY in

MAKE HASTE TO LIVE

with MARY MURPHY • EDGAR BUCHANAN • JOHN HOWARD • RON HAGERTHY

Screen Play by WARREN DUFF • Based on the Novel by THE GORDONS • Associate Producer-Director WILLIAM SEITER

A REPUBLIC PICTURE

on the way!

HERBERT J. YATES presents

The OUTCAST

TRUCOLOR BY CONSOLIDATED

starring JOHN DEREK • JOAN EVANS with JIM DAVIS • CATHERINE McLEOD • BEN COOPER

Screen Play by JOHN K. BUTLER and RICHARD WORMSER • Based upon an Esquire Magazine story by TODHUNTER BALLARD • Directed by WILLIAM WITNEY

A REPUBLIC PICTURE

ANOTHER WONDERFUL ROMANCE FROM THE AUTHOR OF "THE QUIET MAN"

HERBERT J. YATES and HERBERT WILCOX present

TROUBLE in the GLEN

starring MARGARET LOCKWOOD • ORSON WELLES • FORREST TUCKER co-starring VICTOR McLAGLEN • JOHN McCALLUM featuring MARGARET McCOURT • ARCHIE DUNCAN

TRUCOLOR BY CONSOLIDATED

Screen Play by FRANK S. NUGENT • From the story by MAURICE WALSH • Produced and Directed by HERBERT WILCOX

A REPUBLIC PICTURE

ONCE THE GRAND HOTEL OF THE ORIENT... NOW A BRUTAL CONCENTRATION CAMP!

HERBERT J. YATES presents

THE SHANGHAI STORY

RUTH ROMAN • EDMOND O'BRIEN with RICHARD JAECKEL • BASIL RUYSDAEL • JANINE PERREAU • BARRY KELLEY • PHILIP AHN

Screen Play by SETON I. MILLER and STEVE FISHER • Based on the story by LESTER YARD • Associate Producer-Director FRANK LLOYD

A REPUBLIC PICTURE

SPECIAL FILM HERALDS CINEMASCOPE NEW LOOK

Shown Internationally, It Runs One Hour; Opens "Royal Tour" Next Week

Simultaneous showings next Tuesday morning at the Roxy theatre in New York and the Chinese theatre in Los Angeles will launch 20th Century-Fox's international series of exhibitor and press demonstrations of "The Advancing Techniques of CinemaScope," a film subject describing the "new look" in CinemaScope photography and stereophonic sound.

The scheduling of the showings followed a series of meetings at the studio last week between Spyros Skouras, president; Al Lichtman, director of distribution; Darryl Zanuck, production head; Murray Silverstone, president of the International Corporation; Joseph H. Moskowitz, vice-president, and many other company executives who saw a completed print of the hour-long subject.

The company made two other announcements of importance in the week. They were:

¶ That bookings for one-track magnetic and one-track optical prints of "The Robe" within the past two weeks have totaled 400. Mr. Lichtman had announced earlier that these single track prints would be available for exhibition on June 19.

¶ That "The Royal Tour of Queen Elizabeth and Philip," feature-length film in CinemaScope and Eastman color of the highlights of the recent royal tour of the world, will have its American premiere at the Globe theatre in New York next Tuesday. On Wednesday evening this week the film was previewed at the 20th-Fox home office for prominent members of the diplomatic corps from England and the Commonwealth nations.

The initial West Coast showing of "The Advancing Techniques of CinemaScope" at the Chinese theatre will be for members of the press, wire services and nationally syndicated columnists, with the first exhibitor showing scheduled in that area at the Boulevard theatre, Los Angeles, June 28.

The demonstration, Mr. Skouras said, will make "evident the tremendous improvement achieved in the presentation of this great medium."

"We are believers in theatre entertainment. We are convinced that neither television nor any other entertainment medium can equal motion pictures in theatres for diversity of theme, dramatic range and exciting production values, for viewing comfort and pure enjoyment," he concluded.

The demonstration reel will contain a full comparison of four-track magnetic directional stereophonic sound and regular optical sound; footage showing scenes from several upcoming CinemaScope productions utilizing new "taking" lenses developed by Bausch and Lomb; and other technical information relating to the new entertainment medium. Mr. Zanuck narrates.

The Roxy demonstration, before an invited audience of leading circuit and independent theatre owners, drive-in operators, exhibitor organization leaders, executives from production and distribution as well as the motion picture and consumer press representatives, will signal the start of showings in all 32 domestic exchange cities.

Exchanges of the company's sales organization have been broken down into five geographical routes in which five prints will be rotated on a day-and-date basis to cover the United States offices by July 9. Demonstrations in Canada will follow at dates to be announced shortly. Home office sales executives and field sales heads will be hosts.

Demonstration route number one will encompass the company's Atlantic and newly-created north-east divisions. Following the Roxy showing, programs will be held at the Poli theatre, New Haven, June 23; Palace, Albany, June 24; Metropolitan, Boston, June 25; Fox Philadelphia, June 28; Capitol, Washington, June 30, and Carolina, Charlotte, July 2.

Demonstrations in route number two will be as follows: Fox, Atlanta, June 29; Florida, Jacksonville, July 1; Saenger, New Orleans, July 6; Malco, Memphis, July 6; Palace, Dallas, July 8, and the Criterion, Oklahoma City July 8.

Showings in route number three are as follows: State Lake, Chicago, June 29; Wisconsin, Milwaukee, June 30; Radio City, Minneapolis, July 2; Des Moines, Des Moines, Iowa, July 7; Orpheum, Omaha, July 6; Orpheum, Kansas City, July 9, and the St. Louis, St. Louis, July 9.

The reel will be shown in route number four as follows: Boulevard, Los Angeles, June 28; Fox, San Francisco, June 29; Oriental, Portland, July 1; Fifth Avenue, Seattle, July 2; Villa, Salt Lake City, July 6, and the Centre, Denver, July 8. Route number five is as follows: J. P. Harris theatre, Pittsburgh, June 29; Albee, Cincinnati, July 1; Indiana, Indianapolis, July 2; Fox, Detroit, July 6; Hippodrome, Cleveland, July 7, and the Buffalo, Buffalo, July 9.

PARAMOUNT'S VISTAVISION DEMONSTRATIONS STARTED

Demonstrations Wednesday of this week at the Plaza theatre, London, and the Ernie Pyle theatre, Tokyo, kicked off Paramount's two-month series of presentation abroad of VistaVision, the company's new production and screen presentation process. Showings will be held in 15 cities on four continents, with representatives from the company's studio on hand for each.

VistaVision already has been shown in many key U. S. cities, including New York, and in Toronto, Canada, before theatre operators and trade figures.

Some or all of the demonstrations in Europe will be attended by Barney Balaban, president of Paramount Pictures, who was due to arrive in England Tuesday from New York. Loren L. Ryder, head of technical research at the Paramount studios, will be in charge of the demonstrations in Europe. Louis Mesenkop, VistaVision expert, will handle the demonstrations in Asia and Australia, and Frank LaGrande, home office VistaVision engineer, will be in charge of the demonstrations in Latin America.

Other VistaVision demonstrations will be as follows: Manila, Avenue theatre, June 20; Paris, Paramount theatre, June 21; Rome, Supercinema theatre, and Singapore, Cathay theatre, both June 25; Frankfurt, Turm Palast theatre, June 30; Bombay, Eros theatre, July 3; Sydney, Metro theatre, July 11; Melbourne, Metro theatre, July 15; Mexico City, Mexico theatre, July 16; Havana, Payret theatre, July 21; Caracas, Venezuela, Castellana theatre, July 27; Sao Paulo, Brazil, Marrocos theatre, August 3, and Lima, Peru, Tacna theatre, August 7.

UNIVERSAL TO DO 2 IN CINEMASCOPE

Universal's next two top budget productions, due to go before the cameras within the next two weeks, "Chief Crazy Horse" and "Captain Lightfoot," will be filmed in CinemaScope and in color by Technicolor, it was announced this week. Two additional CinemaScope productions, "The Black Shield of Falworth" and "Sign of the Pagan," have been completed by Universal and now are being prepared for early release.

Will Rogers Hospital At Your Service

Photos by Metropolitan

THE GUESTS of the Will Rogers Memorial Hospital, on their annual inspection. Above, Abe Montague, Ned E. Depinet, Richard Walsh, Marjorie Lewis, Sam Rosen, Jack Cohn, M. A. Silver, Robert Mochrie, Robert J. O'Donnell. Right, Mr. Walsh is a speaker at luncheon. Shown with him are Mr. Rosen, Leopold Friedman and Herman Robbins. The luncheon was dramatically highlighted by the brief but poignant words of gratitude of Jake Batts of Raleigh, N.C., industry member and patient at the hospital, who spoke for all his fellow-patients.

by CHARLES S. AARONSON

THE splendid manner in which show business "takes care of its own," was once again emphasized at the annual meeting of the board of directors of the Variety Clubs-Will Rogers Memorial Hospital, Saranac Lake, N. Y., during the past weekend. The undertaking may be described as in excellent health.

The officers and the board, following an annual custom established several years ago, held their meeting in the heart of New York State's beautiful Adirondack Mountain country, journeying with press representation, from New York City. A visit to the hospital, surmounting a high hill at Saranac Lake, chosen for the value of its climate to tuberculosis victims, was followed by the board's annual meeting.

Guests of Herman Robbins

For this, board and press were as usual the guests of Herman Robbins, president of National Screen Service, and vice-president of the Hospital, at his sumptuous Edgewater Motel on nearby Schroon Lake. Mr. Robbins' already legendary bounty as a host is shared by his three sons, Burton, Norman and Allan. There was ample justification for the board's vote of thanks to Mr. Robbins and his sons for their hospitality.

Highlighting an active agenda was the announcement at luncheon at the Hospital, where any member of the family of anyone in the amusement industry may be treated for tuberculosis entirely without charge, that the Motion Picture Association of America was contributing $50,000 toward expenses.

The Hospital is for all show business personnel, but the film industry thus far has carried the ball almost all the way.

The group examined the hospital's expanded, costly and most modern facilities, inclusive of new equipment for the all-important X-ray room and laboratory, new kitchen apparatus, completely refurbished lobby, lounge room and the building generally, new heating plant and surrounding grounds. Reports from the Hospital's staff heads cited marked gains in therapy.

The board and guests participated in the dedication of a wing at the Hospital and a bronze plaque to the late Charles E. "Chick" Lewis, executive vice-president of the Hospital and a moving force in its rehabilitation, who died last year. Mrs. Lewis and a family group attended.

The high degree of successful discharge of cured patients was emphasized, as well as the remarkable success in shortening to a marked degree the period of hospitalization at Will Rogers today as compared to several years ago. At the board meeting at Edgewater, the need for increased contributions and the requirement for an intensified drive to bring that about, were noted. It was proposed by Fred J. Schwartz, chairman of the fund raising committee, that a goal of $400,000 be set for this year.

The board meeting was presided over by Robert J. O'Donnell, chairman; Abe Montague, president, and Max A. Cohen, secretary. Reelected was the current list of vice-presidents, including Harry Brandt, Charles Feldman, Robert Mochrie, Mr. Robbins, Sam Switow, Richard Walsh and Joseph R. Vogel, with the addition of Mr. Schwartz.

Trade Press Lauded

The cooperation and assistance of the trade papers of the industry was cited by Mr. Schwatrz and Ned Shugrue, executive secretary. Sam Rosen, reading the treasurer's report in the absence of the treasurer, S. H. Fabian, reported a balance of $181,064 as of June 1, 1954.

Directors were reelected, with these additions: George Hoover, international chief barker of the Variety Clubs; Ben Kalmenson, Ben Marcus, Allied States president, replacing Wilbur Snaper; Arthur Mayer, Eugene Picker, Walter Reade, Jr., TOA president, replacing Alfred Starr; Charles Reagan, Al Schwalberg and Arthur Krim.

The board meeting followed an earlier session of the corporate members, comprising Mr. O'Donnell, Mr. Montague, Mr. Cohen, Mr. William J. German, Mr. Mochrie, Mr. Fabian, Richard F. Walsh, Mr. Robbins and Mr. Mayer, all represented either in person or by proxy.

Mr. Mayer was named chairman of the executive committee.

List Board Members

Continuing members of the board of directors include:

Jack Beresin, Maurice A. Bergman, Charles Boasberg, Harry Brandt, Max A. Cohen, Tom Connors, George Dembow, Gus S. Eyssell, S. H. Fabian, Charles J. Feldman, William J. German, Leonard H. Goldenson, Maurice Goldstein, Samuel Goldwyn, John H. Harris, William J. Heineman, J. Robert Hoff, Harry M. Kalmine, Paul N. Lazarus Jr.; Al Lichtman, Robert Mochrie, A. Montague, R. J. O'Donnell, Sam Rinzler, Herman Robbins, William F. Rodgers, Samuel Rosen, Fred J. Schwartz, Sol A. Schwartz, Sam J. Switow, Morton Thalhimer, Joseph R. Vogel, Richard F. Walsh, Murray Weiss, William White and Herbert J. Yates, Sr.

It was determined that Charles J. Feldman of Universal, and M. A. Silver of Stanley Warner, again would serve as distributor and exhibitor chairmen, respectively, for the 1954 Variety Clubs-Will Rogers Memorial Hospital Christmas Salute.

WAKE UP AND BOOK THIS SLEEPER!

"MEN OF THE FIGHING LADY' is one of the most authentic pictures ever made on the subject of naval aviation."

—*LEWIS S. PARKS, Rear Admiral, U. S. Navy Chief of Information*

DOROTHY PATRICK
As The Girl Back Home

A FEW OF MANY PROMOTION IDEAS!

Contact your nearest Naval installation for complete cooperation: (a) Navy-sponsored opening. (b) Display of Naval equipment. (c) Swearing in ceremonies on stage. (d) Make up "A" board posters for Navy recruiting boards. (e) Screen the picture aboard ship if one available. (f) 40x60 poster with Admiral Parks' endorsement.

Tie-up with aircraft plants, sell them block of tickets for employees. Display model airplanes in department store windows. Conduct a search for veterans of USS Princeton, carrier on which picture was filmed. Arrange for PA on stage, radio and TV interviews, etc. Utilize many tie-up stills as illustrated in press book.

M-G-M PRESENTS THE YEAR'S MOST UNUSUAL DRAMA!

"MEN OF THE FIGHTING LADY"

Starring

VAN JOHNSON · WALTER PIDGEON · LOUIS CALHERN · DEWEY MARTIN · KEENAN WYNN · FRANK LOVEJOY

Screen Play by ART COHN

Based on JAMES A. MITCHENER'S "Forgotten Heroes of Korea" and COMDR. HARRY A. BURNS' "Case of the Blind Pilot"

Photographed in ANSCO COLOR • Print by TECHNICOLOR

Directed by ANDREW MARTON • Produced by HENRY BERMAN

Great Reviews Everywhere It Plays! M-G-M's Great Drama in COLOR!

"MEN OF THE FIGHTING LADY"

"Thrilling dramatic saga of Navy fliers. All the impact of a high-powered rocket. It is strong fare with a high emotional impact. Realistic, dramatic and thrilling."

—*New Orleans Item*

"Cracking good aviation melodrama. Some of the best aviation footage yet filmed."

—*Minneapolis Sunday Tribune*

"Story of adventure, patriotism, danger, spine-tingling suspense. Has touch of spiritual."—*Miami Daily News*

"Truth makes the best movie plots. 'Men of the Fighting Lady' hits target as a salute to jet pilots."—*Miami Herald*

"The climax is an excellent job of suspense and movie making."

—*New Orleans State*

"Action of jet pilots over Korea thrilling. Well-made and effective film." —*Chicago Sun-Times*

"Film on Korea carrier pilots capably done. Many taut scenes. The action has genuine tension."

—*Chicago Daily Tribune*

"Dramatic picture. Rare action. An enjoyable evening's entertainment."

—*The Detroit Times*

ALLIED ARTISTS PLANS 38-40

Broidy Says Company Will Try to Make Share of Needed Big Pictures

Allied Artists will produce a total of 38 to 40 pictures next year as compared with 26 delivered this year, Steve Broidy, president, declared in a New York press conference this week.

He pointed out the need for more big pictures and said his company would "make an honest, sincere effort to produce its share of them."

Morey Appointed

The company president announced the appointment of Edward Morey as chief in charge of all operations in the east. Citing the progress the company has made, Mr. Broidy made reference to the recently announced contract that John Huston has signed with the company calling for a minimum of three pictures. He also indicated that negotiations are practically completed with William Wyler and Billy Wilder.

Mr. Broidy said he agreed to give Mr. Huston 25,000 shares of Allied Artists common stock for each of three pictures at the rate of one film per year. In addition Mr. Huston will get a percentage of the gross and will be allowed a budget in excess of $800,000 per picture, Mr. Broidy said. The first Huston picture will probably be "The Man Who Would Be King." The picture, according to Mr. Broidy, would be shot on location in two countries, Pakistan and England.

Mr. Broidy also pointed to the loan-out to the company of John Derek and Debra Paget to co-star in "Annapolis Story." He declared he was hopeful that these recent acquisitions "will be productive of great results and will be conducive to further getting the kind of talent that will make top motion pictures." He said the company was trying to build up product, first qualitatively and then quantitatively, and that he was interested in any deals that could add to this fulfillment.

Mr. Broidy also revealed that he was talking with two other people of the same caliber as Mr. Wilder and Mr. Wyler, but he refused to reveal their identity.

To Cost $800,000

In order to solidify his opinion on what kind of pictures the exhibtors want, the Allied Artists president announced that he had cancelled his scheduled trip to Europe and was flying back to the coast to attend the Theatre Owners of America board of directors meetings.

He said that the Huston, Wyler and Wilder efforts will cost in the vicinity of $800,000; eight to 10 productions will be made with a budget in the $350,000 class; 10 to 12 are planned with an average cost of $250,000; and the same number of stories will be filmed on a $150,000 to $175,000 budget.

Company policy on CinemaScope will be strictly on an individual basis with the decision depending on the needs of each picture, he said.

Photos by the Herald

"More good pictures are needed, and we will do our share to fill the void."

"The company is in the process of developing loan-outs of talent."

"I look forward to happy collaboration with major industry talent."

Reade Asks Cooperation On Product

HOLLYWOOD: Declaring "it is true and unfortunate that self-perpetuating heads of distribution have the power to turn on or off the faucet of production," Walter Reade, Jr., president of Theatre Owners of America, appealed to the production branch of the industry Wednesday night to join exhibition in "a positive, strong, well-planned, cooperative effort" directed by conditions he described as "unsatisfactory, undemocratic, economically unsound and impractical."

Mr. Reade addressed a meeting of the Motion Picture Industry Council here on the eve of the TOA board of directors meeting scheduled to open Thursday.

He said in part: "Distribution has adopted a policy of releasing fewer and fewer films at higher and higher rentals so that our position today is precarious. Distribution extracts 30 to 35 per cent of the total annual gross box office receipts. . . . In his capacity as producer it controls when pictures are to be released, how they are to be released and how many. It also stipulates exploitation procedure, advertising budgets, types of bookings and film rentals. Finally it controls what you folks in production are to earn and when you are to earn it."

The speaker cited "an all-time high of $4,000 a week" as indicative of the salaries paid to distribution executives who "know little about production and less about running theatres, yet draw larger and larger salaries and have stronger and stronger retirement plans, while you and the theatre owners are less secure than ever before."

Urging cooperative efforts to produce medium or low budget pictures, Mr. Reade said, "Phony overhead and prohibitive costs of distribution must be reduced and changed. Existing methods are chaotic and will not do."

German Films Cut U. S. Screen Time

WASHINGTON: German films are cutting into the popularity of Hollywood films in West Germany, according to Commerce Department film chief Nathan D. Golden.

Screen time for U. S. films in West Germany fell from 42 per cent in the 1951-52 year to 37 per cent in the 1952-53 year. At the same time, German films were rising from 31 per cent in the 1951-52 year to 36 per cent in the 1952-53 year.

Distributors of U. S. films reported they had some difficulty in finding screen time in first-run theatres during the past year, Mr. Golden reported.

The Commerce report added that total receipts for U. S. films during the 1953 year were somewhat lower than during 1952, but that a rise in the value of the blocked mark gave U. S. firms a better opportunity to withdraw profits from West Germany.

U-I Foreign Sales Heads Convene

With key addresses from Universal Pictures president Milton Rackmil, U. I. vice-president and foreign general manager Americo Aboaf and vice-president David Lipton, the U. I. 1954 European sales convention was held last week in Barcelona, Spain.

President Rackmil told fifty delegates from Europe and the Near East that the company was experiencing an upsurge in business in Europe and throughout the world due mainly to the product plus the company spirit and organization. Commenting on recent technical developments, he said "People don't buy systems—CinemaScope, 3-D, etc.—they buy entertainment. Expansion and progress is our security for the future in a highly speculative industry."

In his address, Mr. Aboaf emphasized that the company could not consider itself successful unless the exhibitor made a profit.

Vice-president David Lipton, guest of honor at the Convention, elaborated on U-I's slogan "Pictures with that Universal Appeal" by outlining in detail the coming product with particular emphasis on diversification.

A highlight for the delegates was playing of a recorded message from executive vice-president Al Daff flown from the Studio.

Other speakers were vice-president Felix Sommer; Kenneth Hargreaves, managing director of General Film Distributors, of the United Kingdom; and John Marshall, Middle Europe supervisor.

STRONG PRODUCT OF PAST FATTENS SUMMER GROSSES

Spearheaded by MGM's release of David O. Selznick's lusty "Gone with the Wind," powerful reissues are currently riding a wave of popularity. To get the pictures over, new advertising and promotional campaigns have been devised, and in some instances such contemporary innovations as stereophonic sound and wide screen have been added.

At the close of last month Universal-International held a national pre-release premiere in Omaha and Des Moines of "The Egg and I," which launched 50 dates in the territory. The picture, which was the most successful one the company ever had till "The Glenn Miller Story," and which started the Kettle series, drew in domestic rentals $5,300,000. It goes into national release in July.

A striking example of a sturdy re-release is Walt Disney's "Pinocchio." According to Charles Boasberg, RKO Radio general sales manager, the film's national release "is outdrawing its original 1940 gross by 20 per cent." An unprecedented demand for the film has resulted, with the adavnce requests currently up to 460 for the summer. It now is in its third month in Chicago at the Loop theatre. It generally is setting records in every section of the country it is playing.

"Gone With the Wind" is a phenomenon in itself. Now in its fifth reissue, it has outgrossed every one of its previous re-releases. At Loew's State theatre in New York, where it is being shown with stereophonic sound and on wide screen, the picture drew a whopping $140,000 in its first two weeks. Before going into national re-release, it currently is playing, besides New York, in Kansas City, Houston, Atlanta, Providence and San Francisco. In each city it is registering potently.

Samuel Goldwyn's Academy-Award-winning "Best Years of Our Lives,' currently enjoying a healthy re-release, has to date been played in 2,000 theatres. According to a Goldwyn spokesman, at least 8,000 dates are expected for the film in its current engagement.

Collectors Back Stamp For Legitimate Theatre

The Cinema Stamp Collectors, meeting in New York recently, voted to promote the issuance of a commemorative stamp honoring the legitimate theatre. Leon Bamberger, its president, has petitioned the Postmaster General for positive action. The stamp has been proposed by the Council of the Living Theatre.

Japan Sets Limits on Film Remittances

WASHINGTON: Commerce Department film chief Nathan D. Golden this week gave full details of the current Japanese Government regulations affecting imports of U. S. and other foreign films.

Compared to 146 licenses allocated to the dollar area in 1953, only 121 will be allocated to the dollar area in 1954. In addition there'll be 15 allocated to the sterling area and 24 to the open account area. This total of 160 will be available only to persons who have records of allocations in 1953.

In addition to this basic quota of 160, four will be allocated to traders with records of allocations in 1951 or 1952 but not 1953; six as a bonus for superior foreign films; and 10 as a reserve quota, to be used to promote the export of Japanese films throughout the world.

For films imported under a percentage rental system, remittances will be limited to 25 per cent of the distribution income when the non-resident's share of the receipts is not more than 60 per cent, and to 20 per cent when more than 60 per cent. For films imported under a flat rental system, allocations of foreign currency will be approved at the time permission is given to the import contract. Accumulated earnings in excess of allowed remittances must be deposited in a blocked account and used only with Government permission.

Cook Is Hayward's Assistant

Norman Cook has become executive production assistant to Leland Hayward, head of a new producing organization in Hollywood. Mr. Cook has been general manager for Rodgers and Hammerstein's "Oklahoma." The first Hayward production will be "Mr. Roberts," for Warners, with John Ford directing.

University Making Feature

With the help of some 400 students, Bob Jones University, Greenville, S. C., is making a two-hour feature in color, "Wine of Morning," a religious film.

Alexander Sets First

A two-reel short, "Location Arkansas," to be made in CinemaScope and Eastman Color, will be the first film produced by Robert Alexander Productions.

Canadian Court Rules On Television Copyright

In what is believed to be the first judgment relating to the involved problem of television program copyright, the Exchequer Court of Canada in Ottawa recently awarded $300 in damages and an injunction to Canadian Admiral Corporation for infringement of copyright in films of football games telecast over CBFT, Montreal, in 1952. The Court found there was no copyright infringement in live telecasts of football games relayed by the defendant, Rediffusion, Inc., a community antenna service, to private homes because they were not performances in public. However, showings of the relayed pick-up in Rediffusion's showrooms were held to be an infringement of Admiral's copyright interest in the films telecast.

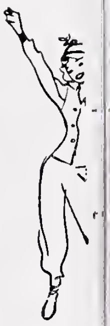
Davis Plans Drive-In

Dan Davis, president of the Norwood Theatre Company, Florence, Ala., has announced he will begin constructing the Wheeler Drive-In Theatre, on the Joe Wheeler Highway, two miles west of Tuscumbia, Ala., shortly. It will house 44 cars. It also will have a 100 seat viewing room, for winter usage.

St. Patrick's Day Parade

"St. Patrick's Day Parade," a featurette in color, began a run this week at the Baronet theatre, New York, in association with Celtic Films feature there, "The Spell of Ireland." It is a filming of the New York parade.

HERE'S THE



BOX-OFFICE

"FRANCIS" FIR

THEY'RE IN THE *Ladies'* ARMY NOW!

Since the top sergeant started kissing Donald ...maneuvers have never been so much fun!

STARRING

DONALD O'CONNOR · JULIA ADAMS · CHILL WI

LYNN BARI · ZASU PITTS with Allison Hayes

Directed by ARTHUR LUBIN · Screenplay by Devery Freeman and James B. Allardice · Story by Herbert Baker · Based

HAPPIEST FUN SINCE

ST TALKED!

Francis JOINS THE Wacs

LLS · MAMIE Van DOREN Francis

· Mara Corday · Karen Kadler and The Talking Mule

Universal International

on the character "Francis" created by David Stern · Produced by TED RICHMOND · A UNIVERSAL-INTERNATIONAL PICTURE

TAX CUT SPLIT HOT CEA TOPIC

Annual Exhibitor Meeting Monday Seen Evoking Some Crisp Fireworks

by PETER BURNUP

LONDON: The Cinematograph Exhibitors Association opens its annual convention—certainly one of the most momentous in its forty-year history—on Monday at the inland watering resort of Yorkshire's Harrogate, chosen in tribute to this year's CEA president, Claude Whincup, himself a dedicated Yorkshireman.

High on the agenda of the Association's general council deliberations and at the now traditional open forum, to which any of the hundreds of exhibitors attending the convention may contribute, will be the resolvement of the division of the recent entertainment tax remission.

Exhibitors Want Revision

The Chancellor of the Exchequer made it clear that in making his concession he had in mind not only assisting exhibitors but putting producers on a firmer financial basis. The latter happy issue could only be arrived at through an increase in the rates of the seat-levy paid into the Eady Fund by exhibitors. But theatre men would not agree to the increase until the third party to the arrangement, namely distributors, consented to a revision in the existing break-figure formula.

Following an acid dispute, the Renters' Society brought forward a formula which, it was claimed, would put exhibitors in a position at least equal to that obtaining in regard to their net boxoffice take before the Budget concession. But having won that point—and even intransigent exhibitors admit that it was a step in the right direction—CEA's officers still press for a radical revision in the break-figure formula as the pre-requisite for their coming talks with producers in regard to the scale of the Eady Levy.

With some shrewdness, the officers have now elected to leave the decision to the rank-and-file at Harrogate. Everyone agrees that the Renters put their formula forward as at its lowest a basis for negotiation. But there's no doubt that CEA's executive will get a whole-hearted mandate at Harrogate to continue the battle with the distributors in an endeavour to achieve that complete revision of break-figure practice.

Wage Demands an Issue

But looming menacingly over the general council's debates will be the latest wage demands of Tom O'Brien's National Association of Theatrical and Kine Employees. Despite the fact that the last agreement between Mr. O'Brien and CEA was negotiated only a few months ago, the union now seeks wage increases of 15 per cent up to and including wages of £7 a week; and 10 per cent on wages in excess of that.

SCREEN FIGURES ARE HONORED BY QUEEN

LONDON: Members and those closely associated with the motion picture industry figured prominently in the Queen's Birthday Honours announced here last week. Knighted was Beverly Baxter, Member of Parliament, but perhaps better known as the film critic of the "Evening Standard." The Order of the British Empire was given to Tom Stobart, cameraman for "The Conquest of Everest," while Denis Wratten, head of Eastman Kodak's motion picture division, was named a Commander of the Order of the British Empire. W. Somerset Maugham, many of whose novels and short stories have furnished material for films, was named a Companion of Honour, practically the country's highest honour. Poetess Edith Sitwell, who wrote the script for Columbia's forthcoming "Fanfare for Elizabeth," was named Dame Commander of the Order of the British Empire.

To the demand CEA has countered—apart from the short time which has elapsed since the negotiation of the present agreement—that its theatres (even with the remission) cannot support the latest demand and that in any event the cost-of-living index has remained virtually static over the last year.

Mr. O'Brien has now engaged in a violent newspaper and public-platform campaign of denunciation of CEA's cynical bosses. The latter will undoubtedly receive the mandate they seek at Harrogate from realistic theatre men accustomed to similar O'Brien demonstrations over the years.

Wage demands and the break-figure dispute, not to speak of the Eady levy scale, undoubtedly will keep delegates mighty busy in the four days of the convention.

Plan Ad Film Festival

Significant witness to the rapid growth of the newly-formed International Screen Advertising Services is seen in the fact that membership of the new organization now extends to 20 countries. Ernest Pearl, chairman of the film-advertising firm of Pearl & Dean, Ltd., and a founder member of I.S.A.S., announced this last week in revealing that an Advertising Film Festival will be held in Venice, Italy, for four days beginning September 28, 1954.

Entries of films for the Festival, said Mr. Pearl, will not be confined to members of the Association. The Festival will be open to any producer of advertising films. Early indications are that there will be not less than entries of 200 films, including 75 from the U. S.

Entries, limited to three minutes in length, will be divided into four classes: cartoon; puppets, marionettes, or models; live action, and film series entered for the same advertiser.

Founder-rules of I.S.A.S. permit one member only from each constituent country. Alexander Film Company is the American member of the Association's Executives.

▽

Louis de Rochemont's "Martin Luther" will be distributed here through British Lion, although no arrangements have yet been set for the picture's public screening. It is considered likely that it will be shown at the Leicester Square Rialto which caters normally for specialized audiences, and, thereafter, at similar provincial houses. No circuit deal is in contemplation for the picture.

▽

Columbia's latest British production, "Father Brown," starring this land's famed Alec Guinness who already is widely popular in the U. S., got off last weekend to outstanding success at Paramount's Plaza theatre.

Promote Kastner to New Columbia Post

LONDON: The promotion of Lacy W. Kastner to the position of executive vice-president, was announced this week by Joseph A. McConville, president of Columbia Pictures International. Mr. McConville made the announcement here Monday at the 21st birthday sales convention of the United Kingdom and Eire organization. Under the new assignment Mr. Kastner will assume charge of all foreign operations under Mr. McConville's supervision. Mr. Kastner, a Columbia vice-president for the last several years, has been, since January general assistant to Mr. McConville in New York.

UA to Release Rank's "Romeo and Juliet"

"Romeo and Juliet," the J. Arthur Rank Organization's new million-dollar film presentation in color by Technicolor, has been acquired for release by United Artists, it was announced jointly this week by John Davis, managing director for Rank and Arthur B. Krim, president of United Artists. The picture was filmed in Verona, Italy and at locations mentioned in the original play. Laurence Harvey and Susan Shentall portray the title roles. It was adapted for the screen and directed by Renato Castellani.

UA Selling "Victory"

United Artists will sell "Victory at Sea" to the theatres, Arthur Krim, president of the company, disclosed in New York last week. The film is a documentary condensed from the NBC-TV series of the same title.

India Code Likened to American

The text of the new directive of the Central Board of Film Censors in India—in effect the production code for India—reveals a striking similarity to and influence by the Production Code of the U. S. film industry.

The Indian directive, like the U. S. Code, has three general principles, basically the same in both Codes. The three Indian general principles are:

"1. No picture shall be certified for public exhibition which will lower the moral standards of those who see it. Hence the sympathy of the audience shall not be thrown on the side of crime, wrong-doing, evil or sin.

"2. Standards of life, having regard to the standards of the country, and the people to which the story relates shall not be so portrayed as to deprave the morality of the audience.

"3. The prevailing laws shall not be so ridiculed as to create sympathy for violation of such laws."

The general principles of the U. S. Production Code are:

"1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown on the side of crime, wrong-doing, evil or sin.

"2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

"3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation."

Under the heading "Particular Applications," the U. S. Code goes into extended ramification and elucidation of the three general principles.

The Indian code, under the same heading also goes into extended explanation and breakdown. The body of taboos is roughly the same as those in the Code of this country.

MGM Promoting Kartoon Karnival, A "Package"

MGM will make available to the exhibitor a Kartoon Karnival, for which it has already made a special Technicolor trailer, and a four-tone one-sheet. The company's various series of cartoons, "Tom, Jerry, and Nibbles," "Spike and Tyke," "Barney Bear," "Lucky Ducky," and "Droopy" will be open to exhibitors so they may make packages. William B. Zoellner, sales head for shorts and newsreels, also announced five new subjects coming up: Pete Smith's "Safe at Home," and "Sleepytime Squirrel," a Technicolor cartoon, in June; and "Homesteader Droopy," "Bird Brain, Bird Dog," and "Baby Butch," all color-by-Technicolor cartoons. Release of the latter three will be in July.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 12 were:

Albany: Three Coins in the Fountain (20th-Fox).

Atlanta: Carnival Story (RKO), Dial M for Murder (WB), Gone with the Wind (MGM, reissue) 3rd week.

Baltimore: Dial M for Murder (WB) 2nd week, The Long Wait (UA).

Boston: Dial M for Murder (WB) 2nd week, Student Prince (MGM), Three Coins in the Fountain (20th-Fox) 2nd week.

Buffalo: Arrow in the Dust (AA), The Long Wait (UA) holdover, Siege at Red River (20th-Fox), Three Coins in the Fountain (20th-Fox) 3rd week.

Cincinnati: Carnival Story (RKO), The Long Wait (UA).

Cleveland: Bait (Col.) and Battle of Rogue River (Col.) double bill, The Moon Is Blue (UA) 3rd week, Three Coins in the Fountain (20th-Fox).

Columbus: Student Prince (MGM).

Denver: Indiscretion of an American Wife (Col.), Three Coins in the Fountain (20th-Fox).

Detroit: Dial M for Murder (WB), The French Line (RKO), The Long Wait (UA), Three Coins in the Fountain (20th-Fox).

Hartford: Drums Across the River (U-I), Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox) 2nd week, Witness to Murder (UA).

Indianapolis: Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox).

Kansas City: Gone with the Wind (MGM, reissue) holdover.

Memphis: Dial M for Murder (WB), Johnny Guitar (Rep.), The Long Wait (UA).

Miami: Dial M for Murder (WB).

Milwaukee: Elephant Walk (Para.), Three Coins in the Fountain (20th-Fox).

Minneapolis: Dial M for Murder (WB) holdover, The Living Desert (Disney), Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox).

New Orleans: Indiscretion of an American Wife (Col.), Three Coins in the Fountain (20th-Fox).

Oklahoma City: Elephant Walk (Para.), Secret of the Incas (Para.).

Philadelphia: Dial M for Murder (WB) 3rd week, Flame and the Flesh (MGM) 2nd week, Three Coins in the Fountain (20th-Fox) 3rd week.

Pittsburgh: The Long Wait (UA), Three Coins in the Fountain (20th-Fox) 2nd week.

Portland: Elephant Walk (Para.) 2nd week, Johnny Guitar (Rep.) 2nd week, Three Coins in the Fountain (20th-Fox) 2nd week.

Providence: Executive Suite (MGM) 2nd week.

Toronto: Men of the Fighting Lady (MGM), Wild One (Col.)

Vancouver: Hobson's Choice (UA) 8th week, Red Garters (Para.).

Washington: Captain's Paradise (UA) 3rd week, Dial M for Murder (WB) 2nd week, Flame and the Flesh (MGM), French Line (RKO) 4th week, Knock on Wood (Para.) 8th week, Three Coins in the Fountain (20th-Fox).

African Explorer Film For Republic Release

Lewis Cotlow, explorer, is en route to Africa where he will make an authentic full-length color film featuring the big game and primitive tribes of Equatorial Africa.

The picture, which will encompass a six-month expedition through Kenya, Tanganyika, Nigeria, Union of South Africa and other parts of Africa, will be released by Republic Pictures.

Defense Subject to Be Delivered Without Fee

The Department of Defense short subject about women in the Armed Forces, "The Price of Liberty," will be delivered gratis to theatres, Charles Boasberg, chairman of the general sales managers' committee of the Motion Picture Association, announced. All distributors are handling the physical distribution of the film, which was produced by Warner Pathe News under the auspices of COMPO.

Casablanca Office for UA

United Artists has opened a sales branch in Casablanca, French North Africa, it was announced by Arnold M. Picker, foreign distribution vice-president. The office will be managed by Andre Aubuouet, who has been associated with the company's Paris office for the last four years.

Boston Bars "Line" Dance

The Boston Board of Censors this week ruled that the solo dance performed by Jane Russell in RKO's "The French Line" must be cut from the film before it can be shown.

TIME.......LOO

TIME

THE WEEKLY NEWSMAGAZINE

HUMPHREY BOGART AS CAPTAIN QUEEG

A Hollywood mutineer

Cover and six pages

LOO

Margaret... the girl and the Princess

MOVIE REVIEW

The Cai

Three page spread

THE CAIN

Starring **HUMPHREY BOGART · JOSE FERRER**

and Introducing **ROBERT FRANCIS · MAY WYNN** Color by **TECHNICOLOR**

K ● ● ● ● ● ● LIFE ● ● ● ● ● ● ●

e Mutiny

The fateful second: Maryk wrests Queeg's hand from the controls and takes command of the Caine

R THE 'CAINE'

ptain in exciting movie version of Wouk novel

A terrifying

Four page spread

E MUTINY

VAN JOHNSON · FRED MacMURRAY

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

CARL CHRISTIAN HAS RECIPE AFTER 50 YEARS A SHOWMAN

There's nothing like the direct approach, Carl Christian believes. Owner of the Cozy theatre, Tuckerman, Ark., he knows that to know your neighbors—who are the customers — you have to let them know you. And Carl, after 50 years in the business, is not at all reticent. He tells the people of Tuckerman just what he thinks; he lets them share his problems; and certainly it pays off.

Carl Christian, in 1912

Last year, he publicly celebrated his 50 years with a redecoration of his theatre, a personal message to his public, a recapitulation of his early days as a demonstrator of the Edison Talking Machine, and an invitation to see the machine and some of the records he used.

This year, right after the partly successfull tax fight, he printed and distributed leaflets bearing another personal message calling attention to a letter he had written to trade papers. The message was headed "Taxation And Real Life Drama!"; and it noted the abolition of the tax on admissions of less than 50 cents, that the period of the tax covered his years in Tuckerman, and that he admits taxes are for the purposes of government.

It also carried a synopsis of his letter to the trade, in which he commented that ten years ago he had some eight small town theatres, and now has "little more than one"; and that their assets were $60,000, and now the sum is less than $40,000. He also quoted his letter thus:

"Anyway, I still retain, I hope, my full mentality intact, and still have those priceless and indispensable assets of a showman —Courage, Imagination, Enthusiasm, Initiative, and a lot of know-how, gained from a wide and varied experience, and, after 72 years of life, over 50 of it spent in Show Business, I believe I have fully acquired that wonderful and sustaining philosophy to take life in stride.

"I have no regrets, no alibies, and I know, too, that an old showman never quits —so here I go, again."

70 Theatres Carry N. Y. Fight on TV

Some 70 theatres throughout the United States were prepared to accommodate 200,000 spectators to see the Marciano-Charles heavyweight championship fight which was to be held Thursday night at the Yankee Stadium in New York, according to Theatre Network Television, Inc. Motion picture prints of the bout were to be distributed by United Artists on Friday morning to first-run metropolitan New York theatres, and to others throughout the country over the weekend.

Sixty-one theatres and nine drive-ins were set for the closed-circuit telecast, according to Nate Halpern, president of TNT. Ticket prices for the theatre telecast varied from $3.30 to $4.80 per person in the closed and outdoor theatres, with loge seats in the same situations costing $5.

The theatres are located in 45 cities from coast to coast with metropolitan New York and all of New England blacked out.

Mr. Halpern stated that "90 per cent of all available closed circuit installations have A. T. & T. long line clearances for Thursday." The Marciano-Charles telecast was the 69th closed circuit event presented by TNT and its affiliated company, Tele-Sessions, Inc.

Apart from the theatre telecast of the fight, United Artists contracted to distribute a film of the event, and at mid-week was preparing to rush prints to theatres over the weekend.

The fight was to be broadcast by radio but not by television except for the exclusive closed circuit transmission to theatres.

San Francisco Museum Takes Modern Art's Film Library

The San Francisco Museum of Art will become the west coast center for circulating motion pictures from the Museum of Modern Art Film Library, beginning September, 1954, it was announced in New York and San Francisco recently by the boards of trustees of both institutions. Under the new agreement, which aims at cutting transportation costs for organizations on the west coast, 16 mm prints of 34 programs of motion pictures from the collection of the Museum of Modern Art will be circulated by the San Francisco Museum of Art to schools, colleges, universities and film study groups in the western states of the U. S. and Hawaii and Alaska.

Expect Increase in Argentine Production

WASHINGTON: Increased supplies of rawstock, Government loans and possible increases in admission prices combine to brighten the outlook this year for Argentine film producers, according to Commerce Department film chief Nathan D. Golden.

Mr. Golden said that at least 60 films were expected to be produced this year, compared with 39 last year. The 1948-51 average was about 50 features per year.

In the last quarter of 1953, the Industrial Credit Bank liberalized its policies for granting loans to Agentine producers, Mr. Golden reported. Moreover, recently representatives of all branches of the industry have been pleading with the Government to boost admission prices and so increase production revenues from exhibition. Finally, rawstock, long in short supply, is being imported from Italy, Germany, Japan and the United Kingdom.

Invite Exhibits for TESMA-TEDA Meet

Invitations were sent this week to companies who may wish to exhibit at the combination exhibitor-supply company convention at the Conrad Hilton Hotel, Chicago, October 31 through November 4. According to Fred Matthews, president of the Theatre Equipment and Supply Manufacturers Association, one of the participants, 72 of 144 booths allocated to members already have been sold. Other participants are the Theatre Owners of America, the Theatre Equipment Dealers Association, and the International Popcorn Association.

Western Germany Production Up

WASHINGTON: Film production in Western Germany last year hit 103 features, compared with 82 in 1952, Commerce Department film chief Nathan D. Golden reported. He said 14 of the 103 features produced last year were co-productions, including two U. S.-German features. An estimated 200 documentary films and short subjects were produced in 1953, compared to 264 documentaries and short subjects in 1952, the Commerce official said.

Boston Salesmen's Unit Reelects Gubbins Head

BOSTON: At the annual election of officers of the Motion Picture Salesman Club of Boston, Jack Gubbins, Paramount, was reelected president. Others elected were John Peckos, vice-president; Irving Farber, treasurer; Louis Josephs, secretary; Joseph Rahilly, sergeant-at-arms. The six directors are Arthur Gerome, William Kumins, "Bud" Lewsi, Maynard Sickles, "Jud" Parker and Joseph Wolf.

Reopen in Albuquerque

The Coronado theatre, Albuquerque, N. M,. which has been closed for six months and was formerly operated by Mrs. Dolly Best and Jack Michelson, has been reopened by Alex Provas and Tiburcio Villalobos.

Ellis Gets "Temptress"

Ellis Films has acquired the Italian film, "The Temptress," Jack Ellis, president, has announced. Anna Maria Ferrero stars in the film. Associated with Ellis Films in the production is George Chasanas.

FROM **RKO**

What happens in this bed will make the whole wide world wake up and laugh!

DICK POWELL • DEBBIE REYNOLDS

SUSAN SLEPT HERE

color by
TECHNICOLOR

co-starring
ANNE FRANCIS • Directed by FRANK TASHLIN
Screenplay by ALEX GOTTLIEB • Produced by HARRIET PARSONS

RKO RADIO PICTURES

WORLD PREMIERE, JULY 14 • GOLDEN GATE, SAN FRANCISCO

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

ANY seeming relationship between the production upsurge of the past fortnight and the impending visit of Theatre Owners of America board and executive committee members intent upon inquiring into reasons for a product shortage is as purely coincidental as it is fortuitous. Nevertheless, the start of 17 pictures within the fortnight—nine in one week and eight more the next—creates a climate distinctly favorable to the success of the discussions that Exhibition and Production are preparing (as this is written) to devote to a clarification of whatever misunderstandings of each by the other may be found to prevail.

A production upsurge is always the best possible answer to most of the questions the production community is ever called upon to confront. It is not, of course, an easy answer to arrange, because nobody can simply order an upsurge and count on its springing into instant presence, but the producing companies, major and independent, are happily in the grip of one at just the right moment to make the meeting of exhibitor minds and producer minds congenial. Much good can come of that.

Technical Confusion Straightening Out

Although there is no single conspicuous cause for the sudden decision of a good many producers to start shooting pictures, here, abroad and wherever, it cannot be denied that developments in the technological department of the industry have been of a kind to lift some of the restraints under which producers have had to plan and perform since extra-dimensionalism set in. Policy decisions in several quarters have made it practicable, rather suddenly, for an independent producer, for instance, to film a picture in such wise that it can be exhibited, with benefit of laboratory ministrations, in just about whatever dimensions and shapes any individual exhibitor may require.

This development is sweet music to the ears of the externally-financed producer and his banker friends who've been working the other (television-film) side of the investment street more diligently than this one lately. Of course it is pleasant listening, also, for the production heads of major studios, subject always to the flickering fancy of their notably fickle public and subject additionally, the past year or more, to the dictates of the research department and laboratory.

To be sure, the curtain is far from down on the technological stage. There are new contentions about color and color processes. There is a whole wilderness of optics still largely unexplored. The conflicting claims set forth by champions of the principal shapes are far from reconciled. It will be a long time before, if ever, the processes of production are standardized, but there is a growing belief around Hollywood that it will be a long time, too, before anybody introduces system or style or means or manner as far from common practice as some of those that have been introduced in the 18 months since Arch Oboler and Milton Gunzburg pitched "Bwanna Devil" into the production hopper and set it to hopping as never before in the memory of the eldest native son. But the time has come, it appears, when a producer can plan a picture without fear of its becoming structurally obsolete before release date, and can produce it in a form that will still be in general use when it gets into the theatres. So, we noted, production is on the upsurge.

◆

Four of the eight pictures started during the week are in color. Two of the four are in CinemaScope. One is an independent enterprise with no distribution channel set.

The 20th Century-Fox use of CinemaScope is entitled "The Black Widow," which Nunnally Johnson is both directing and producing. It has Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Reginald Gardner and Peggy Ann Garner in its cast, and is being photographed by Charles G. Slarke, one of the great camera men of an industry that gives its cinematographers far too little note for the miracles they perform.

CinemaScope is in Warner Brothers use, along with WarnerColor, on "Track of the Cat," a Betjac Production, which has Robert Mitchum, Teresa Wright, Diana Lynn, Tab Hunter, Beulha Bondi and William Hopper in the cast. Robert Fellows is the producer, William A. Wellman directing.

Producer Tobert Stillman is using Technicolor on "The Americano," for RKO release, which has Glenn Ford, Ursula Thiess, Frank Lovejoy and Cesar Romero as principals. Sam Wiesenthal is executive producer, and William Castle is directing.

Eastman color is being used by Ohio Films, independent, on "Fresh from Paris," which is being directed by Les Goodwins for Buck Houghton, associate producer. Forrest Tucker, Margaret Whiting, Barbara Whiting, Martha Hyer, Dick Wesson, Wally Cassell and Bill Henry are in the cast.

Steady black-and-white was chosen with pointed purpose by producer Hayes Goetz and director Joseph Newman for "Police Story," an Allied Artists production in the level-eyed tradition of that company's "Riot in Cell Block 11," which it in no wise resembles save as its straight photography may impart to it the ring of realism. Principal players in it are Gary Merrill, Jan Sterling, Paula Raymond, Emile Meyer and Regis Toomey.

The incomparable Bud Abbott and Lou Costello got going on "Abbott and Costello Meet the Keystone Cops," the title of which tells its own story, for Universal-International. Fred Clark and Lynn Bari, two of the surest talents in show business, head the supporting cast. Howard Christie is producer; Charles Lamont is directing.

"Tall Man Riding" is a Randolph Scott vehicle, for Warner release, under production of David Weisbart, one of the leaders in the younger phalanx of producers, and directed by Lesley Selander.

Mickey Rooney went to work in "The Atomic Kid," for Republic, with Robert Strauss, Elaine Davis, Bill Goodwin and Whit Bissell in the cast. Maurice Duke is producing and Leslie Morrison is directing.

THIS WEEK IN PRODUCTION:

STARTED (8)

A.A.
Police Story

INDEPENDENT
Fresh from Paris (Ohio Films; Eastman)

REPUBLIC
Atomic Kid

RKO
Americano (Robt. Stillman; Technicolor)

20TH-FOX
Black Widow (CinemaScope; color)

U-I
Abbott & Costello Meet Keystone Cops

WARNER
Track of the Cat (Batjac; CinemaScope; WarnerColor)
Tall Man Riding

COMPLETED (2)

COL.
Phffft

MGM
Athena (Technicolor)

SHOOTING (26)

A.A.
Bob Mathias Story (Mathlon Prod.)

COL.
Joseph and His Brethren (CinemaScope; Technicolor)

FILMAKERS
Private Hell 36

INDEPENDENT
Walk the Dark Street (Valor Prod.)
Return of Columbus (Paal-Real)
Day of Triumph (Century; Eastman)
Long John Silver (Kaufman; CinemaScope; Technicolor)

LIPPERT
Adventure in Rio (Corona)

MGM
Many Rivers to Cross (CinemaScope; Eastman)
Jupiter's Darling CinemaScope; Eastman)
Deep in My Heart (Technicolor)

PARAMOUNT
Love Is a Weapon (Pine-Thomas; VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)

RKO
Conqueror (CinemaScope; Technicolor)
20,000 Leagues Under the Sea (Disney; CineScope; Technicolor)

20TH-FOX
That Lady (Atlanta Prod.; CinemaScope; color)
There's No Business Like Show Business (CinemaScope; Technicolor)
Woman's World (CinemaScope; Technicolor)

U-I
Five Bridges to Cross
Smoke Signal (Technicolor)
Destry (Technicolor)

WARNER
Drum Beat (Jaguar; CinemaScope; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharoahs (CinemaScope; WarnerColor)

Westrex Has New Line

The Westrex Corporation, and its subsidiary companies in 36 countries abroad, this week announced the availability of a complete new line of theatre sound reproducing equipment.

The Westrex multi-channel sound systems are composed of the following main units: the Westrex R9 stereophonic reproducer for magnetic sound tracks; an integrator for optical directional sound tracks; the R7 optical sound reproducer for high quality optical sound; the T454 power amplifier; the T604A pre-amplifiers for good magnetic reproduction; new cabinet assemblies with associated switching equipment and which allow servicing of equipment from the front of the cabinets, and new high and new low frequency assemblies to be used with the new T570A network.

Telemeter Demonstrates Closed Circuit Hook-up

Possibilities of "closed circuit" television in hotels were explored this week by Ampli-Vision, a division of the International Telemeter Corporation. There were daily telecasts Monday through Wednesday to receivers located among the 1,600 rooms of the Park Sheraton Hotel. They were sent from 7:30 to 9:00 p.m., and comprised Paramount short subjects and cartoons. They were in conjunction with the annual convention of the Natonal Community Television Association, and also included a "telephone message" service for NCTA registrants whereby listed names on a call-board were televised to the rooms, and then those responding were enabled to converse "face to face" with their callers.

Ontario Theatres Study Attack on Ticket Tax

TORONTO: The amusement tax, particularly as it affects the small theatre owner in Ontario, is being looked into by a special committee set up by the Motion Picture Theatres Association of Ontario and non-MPTAO independents. The study authorized by the executive board of the MPTAO is asking the co-operation of all individuals and groups in exhibition. Joint discussions resulted in complete support for the MPTAO as the representative of all Ontario exhibitors Committee for Amusement Tax relief. Lionel Lester has been named chairman of the special committee and its presentation to Premier Leslie Frost of Ontario, who is also Provincial Treasurer. Members of the committee are R. W. Bolstad, C. R. B. Salmon, H. C. D. Main, William Summerville Jr. and Angus Jewel. Among those who met with them were such non-MPTAO Independents as Ben Freedman, Morris Rittenberg and Al Daniels.

Reelect Buck and O'Brien To Catholic Actors Unit

At the annual meeting of the Catholic Actors Guild of America, Gene Buck and Pat O'Brien were reelected president and vice-president. Those elected to other positions were: Jay Jostyn, second vice-president; Ed Begley, recording secretary; Jane Taylor, historian; Frank McNellis, chairman of the executive board; Ann Sullivan, social secretary (theatrical), and Madeleine Larkin, social secretary (non-theatrical). Members of the executive board were chosen as follows: Matt Briggs, Audrey Egan, Lillian Fallon, Mrs. J. P. Gallagher, Jason Johnson, Fred Kelly, Paul Lilly, Robert Dale Martin, J. Joseph McDermott, Harry Oldridge, Pat O'Shea and James Sauter.

Brewer Group Invites Walsh to Meeting

HOLLYWOOD: The Southern California committee for "Brewer for president of IATSE" has invited international president Richard Walsh to attend a dinner at the Hollywood Athletic Club on July 8 so that "delegates to the coming convention could be given as much information as possible regarding campaign issues." The extended invitation to Mr. Walsh, signed by C. V. (Pat) Offer, secretary of the Southern California committee, stressed the point that despite differences between factions, all parties should hold "the welfare of the international" in common interest.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Pushover
—A STORY OF TEMPTATION
starring FRED MacMURRAY
PHIL CAREY And Introducing KIM NOVAK
with DOROTHY MALONE
Screen Play by ROY HUGGINS • Produced by JULES SCHERMER
Directed by RICHARD QUINE
General Release: August

THE LAW VS. BILLY THE KID
COLOR BY Technicolor
STARRING
SCOTT BRADY • BETTA ST. JOHN
Story and Screen Play by JOHN T. WILLIAMS
Produced by SAM KATZMAN • Directed by WILLIAM CASTLE
General Release: August

People in The News

Joseph I. Breen, director of the Production Code Administration; Charles P. Skouras, president of National Theatres, and Y. Frank Freeman, vice-president of Paramount Pictures, each have received honorary degrees of Doctor of Laws last weekend. Mr. Skouras was honored by Loyola University; Mr. Breen by his Alma Mater, St. Joseph's College of Philadelphia, and Mr. Freeman by the University of Southern California, of which he is a trustee.

Stephen Edward Seadler, son of MGM's advertising manager Silas F. Seadler, has become engaged to Ingrid Linnea Adolfsson. The wedding will take place this summer in Stockholm.

George Roth has resigned as general sales manager of Fine Arts Films, Inc., and has opened New York offices where, under the newly organized Atlantic Pictures Corp., he will engage in the distribution of foreign and domestic films.

Mort Blumenstock, Warner Bros. advertising and publicity vice-president, is in New York from the coast.

Bernard McCarthy has been promoted from I.F.E. sales representative to Midwest district manager.

Fred Quimby, head of MGM's shorts department, has joined the company's "30 Year Club."

Arthur H. Lockwood, treasurer of Lockwood and Gordon Theatres, by unanimous vote, has been elected president of the Children's Cancer Research Foundation, succeeding Martin J. Mullin, president of New England Theatres, who has been president for the past five years.

Terry Announces Two Cartoons Per Month

Paul Terry, producer of 20th Century-Fox's Terrytoons, announced over the weekend that starting this month there will be two all-purpose Terrytoons characters available to exhibitors on a monthly basis. The short subjects will be adaptable for projection in CinemaScope proportions through anamorphic lens, or in standard or wide-screen proportions through regular 35mm lenses. Mr. Terry said eight Terrytoons will be available through September. However, between June and the end of the year Terrytoon will release a total of 14. The announcement comes on the eve of the launching by 20th-Fox's 38 branches in the U. S. and Canada of a six-month testimonial to Mr. Terry.

New Variety Club Appoints Officers

NEW ORLEANS: Page M. Baker has been named temporary chief barker of the newly formed Variety Tent No. 45. Other officers of the unit are Harold Cohen, first assistant chief barker; W. A. Briant, second assistant chief barker; Don Brandon, property master and Henry Plitt, dough guy. Members of the board of directors are Mr. Barker, Carl Mabry, Mr. Briant, William Holliday, Mr. Brandon, E. A. MacKenna, Mr. Cohen, Louis Boyer, L. C. Montgomery, Mr. Plitt and Joel Bluestone.

Dallas Variety Club Honors Two Texans

DALLAS: The Variety Club was filled to capacity here June 7, with a local and state-wide audience gathering to honor Lynn Smith from Gonzales and H. A. Daniels from Sequin. R. J. O'Donnell, in behalf of the Texas Council of Motion Picture Organizations, presided over the honor ceremonies. Variety International chief barker George C. Hoover was principal speaker. He was introduced by executive director William McCraw. The induction ceremonies for eight new members were conducted by Wallace Walthall.

Film-Papers' Mutual Interests

The mutual interests of motion picture theatres and newspapers were highlighted in talk recently by George Atton, district manager for Golden State Theatres at Santa Cruz, before the Advertising Managers Association in San Francisco. The talk later was published in "Editor & Publisher."

OOPS, MY DEAR!

Last week RKO announced that the Southern California Motion Picture Council had awarded a certificate of merit to the King Brothers for their RKO release "Carnival Story." "In lauding this . . . drama for its general excellence," the announcement said, "it was recommended as a picture for family audiences." Presentation of the certificate was made by Mrs. William A. Burk, president of the organization. Two days later Mrs. Burk said her organization would "re-evaluate" the picture and that a correction would be carried in the next issue of "Fox West Coast Unbiased Opinions," the circular in which the original appraisal was carried.

National Film Board For India

by V. DORAISWAMY

BOMBAY: The Government of India plans to set up in the near future a National Film Board which will be directed to supervise the activities of a Film Production Bureau and a Film Institute, according to a statement made recently in Parliament by the Minister for Information and Broadcasting. It is understood the Board also would take over the functions of the Central Board of Film Censors.

In another development, the 1948 ban on theatre construction has been lifted.

As now contemplated, the Production Bureau would provide a library and research service to producers, advising on the artistic quality of scripts as well as helping to estimate production costs. The Film Institute will be set up to train directors, cameramen, sound engineers and editors.

Discussions on how the Board will be financed and who will be its members now are under way.

Motion Picture Pioneers Elect 1954 Directors

The Motion Picture Pioneers and the Motion Picture Pioneers Foundation met in New York last week and elected a board of directors as follows: Jack Alicoate, Barney Balaban, Harry Brandt, Jack Cohn, Sam Dembow, Jr., Ned Depinet, Gus Eyssell, Si Fabian, William German, Abel Green, William Heineman, Marvin Kirsch, John O'Connor, Robert O'Donnell, Martin Quigley, E. V. Richards, Jr., Sam Rinzler, Herman Robbins, Gradwell Sears, Ben Shlyen, Spyros Skouras, Harry J. Takiff, Joseph Vogel, and Major Albert Warner.

Grand Rapids Variety Club Receiving Heart Award

The Grand Rapids Variety Club, Tent 27, was given the 1953 Heart Award Citation and Plaque this Tuesday, as part of its observance of Variety Club Week. The affair was a cocktail party, sponsored by the Pepsi Cola Company; and entertainment; and a dinner. It was held in the Pantlind Hotel. George Hoover, International Chief Barker, presented the citation.

Simonelli to Speak

Charles Simonelli, eastern advertising and publicity department manager of Universal Pictures, will be the principal speaker at the Butterfield Circuit's annual managers convention in Lansing, Mich., June 23-24. Participating in the meetings will be Butterfield's executives headed by M. F. Gowthorpe, president and treasurer; H. E. Stuckey, vice-president in charge of buying, and Paul W. Seippel, vice-president in charge of booking.

The National Spotlight

ALBANY

"From Here To Eternity," "The Glenn Miller Story" and "The Long, Long Trailer" have demonstrated potent box office appeal at exchange district drive-ins, just as they did in conventional theatres. . . . J. M. Connolly, division manager of the new northeast 20th Century-Fox grouping, made his first visit in that capacity. Connolly, well known here, conferred with branch manager Nat S. Rosen and others. . . . Additional visitors included: Louis W. Schine, of Gloversville; Sidney Kulick, Bell Film Exchange, New York; Don Gilson, operating theatres in Canton, Massena and Alexandria Bay; Tony Scalise, of Alexandria Bay; George Thornton, of Saugerties and Windham; Rube Cantor, of Syracuse, buyer and booker for Star-Lit drive-in, Watertown; Sam Davis, of Fleischmanns. . . . The annual Variety Club golf tournament will be held at the Shaker Ridge Country Club, Colonie, June 28, as first announced. Harry Alexander and Aaron Winig are co-chairmen.

ATLANTA

John Stembler, president of Georgia Theatre Company, and his wife spent the weekend in Washington, D. C., visiting Mr. and Mrs. Phillips Graham. Graham is president and publisher of the Washington "Post and Times Herald." . . . Mrs. Joan DeLoach, Jacksonville, Fla., and Mrs. Elimor Brown have been added to the booking department of Republic Pictures. . . . Jimmy Wilson has been transferred from the Memphis branch of Manley Popcorn Co. to the Atlanta branch. . . . Homer Clark, formerly sales representative, Columbia Pictures, is now with the ABC Booking Service as booker. He replaces Eddie Atkinson, who resigned. . . . James Karantious has applied for a permit to build a drive-in at Titusville, Fla. . . . Leslie D. Swaeba, manager of the Montgomery drive-in, Savannah, Ga., plans to install CinemaScope. . . . The Atlanta Variety Club held an "Old Newsboy Victory Party" which grossed more than $65,000. . . . A. B. Padgett, Wilby-Kincey Service and chief barker of Variety Club, is back at his office after an operation.

BALTIMORE

M. Robert Rappaport, son of I. M. Rappaport, Rappaport Theatres, has returned from a month's vacation in Europe. . . Phil Isaccs, Paramount branch manager, in town visiting local exhibitors. . . . Mr. and Mrs. J. Lawrence Schanberger, Keith's Theatres, celebrated their 34th wedding anniversary. . . . Mark Silver, Allied Artists representative, has left Sinai Hospital and is recuperating at home. . . . Joe Einbinder, Hagerstown, Md., has opened his new Edmondson drive-in on route 40, three miles west of Edmondson Village shopping center. . . . Morton Gerber, District Theatre head, in town visiting the Royal theatre and manager Jack Barton. . . . Son of "Bud" Rose, UA salesman, is flying in from California this week to spend the summer vacation with his father. . . . Mrs. Walter Gettinger, wife of Howard theatre owner, is in Lutheran Hospital. . . . Jack Whittle, Avenue theatre in Ocean City, at his summer home. . . . John Miller, Hancock, Md., exhibitor, in town visiting.

BOSTON

George Kraska, foreign film importer who brought "Miracle On Skis" to this country, has another short subject in preparation for a fall release called "Ski Flying Dare Devils." Jacob Asadorian has opened the gates of his newest drive-in, the Wamesit in Lowell. . . . Nat Ross has resigned as salesman for Relston, Inc., candy concessionaires, to take a summer vacation and will announce his new business connection this fall. . . . C. J. ("Connie") Russell, Maine exhibitor, and his wife celebrated their 50th wedding anniversary at a buffet supper party in Bangor hosted by their two children and their families. . . . Boston-born A. R. Nunes, who is a Hollywood producer, visited his family here and flew back to Hollywood to produce "Cry Vengeance" to be distributed by Allied Artists.

BUFFALO

Buffalo Bill, in the person of Richard T. Kemper, zone manager, Dipson Theatres, was on hand to welcome Bill Kutz, national president of the Saints and Sinners when he arrived at Buffalo airport to preside at the National convention of the organization last week-end in Hotel Statler. . . . Pat Swift has resigned as sales manager of WBUF-TV to take over a sales post with his alma mater, WGR-TV which will start in a few weeks to telecast the NBC program. . . . The Center telecast Thursday night of the Marciano-Charles battle was a sell-out two days before the event and manager Leon Serin sold standing room only tickets. All tickets were $3.50 and no seats were reserved. . . . George Gammel, head of Gammel Theatres circuit, and the Mrs. are having a swell time visiting throughout Europe. . . . Stanley Weber, former Buffalo exhibitor, is back at the Fort Erie race track, which he will again manage this season, getting things in shape for the opening on July 3. . . . A heavy schedule of syndicated film programs is being offered by CHCH-TV across the border in Hamilton, Ont., which has started telecasting on Channel 11.

CHICAGO

Four-Screen Drive-in, 138th and Halsted, $325,000 installation that ran into projectionists trouble and remained closed last season, reopened June 18 with a single huge screen measuring 50 by 90 feet. The outdoor theatre has been renamed the Halsted drive-in. . . . U. S. Navy, 9th Naval District, is offering full cooperation to Columbia for "Caine Mutiny" ballyhoo. Film opens here June 30. . . . Sid Blumenstock, Paramount advertising manager, was here June 14 to plan campaign for local premiere of "Knock On Wood." . . . Jack Thoma, Chicago publicist and one-time Columbia Picture exploitation man, joined B and K managerial staff recently. He's assigned to the United Artists theatre. . . . Jimmy Gilliam, young son of 20th Century-Fox division manager, Tom Gilliam, is learning the business from the ground floor up. He has joined B and K as assistant manager trainee assigned to the Roosevelt theatre. . . Sam Lesner, "Daily News" film critic, discusses film news and reviews on "Movie Editor's Desk," Tuesday, Friday and Saturday 6:15 p.m., over station WNMP.

WHEN AND WHERE

June 27-29: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

November 17: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York.

CINCINNATI

Some of the local suburbans and drive-ins, as well as a few in the territory, are offering appreciable competition to the downtown first runs. Locally, five suburban houses have installed CinemaScope equipment, while the Twin drive-in, a 2,000-car project within the city limits, is playing and extensively advertising first runs. In the area, some drive-ins also are playing first run product. . . . The Cincinnati Variety Club, Tent No. 3, is planning to run a boat excursion on July 17, with complete details to be announced soon. . . . The Liberty theatre at Pikeville, Ky., which has been shuttered for the past two years, again has been relighted, although the house will be open only one night per week during the summer months, it was announced by Robert Tarbeck, city manager for Elmart Theatres, which has this house and the Weddington theatre here. The town also has a drive-in theatre which recently opened for the season. . . . James Doyle, Paramount salesman, has been assigned to the Columbus, Ohio, territory. He previously covered West Virginia, which hereafter will be under jurisdiction of Vincent Kramer. . . . A. J. Sexton has announced the permanent closing of his Alfon theatre, at Ashland, Ky.

CLEVELAND

Herman Goldberg, in charge of Warner properties, was in town. . . . Mary Maxwell of Modern Theatres and her hubsand are back from a Florida vacation. . . . George Stevens, former theatre manager, is seriously ill in Euclid-Glenville Hospital. . . . Mrs. Agnes Seitz, Columbia inspectress, died suddenly. . . . Ed Ramsey has leased his Plymouth theatre, Plymouth, to a church. . . . Jack Schlaifer, newly appointed United Artists special representative, spent a couple of days here renewing old associations. . . . Marie Roessell, U-I cashier, is vacationing on an Ohio River boat trip. . . . Irving Field is donating the film and use of his Cort-

(*Continued on following page*)

(*Continued from preceding page*)

land theatre, Cortland, for a benefit performance for his projectionist, John Fee, who suffered severe injuries in a motor cycle accident. . . . Virginia Beard, head of the film division of the Cleveland Public Library, succeeds Mrs. William G. Sullivan as president of the Motion Picture Council of Greater Cleveland. Other newly elected officers are: vice-president, Mrs. Joseph W. Chase; recording secretary, Mrs. James Prutton; corresponding secretary, Mrs. L. F. Williams; treasurer, Mrs. Fred W. Chapman.

COLUMBUS

John Barcroft, former chief barker of the Columbus Variety Club, Tent No. 2, was appointed chairman of the reorganization committee for the club at a luncheon meeting at the Virginia Hotel. Members of the committee include Jim Bushman, WTVN; Ben Hayes, Columbus "Citizen" columnist; Paul Frank, WHKC newscaster; Charles Sugarman, World theatre; Homer Meechum, WTVN and Bob Hutchinson, WLW-C. Two more members will be named by Barcroft. Show business people are invited to a dinner meeting June 21 at a location to be announced. Officers will be elected and a petition prepared for reactivation to be presented to Variety International. . . . Miles auto theatres have inaugurated special summer Saturday midnight shows with reissues featured. Free coffee and doughnuts will be given midnight show patrons. . . . Bernard Ginley, manager of the Southern, announced start of the summertime policy of 10-cent weekday matinee admissions for children under 15.

DENVER

The Rex, Brighton, Colo., (740 seats) was burned to the ground in a fire thought to have been started by defective wiring in the air conditioning unit. Starting about 5 a.m., the fire gained headway rapidly, and the manager and his wife, Mr. and Mrs. Shelby Doty, escaped with their six-month-old son, about five minutes before the apartment was in flames. Owned by Atlas Theatres, Denver, the house will be rebuilt on a deluxe scale as soon as possible. . . . George C. Hoover, chief barker of Variety International, was here conferring with local Variety officers. . . . Al Kolitz, district manager for RKO, became a grandfather the first time when his daughter, Mrs. Joseph F. Pells, gave birth to a son, Mark Stephen. . . . Wendell Bjorkman, western representative for Disney Prod., was here on business.

DES MOINES

The annual Variety Club golf-stag, held at Hyperion Club on June 7, was pronounced a success by the throng which attended. A number of exhibitors who attended the day's events stayed over in order to see a screening of "Magnificent Obsession" shown by Lou Levy at the Ingersoll. . . . Ben Marcus, Columbia district manager, was in the city for a few days. . . . Waverly Edgington, veteran Row inspectress, is working at the Columbia exchange during the vacation season. . . . Florence Muse, Columbia inspectress, is vacationing in Michigan. . . . Phyllis Redman is the new bookers steno at Universal. . . . Two from Universal on vacation are Pat Patrick, salesman, and Irene Lind, biller. . . . Mildred Davis was away from the Universal exchange a few days because of illness. . . . A. H. Blank, president of Tri-States, has begun remodelling of the store building at the southwest corner of Seventh and Walnut streets, which he owns. The building houses several women's apparel stores. . . . The majority interest in the Starlite and SkyVue drive-in theatres at Waterloo has been sold by Philip E. Winslow to the Central States Theatre Corp. S. A. Oellerich, also of Waterloo, retains his minority interest in the two houses and will continue active in the management.

DETROIT

The Fox theatre previewed "Demetrius" Friday evening as an added feature. David Idzal, managing director, says the added business the blind billing brings plus the word-of-mouth circulating a week or so before the actual opening more than balances time spent. . . . Nick George, a Disney artist, toured Pontiac schools, hitting six in six hours, plugging "Pinocchio." . . . Many a chunk of turf will fly June 28th when the Variety Club of Detroit takes to the links at their golf party and dinner at Tam O'Shanter. . . . Thomas Ryan, Rouge theatre in suburban River Rouge, was awarded a citation by the Veterans of Foreign Wars Henry A. Dennison post. . . . Abe Schiller who used to book here is doing public relations in Las Vegas. . . . Wayne Brenkert is selling coffee to drive-ins. He formerly operated the Brenkert Light Projection Co.

HARTFORD

Ben Rosenberg, ex-district manager, New England Theatres, and now general manager of Penn-Paramount Theatres, Wilkes-Barre, Pa., and Mrs. Rosenberg, passed through the territory, enroute to Brown University graduation of their son at Providence. . . . George Smith, purchasing manager, Hartford Theatre Circuit, and Mrs. Smith are marking their 25th wedding anniversary. . . . Ted Harris, managing director, State theatre, Hartford, and family are enroute to Miami on a three-week vacation. . . . New "Get Home Early" policy, with main feature screened at 8:40 p.m., is in effect on Monday and Thursday nights at the Manchester drive-in, Bolton Notch, Conn.

INDIANAPOLIS

More than 100 exhibitors were expected at the Indiana Allied spring convention at Lake Wawasoo Tuesday and Wednesday, according to ATOI secretary Wm. A. Carroll. . . . The six-week bus strike finally ended Sunday morning. Greater Indianapolis immediately announced a 25-cent admission until 1 p.m. Monday and Tuesday to start the downtown shoppers coming in again. . . . Marion County Prosecutor Frank H. Fairchild has dropped charges against four exhibitors arrested for showing "French Line." Two of the six theatres that opened it are plaything it a second week. . . . Trueman Rembusch was in Kansas City, Mo., on legal business last week. He won't get home until after attending the ATOI convention. . . . John L. John, MGM field man recently transferred from here to Pittsburgh, is back for a special job on "Gone With the Wind."

JACKSONVILLE

Bob Anderson has assigned H. S. Stewart to assist Marshall Fling in managing the new Southside drive-in, a de luxe, 600-car outdoor theatre which will be equipped for CinemaScope. . . . With remodeling completed, a decorating firm was readying the Variety Club quarters in the Roosevelt Hotel for an early opening. . . . Buford Styles, U-I branch manager, advanced O. O. Ray, Jr., to office manager, leaving a vacancy in the chief booker's post. . . . Jerry Wexford,

(*Continued on opposite page*)

REGIONAL SALES MEETING

***AT THE LOCAL LEVEL.** One of the sales meetings conducted by Paramount home office executive teams around the country. Above, the scene is Buffalo, as personnel from there and Albany conferred. Seated are A. W. Schwalberg, president of the Paramount Film Distributing Corporation; John E. Moore, assistant eastern division manager; Dan Houlihan, Albany branch manager, and Ed C. DeBerry, Buffalo branch manager. Standing, in order, are Francis Lynch, Albany booker; Howard Smidt and Howard Bugie, Albany salesmen; Frank Saviola, Buffalo salesman; Tony Mercurio, Buffalo booker; Sid Blumenstock, assistant national director of advertising, publicity and exploitation; and E. J. Wall, Buffalo field representative.*

(*Continued from opposite page*)

J. Arthur Rank sales representative, surveyed the Palm Beach-Miami territory. . . . Independent booker Evelyn Hazouri was back from a south Florida tour. . . . Jerry Solak, U-I steno-booker, resigned to join her husband in Boston upon his discharge from the Navy. . . . Bill Murphy, Walt Disney Productions, was here with plans to move into a local office. . . . Auditors at branch offices included Frank Zuplan, RKO, who later left for Charlotte, N. C., and Al Goldberg, Paramount, in from New York. . . . Bob Tylo has been added to the RKO booking staff. . . . Roy Smith's plant in Tampa has begun the production of tropical drink syrups for the drive-in trade.

KANSAS CITY

"Quo Vadis" returns to Kansas City, its first time here at popular prices and first time on wide screen. It is at the Paramount, Tri-States first run here. . . . The Esquire, downtown, Fox Midwest, after an extended run of "The Moon Is Blue," continues as a first run—"Top Banana" to be followed by "Heidi." . . . The Roxy, downtown theatre of the Durwood circuit, went on a first run policy with "The French Line," showing several weeks; and continues as first run, with "Secret of the Incas." . . . "Gone With the Wind" had a strong start at the Midland. . . . "Hondo" was shown at six drive-ins simultaneously, promoted by large joint advertising.

LOS ANGELES

The Film Row Club's "Get Acquainted Spring Dance," held at the Hollywood Athletic Club, was a huge success, with more than 400 members and their guests attending. . . . Sam Klein, Film Row theatre broker, suffered minor injuries in an automobile accident. . . . Back on the job after undergoing surgery, was popcorn salesman Bill Spencer, Manley Co. . . . Retiring to devote all her time to being a housewife was Charlene Gaxiola, Warner bookkeeper. She will be succeeded by Harriet Charlesworth, who has been upped from general clerk, while a ned employee, Mitzie Kostrub, has been engaged to take over the general clerk's duties. . . . In from New York was John Wolfberg, who operates the Imperial and Newsreel theatres here. . . . Bakersfield theatre owner Roy Lemucchi and his wife, June, are celebrating the arrival of a blessed event who weighs six pounds, seven ounces. The new arrival has been christened Joseph Richard. . . . Bill Alford, Desert Hot Springs exhibitor, was in town to buy and book.

MEMPHIS

Fire, believed to have been caused by defective wiring, was responsible for several thousand dollars damage to Savannah theatre, Svannah, Tenn. About 100 patrons were in the theatre when the fire started and filed out in an orderly manner. All escaped unhurt. J. W. Foster, 35, projectionist, was singed by the flames but was not hospitalized. . . . Herrod Jimmerson, owner, reopened the Airway theatre, Little Rock, Ark., June 11, booking and buying out of Memphis. . . . Pat Flemming, owner, has closed Gail theatre, Round Pond, Ark. . . . John Rhea, manager of Bob Burns theatre at Van Bruen, Ark., is vacationing in Memphis. . . . A son was born to Mr. and Mrs. Adolph Baker, Owensboro, Ky., where Mr. Baker is manager of Malco and Strand theatres. . . . Floyd Harvey, salesman for Universal, Memphis, and Mrs. Harvey are parents of a son born at Baptist Hospital. . . . N. B. Blount, manager of Monarch Theatre Supply Co., is on a business trip to Camden, N. J.

MIAMI

Don Tilzer reported the Royal had a world premiere showing of "Silver Lode." . . . Marty Wucher, manager of the Town, is very proud of his beautiful and versatile wife, Jeanne Moore, cafe society entertainer, who is a regular performer on the WTVJ Thursday program, "At Jackies House." . . . The Lincoln theatre and Wometco personnel were saddened by the recent death of Harry Goldminz, who had been an affable addition to the staff for several years. Sympathies went to the wife and son who survive him. A round robin of staff changes was necessitated by the resignation of Jerry Evans, as manager of the Lake in Lake Worth. Replacing him was Dewey Fuquay, who vacated the post of manager of the Coral where Al Panetz now takes over. Al's spot as assistant at the Olympia has been filled by Dave Kay. At the Paramount, manager Charlie Whitaker gets David Payne as his assistant and Ralph Puckhaber, manager of the Florida, now has Tom Braun as his aide.

MILWAUKEE

Bill Anderson is taking over all activities for the National Film Service and Milwaukee Film Center it was announced by Oliver Trampe. . . . The Fox-Venetian theatre here is now showing art pictures, as is the Fox-Downer. One theatre is on the East side the other on the West side of town. Both theatres are first run. . . . The 800-seat Badger theatre, Oconto, open last week with CinemaScope and stereophonic sound. Peerizo Bros. own the house. . . . Tony La Porte's (Avalon theatre) daughter, Dolores, graduated from Messmer High this week. . . . Mr. Bates, office manager at Republic, spent his vacation in Indianapolis.

MINNEAPOLIS

The 7-Hi drive-in is installing a 100-foot screen and CinemaScope. So is the Minot outdoor theatre at Minot, N. D. The two are the first outdoor stands in the territory to install CinemaScope. . . . Stan McCulloch, booker at RKO, was in Syracuse, N. Y., to attend the funeral of his father. . . . Joe Carrier is opening a new blaster-type drive-in at Hallock, Minn. . . . Gennevieve Donnavan, cashier at Columba, celebrated her 25th year with the company. . . . Fay Dressell, RKO branch manager, was in northern Minnesota, contacting key situations with salesman Bill Winters. . . . Bill Danelz has installed a wide screen in his Border theatre at Elmore, Minn. . . . Following the suggestion of a patron, Harry Katz, manager of the suburban World, is bringing back old classics to the theatre. . . . Harry Weiss, RKO Theatres district manager, visited situations throughout Iowa. . . . Darlene Peterson, booking stenographer at Paramount, will marry Louis Nelson on June 26.

OKLAHOMA CITY

Allied Independent Exhibitors held a meeting at the Biltmore Hotel in the Derrick room, June 2. . . . The Criterion theatre, which has been closed for remodeling, will reopen in about two weeks, it was announced. . . . Mr. and Mrs. Gordon Leonard have returned from their vacation. Mr. Leonard is manager of the Criterion theatre. . . . A screening of "Magnificent Obsession" was held recently at the Will Rogers theatre. Film was well received with a full house of exhibitors and visitors. . . . Warner Brothers had a special screening of "High and Mighty" at the Plaza theatre. . . . School children in Oklahoma City were given a free movie June 7 by Oklahoma City theatre owners. By presenting a clipping from the Sunday or Monday "Oklahoman" any child under 15 was admitted free from the time the theatres opened its doors until 4 p. m. Each movie house showed its current film attractions, and in some cases showed special cartoon features, and a few of the houses offered special prizes and future tickets of admission.

NEW ORLEANS

Earl J. Baker, Fox, Pollock, has reopened the Princess, Tullos, La. . . . Mrs. Alma Campo, Warner Bros. bookkeeping machine operator, is slowly recovering after an emergency appendectomy. . . . W. O. Williamson, Jr., Atlanta, Warner Bros. district manager, was a caller at the local exchange. . . .M. H. Brandon, president of Film Transit, Memphis, visited with his son Dan, general manager of Transway, and his staff. . . . Rebel Productions' headquarters report that "Naughty New Orleans," their initial picture, is registering excellent grosses. . . . Harold Cohen, Jr., a novice in the Jesuit Order, currently a teacher in Jesuit College, Tampa, Fla., is here on a two-weeks visit with his parents. . . . Frank H. Heine replaces Ed Constantine as manager Stevens Picture Exchange. Mr. Constantine resigned. . . . G. E. Wiltse, Dallas, owner of St. Bernard drive-in, Arabi, La., took over the reins while manager C. M. Jones and family were on a pleasure jaunt.

PHILADELPHIA

Barney Sackett, who had been managing the Keystone, weekend operation of the Stanley Warner Circuit, left the company and was succeeded by Del Jones. Other managerial changes in the circuit has Dave Kaplan, former manager of the Virginia, Atlantic City, N. J., going to the Stanley in that city, with Edward Shickman, assistant manager of the Warner there, moving up as manager of the Virginia. . . . A new screen and a new generator has been installed at the Trans-Lux World. . . . Gene Plank, manager of the Reading drive-in, Reading, Pa., became the father of a son born last week. . . . Walter Reade Theatres announced giant screen installation at the Lawrenceville drive-in near Trenton, N. J. . . . I. J. Segall's Theatre Management Associates is now handling the Easton, Easton, Pa., and the Strand, Gettysburg, Pa. . . . Muhlenberg

(*Continued on following page*)

Tops in IN-CAR SPEAKERS!
Super Chief 4" and Chief 3½". For new or replacement. Baked enamel 2-tone finish matches many existing drive-ins. Insulated volume control, weatherproof.
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

(*Continued from preceding page*)

Township, largest borough in the county outside of Reading, Pa., has scheduled the amusement tax to bring in $33,000 or more this year. . . . Carl Herman resigned as manager of the Hollywood, Pottsville, Pa., to take over the ownership and management of the Little, Littleton, Pa. . . . Courts in New Cumberland, Pa., dissolved a preliminary injunction against a group of pickets holding up construction of a drive-in being built by Shore Drive-In Theatre, Inc., near the Municipal Airport in Harrisburg, Pa.

PITTSBURGH

Although there's still no sign of a truce in the five-week-old transit strike and downtown theatre business is still spotty, the public is beginning to patronize the hard-hit film houses better now than any time since the strike began on May 9. . . . Bill Elder, manager of Loew's Penn, got on the Marciano-Charles theatre TV fight bandwagon, after he was flooded with requests from patrons who couldn't buy ducats at either the Stanley or Harris. . . . "La Ronde" seems set for a healthy run in the Art Cinema. . . . The Harris has finally set a definite date for "The Caine Mutiny," July 23. . . . The fathers of Henry Burger and Phil Katz, Stanley Warner publicists here, are both hospitalized. . . . Contractor Dom Navarro was appointed committee chairman for the new Variety Club wing to be erected this fall at the Roselia Foundling Hospital.

PORTLAND

Merriman Holtz, Sr., has just returned home after a flying trip to his Pictures, Inc., film exchange in Anchorage, Alaska. . . . Jack Braxton has resigned his position as manager of the Bagdad theatre and headed for California. Owner Al Meyers is now managing the spot along with his Academy theatre. . . . Guy Parks in as manager of the Star theatre. . . . Roy Rogers, Gordon MacRae, Tex Ritter, and Ed Sullivan were here for the Annual Rose Festival. Dale Evans bowed out the last minute due to illness and sent her 14-year-old daughter in as a sub. . . . Oscar Nyberg, Oriental theatre manager, is on vacation.

ST. LOUIS

The Paramount Pep Club of the Paramount Film Distributing Corporation of St. Louis is holding a series of screenings, Jim Castle, Midwest special representative, has announced. . . . The Esquire theatre, Cape Girardeau, Mo., is installing 35-foot-wide screen. . . . Lucius B. Morse, president of the St. Louis "Daily Record," has been elected president of the Volunteer Film Association of St. Louis. . . . The El-Fran theaters, of Illinois, with houses in Jacksonville, Centralia, Mt. Vernon, Benton, Marion and West Frankfort, observed their first birthday during June. . . . Star Vue drive-in theatre, a new one at Cape Girardeau, Mo., has opened for business, and is attracting large crowds. . . . The youth fellowship groups of the First Methodist Church at Cameron, Mo., went to St. Joseph, Mo., to see the premiere showing of the John Wesley film.

TORONTO

During the month of May, the Ontario Board of Censors put nine pictures in the "Adult Entertainment" class. . . . Theatres in the city will be allowed to stage a midnight show Dominion Day, July 1. Plans are being made by most of the houses to take advantage of the opportunity. . . . A suggestion has been made by Arch H. Jolley, executive secretary, Motion Picture Theatres Association of Ontario, to theatre managers that they take advantage of the tourist business by placing window cards welcoming the tourists in various windows. . . . Odeon, Edmonton, is scheduled to open July 1 with the North American premiere of JARO's "A Man In a Million." . . . Five Toronto Odeon houses played "French Line" day and date. . . . Zeke Sheine, formerly with JARO, has moved over to Odeon Theatres head office booking department. He will replace Guy Upjohn who has been made assistant to Harvey Hunt, chief circuit buyer. . . . Robert Campbell, formerly assistant manager at the Capitol theatre, Sudbury, has been named manager of the Bloor, Toronto, in a switch of managerial positions in the Famous Players circuit. . . . Jack Labow and wife are the proud parents of a son Mr. Labow is RKO general manager in Canada.

M-G-M TRADE SHOW—JUNE 28

"HER TWELVE MEN"

ALBANY	20th-Fox Screen Room	1052 Broadway	6/28	2 P.M.
ATLANTA	RKO Screen Room	195 Luckie St., N. W.	6/28	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	6/28	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	6/28	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	6/28	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	6/28	2:15 P.M.
CINCINNATI	RKO Palace Theatre Bldg.	16 East Sixth St.	6/28	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	6/28	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	6/28	2:30 P.M.
*DENVER	Paramount Screen Room	2100 Stout Street	6/29	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	6/28	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	6/28	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	6/28	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	6/28	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	6/28	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	6/28	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	6/28	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	6/28	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	6/28	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	6/28	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	6/28	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	6/28	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	6/28	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	6/28	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	6/28	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	6/28	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	6/28	2 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	6/28	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	6/28	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	6/28	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	6/28	2 P.M.
*LAFAYETTE, LA.	Nona Theatre		6/29	10 A.M.

**Except Denver and Lafayette which are 6/29*

M-G-M presents GREER GARSON • ROBERT RYAN in "HER TWELVE MEN" co-starring BARRY SULLIVAN • with Richard Haydn Barbara Lawrence • James Arness • Rex Thompson • Screen Play by William Roberts and Laura Z. Hobson • From the story by Louise Baker • Photographed in Ansco Color • Print by Technicolor • Directed by Robert Z. Leonard • Produced by John Houseman

VANCOUVER

FPC has installed CinemaScope in the Stanley and Broadway suburban theatres. . . . The Odeon Victoria installed KB British equipment. There are ten installations to date, with two drive-ins planning the new equipment. . . . Ralph Connor of the Odeon Trail is leading Canada in the seventh week of the big contest for showmanship. . . . Misak Aivazoff, 78, a pioneer in Vancouver business and financial life, died. He built and operated the first motion picture theatre at Prince Rupert, northern British Columbia, which is now part of the FPC chain. . . . New assistant to Ivan Ackery of the Orpheum is Clarry McCarthy, replacing Harry Hargraves who will live in California for health reasons. . . . Roger Maddison, contract clerk at 20th-Fox, has left for Calgary where he will be a booker for United Artists. . . . Bob Foster, business agent of Theatre Employees Union, will attend the national convention at Cincinnati in August. . . . Lou Tisman has sold his 485-car drive-in at Chilliwack to Clark Brothers (formerly in the lumber business in that area) for a reported $200,000. Mr. Tisman will remain at the operation as manager and broker.

WASHINGTON

Eartha Kitt was in Washington at Uline Arena on June 15 for the benefit of the National Council of Negro Women. . . . Sidney Eckman, MGM salesman, and Mrs. Eckman, are parents of a son. . . . The Super-Chief drive-in theatre, with the cooperation of the Dept. of Interior, is sponsoring an exhibit of Indian arts and crafts. . . . Two local theatres contracted to show the Marciano-Charles Fight on TV—the Lincoln at $3.50 per seat, and the Hillside drive-in theatre, also at $3.50. . . . Sherman Adams, Assistant to President Eisenhower, became a Variety Club Tent No. 11 honorary member. . . . Harold Saltz, Universal branch manager, has transferred his Variety membership from the Variety Club of Connecticut, to Tent No. 11, Variety Club of Washington.

Saskatchewan Revises Drive-In, Projection Rules

TORONTO: Radical revisions in the Province of Saskatchewan rules on the location of drive-ins and examinations for projectionists were effective June 5. As to location of the drive-ins, none to be erected within two miles of a present operation, while projectionists handling 16mm arc light equipment must now take examinations. Twenty-five drive-ins were in operation in the province at the beginning of the season and several are under construction. There are 120 16mm situations in Saskatchewan. The fact that a projected drive-in would not be on the same highway as on in operation is not a factor in licensing. Other important changes affect heating systems, classes of projection licenses and date of payment of fees.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 125 attractions, 6,027 playdates

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	3	3	11	9
Alaska Seas Para.)	–	–	4	11	9
All the Brothers Were Valiant (MGM)	–	18	56	39	4
Back to God's Country (U-I)	1	25	52	19	6
Bad for Each Other (Col.)	–	1	4	11	7
Bait (Col.)	–	–	–	3	4
Battle of Rogue River (Col.)	–	–	3	6	4
Beachhead (UA)	–	8	17	16	3
Beat the Devil (UA)	18	–	3	9	11
Beneath the 12-Mile Reef (20th-Fox)	26	22	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	–	6	19	10
Bigamist, The (Filmakers)	–	2	8	1	7
Border River (U-I)	1	11	29	13	4
Boy From Oklahoma (WB)	20	18	32	24	8
Calamity Jane (WB)	6	73	39	8	1
Captain's Paradise (UA)	7	2	3	3	1
Carnival Story, The (RKO)	4	6	8	3	–
Casanova's Big Night (Para.)	–	–	6	11	12
Cease Fire! (Para.)	–	6	13	17	8
Charge of the Lancers (Col.)	–	6	–	–	3
Command, The (WB)	14	24	18	7	2
Conquest of Mt. Everest (UA)	1	1	–	4	–
Crazylegs (Rep.)	–	2	8	6	3
Creature from the Black Lagoon (U-I)	3	19	18	2	3
Crime Wave (WB)	–	–	5	5	6
Dangerous Mission (RKO)	–	1	8	11	4
†Dial M for Murder (WB)	–	16	1	–	1
*Diamond Queen, The (WB)	–	–	7	17	12
Dragonfly Squadron (AA)	1	2	5	4	1
Drums of Tahiti (Col.)	–	–	3	2	3
Duffy of San Quentin (WB)	–	–	1	4	2
Easy to Love (MGM)	22	28	33	11	15
Eddie Cantor Story (WB)	4	42	42	11	19
El Alamein (Col.)	–	1	6	1	–
Elephant Walk (Para.)	9	11	6	–	–
Escape from Fort Bravo (MGM)	–	5	41	44	24
Executive Suite (MGM)	8	14	13	5	1
Fighter Attack (AA)	–	9	14	–	5
†Flame and the Flesh (MGM)	–	4	3	3	–
Flight Nurse (Rep.)	1	9	22	13	5
Forbidden (U-I)	–	2	26	21	9
Forever Female (Para.)	8	3	11	20	26
French Line (RKO)	7	7	1	–	–
From Here to Eternity (Col.)	71	51	8	2	5
Genevieve (U-I)	4	3	4	4	–
Geraldine (Rep.)	–	–	–	2	9
Give a Girl a Break (MGM)	–	7	23	40	15
Glenn Miller Story (U-I)	110	41	6	3	–
Go, Man, Go (UA)	9	18	11	3	2
Great Diamond Robbery (MGM)	–	9	12	19	6
Gun Fury (Col.)	–	5	22	14	3
Gypsy Colt (MGM)	1	11	6	3	–
Hell and High Water (20th-Fox)	24	14	7	–	1
Hell's Half Acre (Rep.)	–	1	8	3	2
Here Come the Girls (Para.)	2	8	32	58	26
His Majesty O'Keefe (WB)	14	24	32	42	19
Hondo (WB)	83	45	15	1	3
How to Marry a Millionaire (20th-Fox)	71	15	2	2	–
It Should Happen to You (Col.)	2	3	20	7	14
Jesse James vs. the Daltons (Col.)	4	13	9	9	2
Jivaro (Para.)	–	4	6	20	6
†Johnny Guitar (Rep.)	10	–	–	–	1
Jubilee Trail (Rep.)	–	4	18	17	8
Julius Caesar (MGM)	9	7	3	–	–
King of the Khyber Rifles (20th-Fox)	24	10	11	–	3
*Kiss Me Kate (MGM)	5	24	28	40	22
Knights of the Round Table (MGM)	16	24	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	11	2
Living Desert, The (Disney)	20	6	2	–	1
Long, Long Trailer, The (MGM)	95	79	9	1	1
Lucky Me (WB)	–	3	8	22	2
Ma and Pa Kettle at Home (U-I)	36	47	17	3	5
Mad Magician, The (Col.)	–	1	3	2	1
Man Between, The (UA)	–	3	4	4	1
Man Crazy (20th-Fox)	–	1	6	2	1
Man in the Attic (20th-Fox)	–	–	13	7	5
Martin Luther (de Rochemont)	21	16	5	4	1
Miami Story, The (Col.)	–	–	10	–	1
Miss Sadie Thompson (Col.)	15	36	20	12	–
Money from Home (Para.)	8	51	16	5	2
Naked Jungle, The (Para.)	–	21	14	8	1
Nebraskan, The (Col.)	–	2	12	13	6
New Faces (20th-Fox)	7	–	1	3	3
Night People (20th-Fox)	20	4	14	1	1
Paratrooper (Col.)	2	27	42	25	5
Personal Affair (UA)	–	–	2	–	5
Phantom of the Rue Morgue (WB)	15	4	14	3	3
Pinocchio (RKO) (Reissue)	25	2	1	4	–
†Playgirl (U-I)	–	–	3	–	4
Prince Valiant (20th-Fox)	14	4	6	3	7
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	9	2
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Rails Into Laramie (U-I)	–	1	15	13	2
Red Garters (Para.)	1	5	16	21	14
Rhapsody (MGM)	1	14	10	18	9
Ride Clear of Diablo (U-I)	4	26	30	6	2
Riders to the Stars (UA)	–	1	5	11	3
Riding Shotgun (WB)	–	3	12	13	1
Riot in Cell Block II (AA)	–	9	38	17	1
River of No Return (20th-Fox)	13	4	2	–	1
Rob Roy (Disney-RKO)	–	2	15	8	9
Robe, The (20th-Fox)	86	14	7	–	2
Rose Marie (MGM)	3	8	8	1	–
Saadia (MGM)	–	1	7	21	26
Saskatchewan (U-I)	8	55	38	6	6
Shark River (UA)	–	20	15	4	5
She Couldn't Say No (RKO)	–	2	14	19	7
Siege at Red River (20th-Fox)	–	4	11	8	1
†Southwest Passage (UA)	–	–	3	2	–
Taza, Son of Cochise (U-I)	2	7	22	10	5
Tennessee Champ (MGM)	–	–	2	12	19
†Three Coins in the Fountain (20th-Fox)	2	6	1	1	–
Three Sailors and a Girl (WB)	1	7	48	29	18
Three Young Texans (20th-Fox)	–	7	12	12	8
Thunder Over the Plains (WB)	1	18	27	28	7
Top Banana (UA)	–	2	7	11	9
Tumbleweed (U-I)	3	28	33	10	6
Veils of Bagdad (U-I)	–	1	7	21	14
Walking My Baby Home (U-I)	–	36	54	31	9
War Arrow (U-I)	–	32	39	16	6
Wicked Woman (UA)	–	–	3	1	1
Wild One (Col.)	–	21	13	4	4
Witness to Murder (UA)	–	4	1	1	2
Yankee Pasha (U-I)	–	9	23	9	3

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: MANAGER WITH EXPLOITATION and promotional experience by theatre chain situated in eastern states. Top salary paid, vacation, group insurance, and hospitalization. Please answer giving qualifications, experience, and salary expected. BOX 2791, MOTION PICTURE HERALD.

THEATRE CIRCUIT SUPERVISOR—GOOD OPportunity for executive type—experienced in all phases of motion picture theatre circuit. Some accounting experience necessary. Chicago area. Submit resume and salary desired to: H. SCHOENSTADT & SONS, 1118 South Michigan Ave., Chicago 5, Ill.

PROJECTIONIST - MAINTENANCE MAN FOR small town theatre. Can use wife at concession stand. Permanent positions. LYON THEATRE CIRCUIT, Franklin, Va.

HOUSE MANAGER. EXPLOITATION AND PROmotion experience, small town theatre. Permanent. Write BOX 538, Franklin, Va.

POSITIONS WANTED

EXTREMELY EXPLOITATION MINDED MANager, thoroughly experienced, circuit trained, desires good connection. BOX 2792, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FITS WAGner, Adler, Bevelite Signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1 sq. ft. Welded seams absolutely invisible! Kollmorgen wide angle lenses, special apertures immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

USED EQUIPMENT

1KW LAMPHOUSES AND RECTIFIERS, EXcellent condition, $495 pair; DeVry dual projection and sound, rebuilt $895, Holmes $495. Buy on time! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SWELL BUYS AT STAR! CENTURY CC OR Simplex E-7 mechanisms, 6 month guarantee, only $475 pair; RCA MI-9050 soundheads, rebuilt, $595 pair; Ashcraft or Strong mogul 70 ampere lamphouses, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes projectors, heavy bases, arc lamphouses, etc., rebuilt, $850 pair; What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

CENTURY "CC" DRIVE-IN OUTFIT ONLY $3495, others from $1595 (send for lists). Incar speakers w/4″ cones $15.50 pair w/junction box; Underground cable $65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES —ball-bearing bucket blade exhaust fans 12″—$25.50; 16″—$37.50: 18″—$45. Prompt deliveries blowers and air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SEATING

HERE'S A DELUXE CHAIR BUY! 1500 AMERIcan Bodiform fully upholstered, rebuilt like new $12.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

THEATRES

MOTION PICTURE THEATRE—MARNE, MICHIgan (near Grand Rapids) building and equipment. This is a modern theatre, built about five years ago. Seating capacity 408. Radiant heat. Air-conditioned. Motiograph projectors and sound. Large capacity parking lot. Situated in good agricultural area. Phone 9-6221, Real Estate Department, THE MICHIGAN TRUST COMPANY, Grand Rapids, Mich.

FOR SALE: CITY ISLAND, NEW YORK, ONLY neighborhood theatre, 590 seats, population 7,000. BOX 2793, MOTION PICTURE HERALD.

FOR SALE: TUNKHANNOCK THEATRE AND building which includes restaurant, jewelry store and two large apartments. Worth investigating. Write: THE WESTFALL AGENCY, Prince Hotel, Tunkhannock, Pa.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included .Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Screen Actors Guild Agrees With Artists Managers Guild

Regulations to govern agents' representation of Screen Actors Guild members in the television film field were agreed upon this week between that union and the Artists Managers Guild. The field was not covered in the last negotiations, in 1949, between the two groups, because of a jurisdictional dispute. The agreement is described in a four page report mailed to SAG members. It binds members and agents to honor provisions exclusively following expiration of existing contracts.

Legion Reviews 11, One in Class C

The Legion of Decency this week reviewed 11 features and found one condemnable and two to which it objected. The condemned picture is "Le Plaisir" in which the Legion found "sympathetic portrayal of immoral actions," material "morally unsuitable for entertainment motion picture theatres" and also "offensive to religion." "Sabrina" and "Sins of Rome" were placed in Class B for "light treatment of marriage" and "suggestive sequences," respectively. Morally unobjectionable for adults are "Demetrius and the Gladiators," "The High and the Mighty," "Magnificent Obsession," and "On the Waterfront." Morally unobjectionable for general patronage are "Adventures of Robinson Crusoe," "Challenge of the Wild," "The Diamond Wizard," and "Scotch on the Rocks."

Chesapeake Files Appeal In ELC Suit Dismissal

Chesapeake Industries Monday filed an appeal from the dismissal of its $15,000,000 suit against major companies and RKO and Loew's theatres on the ground that Federal Judge Hand had erred in ruling for a dismissal. Chesapeake, which controlled Eagle-Lion Classics, charged that ELC product had been denied first run engagements in the New York City area because of a conspiracy among the defendant distributors and circuits.

Gordon Elected Head Of Virginia MPTO

RICHMOND: Leonard Gordon of Newport News was elected president of the Motion Picture Theatre Owners of Virginia at the annual convention held at Old Point Comfort last week. Other officers elected are: R. H. Flanary, Jr., first vice-president; Seymour Hoffman, and W. F. Westfall, vice-presidents; Jack Rumsen, treasurer; Morton G. Thalheimer, Jr., secretary; Wade Pearson, sergeant-at-arms. The convention was addressed by M. L. Simons, MGM director of trade relations.

Joseph J. Kelly Dies

Joseph J. Kelly, manager of the Broad theatre, Philadelphia, an A. M. Ellis house, died June 3, at 64 years.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Metro's Traveling Ambassador of Good Will

MIKE SIMONS, who stepped into the seven league boots of the late Henderson M. Richey as head of Metro's department of exhibitor relations, does about as much traveling as John Foster Dulles, even if not as far afield, and he is also a diplomat. He is a salesman without portfolio of contract forms, but with just the proper enthusiasm for Metro product.

He is hard to get hold of, these days, even on the short wave. As this is written, he's in Old Point Comfort, Va., attending the annual convention of the Virginia Theatre Owners Convention, and next week, he'll be at Lake Wewasee, Indiana, for the annual Spring meeting of the Allied Theatre Owners of Indiana. Last month, he was at Lake of the Ozarks, Missouri, for an exhibitor meeting; then in Minneapolis for the annual convention of North Central Allied; in Kansas City for a theatre owners' meeting; in Little Rock, Arkansas, for another convention, and in Omaha, for still another Allied convention.

The point is, he gets around to many places, and his presence is reassuring to so many friends across the nation. Mike calls us up occasionally, to give us regards from many whom we came to know, traveling the same circuit in other days. It's nice to have him say that Glenn Caldwell sends regards from Aurora, Mo., or with greetings from some other old friend we haven't heard from in too long. We know his routines, and we know how he works, on the scene of action. Mike doesn't go for the boat rides, but he is convivial. His fountain pen is not for dotted lines, but to make many personal notes of long-time and new-found friends, their families, their problems and their interchange of good wishes to many others. He dispenses showmanship, for Metro's exhibitor relations department has always been a showmanship section.

Metro has long been known as "the friendly company"—a phrase coined by William F. Rodgers, and cherished through the years. They have found that it pays to keep an ambassador of good will, on tour, with the same measure of service to satisfied customers. Mike follows through on a program in which we have personally taken part, and we can speak with sound knowledge of his performance in the field.

LET'S PLAY BALL

With the newspapers, we mean. After all, for a variety of good reasons, the newspapers have more and better opportunity to be on our side than other media. We are among their best customers, they cater to our folks and vice-versa, without competing with us for any part of a dollar. If we play ball, they can be on our team.

Or, if they take sides, they can play against us, to score heavily in public opinion. Too many publications take too many cracks at motion pictures, either knowingly or otherwise, and it requires some thinking and planning on our part to gain their cooperation. If a thousand managers cultivated 1,000 newspaper editors, across the board, it would be worth a million dollars in public relations.

There's been some attempt to put out throwaway or community advertising sheets in some places, with the theatre a prime mover in the proposition. Nothing could put us farther off base with a potentially friendly newspaper man than to create a visible form of competition against him, and for slight rewards, if anything really tangible. The newspaper man has his problems too, and "free" newspapers are like "free" shows when it comes to cutting into revenue to meet payrolls, for either party.

By the way, newspapers quite often participate in the operation of radio stations in the same area. But did you ever hear of a newspaper that went into theatre business? It might mean that they are willing to remain non-competitive, and consequently helpful.

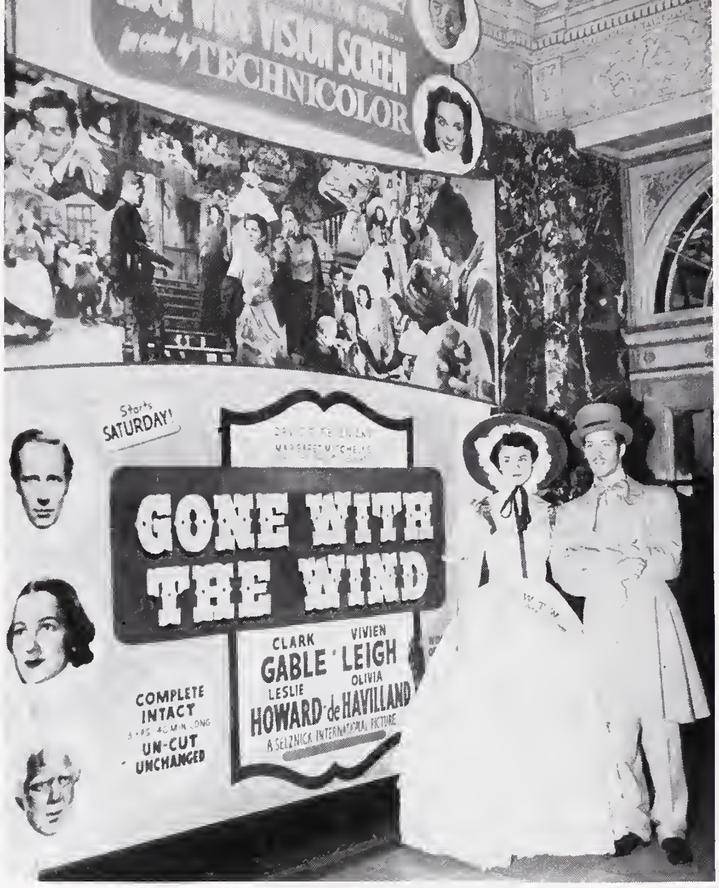
¶ ONE THING we can be fairly happy about, in motion picture industry, is that few of the new CinemaScope films will be available for television, very soon. This phase of new dimensions is reassuring to exhibitors, for it strengthens the belief that we have something that is ours alone and won't have to be shared with a competitive medium. Your patrons know when they come to the theatre to see the new wide screen that it is something quite different than their TV set at home, and the station operators know right now that they can't broadcast films made with the new techniques—at least, not until the films, or the stations and thirty million TV sets are remade to fit.

A recent court decision has turned over all the Gene Autry and Roy Rogers films belonging to Republic Pictures for television purposes, but there's a catch in it. They can now be televised, but only in the original length of 53 minutes, which alters the broadcaster's desire to shorten them to 27 minutes, thus conforming to TV time schedules. That will slow 'em down, somewhat, but the fact remains, we've lost the cowboy stars, and it's a better policy to find something new, of our own, to replace them, as a theatre attraction. We built this before; we can do it again.

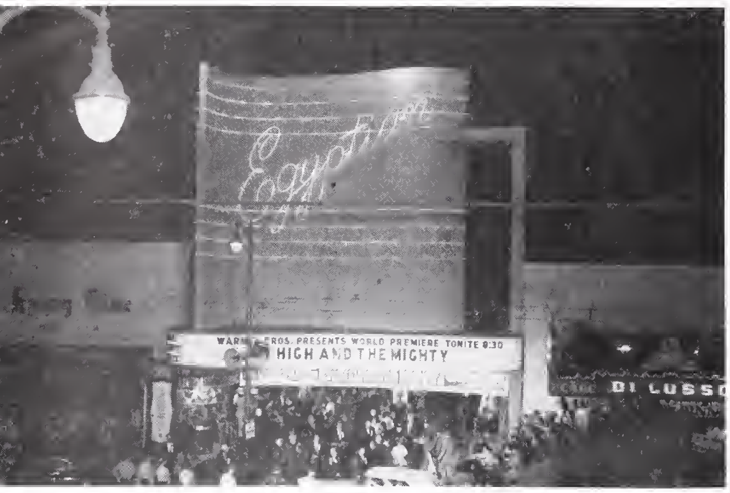
* * *

¶ JIM HARDIMAN invented the novel twist for his Odeon "Big Show" contest, now current in Canada, whereby wives of managers are also eligible to win prizes, as added incentive towards results. And now we see, in the business news, that others are taking up this idea. Time reports the international Cellucotton Products as putting out a 48-page book on how a wife can help her salesman husband, in "an unbeatable three-way partnership: Wife, Husband and Company." And Clary Multiplier Corp. have a new gimmick. The president of the company phones wives at home, and if they know their husband's sales standing, they win a free household appliance of their own selection as his gift. —*Walter Brooks*

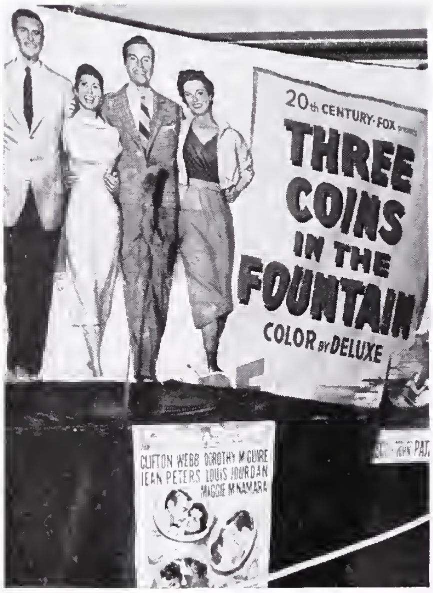
High, Wide & Handsome!



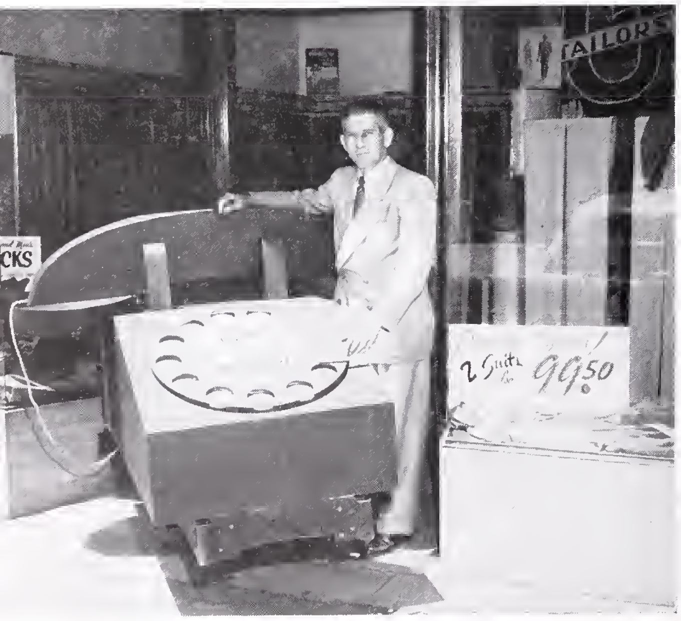
Harry Shaw, relieving Boyd Sparrow at Loew's Warfield theatre, San Francisco, sends these life-size replicas of Rhett Butler and Scarlett O'Hara, posed with display for "Gone With the Wind."



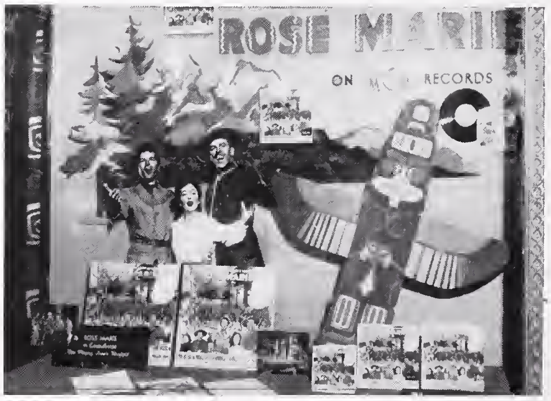
High, wide and handsome is the California world premiere for "The High and the Mighty" at the Egyptian theatre, Hollywood, which was a dual presentation with the Paramount theatre in San Francisco, to complete a coast campaign.


20th CENTURY-FOX presents
THREE COINS IN THE FOUNTAIN
COLOR by DELUXE
CLIFTON WEBB DOROTHY McGUIRE
JEAN PETERS LOUIS JOURDAN
MAGGIE McNAMARA

David Lackie, manager of the Fox Riverside theatre, Riverside, California, had these marching figures, tall and handsome, to provide lobby displays for his new CinemaScope picture, which is really wide and handsome. It's a 24-sheet cut-out, and that "fountain" in the foreground is activated by a Maytag washer!



Paul Brown, manager of Warner's Fresno theatre, Fresno, California, used this giant-size dial telephone in merchant displays around town to sell "Dial M for Murder."



Boyd Sparrow, just before taking off, left this evidence of his showmanship in a series of great window displays for "Rose Marie"—current attraction at Loew's Warfield, San Francisco.

Fabian's Fabulous Fortieth

Harry Goldberg sends us an impressive pressbook with the announcement of the showmanship contest among Stanley-Warner theatre managers, to celebrate four decades of exhibition leadership and community service. It is a mark of high distinction for Si Fabian, and will be a mark to meet by his men, in competition for a total of 121 prizes, to be given at the conclusion of 14 weeks. Si Fabian himself has filled every post, on the way up, and he is the man who knows and appreciates the work of good men.

Top prize is a two-weeks' trip to England, for two persons, reciprocal with the prize which Douglas Ewin won with the Associated British Cinemas and which brought him promotion, as well as a visit to New York this year. The champion showmen of the Stanley-Warner circuit will have the red carpet rolled out in a return of hospitality, and a wonderful experience. The rest of the prizes are bonds, ranging from a second prize of $1,500, a third prize of $1,000, and numerous prizes of $500 and less, including district manager's awards. Also, there will be separate monthly prizes given by the major companies, each of whom has offered a $500 bond for the best campign on any of their pictures. A special feature in the over-all contest is a series of awards for the solving of community problems, parking, and public relations, and there are still other awards for kiddie shows, theatre rentals, and the creation and adaptation of stage events and giveaways.

The idea of "Summer Film Festivals" is featured, and various sure-fire stunts are suggested in the elaborate pressbook. Cinerama is in the picture, with its new and different dimensions for showmen, and the book concludes wtih a "must" list of forty different items, one each for the forty fabulous ideas for Fabian Theatre operation, which promise "something doing" every day for Stanley-Warner managers during June, July and August.

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, presented the Public Schools Symphony Orchestra on stage as a half-hour prelude to the opening of "Rose Marie" with wonderful local newspaper and public relations results. The forty youngsters did themselves proud—and the theatre a favor.

▼

Murray Spector concentrated on the disposal of ten thousand special discount student tickets for "Julius Caesar" in ten surrounding communities, and says it paid off handsomely for his run of the picture at Skouras Plaza theatre, Englewood, N. J. He's still busy answering inquiries about more of the same.

Showmen in Action

Irving Mack has a special bulletin, filled with fireworks, to sell special trailers for the promotion of July 4th, as a drive-in attraction—and it listens well at the cash register.

▼

F. W. Smith, manager of the Center theatre, Monroe, N. C., a Stewart & Everett Theatre, reports a deal whereby a local dairy company pays the theatre 10c for each bottle cap that is brought in and used as a ticket of admission at special matinees. He says he gets 1,000 children ever Saturday morning for this show.

▼

E. Hatfield, manager of the Capitol theatre, Yarmouth, N. S., reports bold use of that "Red Garters" stunt, whereby the gals revealed they wore 'em, before getting in free. This world is full of sin and wickedness, but lots of fun at the box office.

▼

Paul Brown's huge dial, telephone, in giant size, to "Dial M for Murder"—as a street display stunt, was used by more than 15,000 persons, who "dialed" to hear a playback recording over a loud speaker. Picture in this week's Round Table.

▼

Paramount's national magazine campaign for Danny Kaye in "Knock on Wood" timed to coincide with playdates, with pages breaking in Life for June 25th, Look for June 29th, and American Weekly for June 27th, in addition to the fan magazine schedule for June and July issues.

▼

Harry Shaw's display for GWTW, photographed and submitted during Boyd Sparrow's vacation from active duty at Loew's Warfield theatre, San Francisco, are really "gone" in the sense of all-out exploitation.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, created a giant six-sheet display for "Flame and the Flesh" using a poster right out of the pressbook that seems to be ideally suited to the purpose. Exactly right poster-quality.

George Atton, well known in the Round Table is now a district manager for Golden State Theatres at Santa Cruz, California, but a regular at these meetings in the Herald. He likes his new job, and a talk he made was recently reported in "Editor & Publisher."

▼

Girls wearing plastic raincoats, with very colorful shorts showing through, carried placards, "If you think this is indiscreet, you should see "Indiscretion of an American Wife" at Loew's State and Orpheum theatres, Boston.

▼

Charles Simonelli, eastern advertising and publicity manager for Universal Pictures, will be the principal speaker at the annual manager's convention held by the Butterfield Circuit, in Lansing, Michigan, on June 23-24. More than sixty circuit showmen will see a preview of "Magnificent Obsession."

▼

Al Swett, manager of the Avon theatre, Utica, N. Y., has been named winner of the monthly Showmanship Award in the Stanley-Warner Theatres northeastern zone, and given the title "Manager of the Month" by Harry Feinstein, zone manager.

▼

Children of Kansas City are invited to buy $1 strip tickets, good for 12 special summer "Vacation Movies" shows, in a joint newspaper advertisement placed by Fox Midwest Theatres, with the cooperation of the Motion Picture Council, Parent-Teachers and Federation of Catholic P.T.A. groups.

▼

John G. Corbett, manager of the Glove theatre, Gloversville, collected a co-op ad for "Dial M for Murder" by having each of the sponsoring merchants print their own telephone numbers, with the word "Dial" followed by the number listed for their business places. First 25 to guess the numbers correctly were given free tickets.

That busy staff at 20th Century-Fox piles up examples of window display in New York, as promotion for upcoming pictures—current and coming at the Roxy theatre. At left, Pan American Airways, on Fifth Avenue, really built a replica of the fountain in Rome which is the inspiration for "Three Coins in the Fountain"—and at right, the actual robe used in the production of the CinemaScope picture is the center of interest in a display for the benefit of "Demetrius and the Gladiators"—which follows into the Roxy.

Miss Photo-Jean-Ic Makes Good for "Johnny Guitar"

Five Macy stores in the greater New York area held a contest, in cooperation with Republic Pictures, to locate "Miss Photo-Jean-Ic" as promotion for "Johnny Guitar"—opening at the Mayfair theatre on Broadway. The contenders were to appear in their jeans—explaining part of the title designated—and the winner was to get a screen test in Hollywood, as the guest of Herbert J. Yates, president of Republic Pictures. Above, you see the winner, Miss Sheila Stampler, who is photogenic without her jeans, but even more so in this western costume. Mr. Yates is presenting her with what-it-takes to get to Hollywood on his say-so, and have the courtesy of the studio. At right, a quintette of contenders, each a regional winner in the five Macy stores, line up at the Mayfair opening. Below, attention-getting lobby display and the placard that sold the idea to those who thought they had a chance to win, and finally, the winner is congratulated by the judges, who are left to right, Royal Dano, Dort Clark, Scott Brady, Mercedes McCambridge and Richard Carlisle of the motion picture and television scene.

Theatre Tieup Raises $20,000 For Korean Relief in Detroit

Howard Pearl is credited with a tieup with General Motors as part of his promotion of United Artists' "Man With a Million" that will raise $20,000 for Korean Relief, with the cooperation of the Detroit Women's Clubs, who are out selling tickets. In addition, he landed 2,200 posters on Detroit's busses and street cars, which was a victory won after one rebuff by the transit authorities. (Note to our Detroit correspondent—we'd very much like to be told the name of the theatre and the manager! You know the formula—who, when, where, what, and why?)

Lou Cohen, manager of Loew's Poli theatre, Hartford, seems to have a permanent display board in his lobby, "Inside Hollywood"—which bulletins the headline news of the MGM studios and upcoming MGM releases scheduled in advance.

Two Kinds of Indians

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, had very convincing Indians around for "Rose Marie"—and why not? They were real Indians! And then he had staff members wearing feathers, not so convincing but good-natured promotion for the picture in advance of playdates. His co-op ads were sensational, and the newspaper comment on the Indian costume contest conducted for a nearby reservation was excellent public relations. First time in history that a theatre tieup has created such good comment for the Indian colony on Walpole Island, to the satisfaction of all concerned.

Three agencies, the Hartford Theatre Managers Assn., the Citizen's Traffic Safety Committee and the Police Traffic Division, are cooperating in a weekly tieup through the summer months, to select "The Courteous Driver of the Week."

Pettengill Pinpoints Promotion

Howard Pettengill, advertising and publicity director for Florida State Theatres in Jacksonville, doesn't wait for things to happen. He makes 'em happen—as for instance, when he started runs of Republic's "Johnny Guitar" before he had received the prepared promotion material from New York. He merely rolled his own, putting out a package that is now a model for the rest of the country. Florida State managers are quite used to getting pressbooks and advertising manuals that originate no farther away than Jacksonville.

This one is a substantial book, properly printed to indicate that it is a circuit operation. There are photographs, song sheets, a guitar novelty, press material, and advertising mats in three sizes, all included, together with a thick mimeographed brochure of exploitation ideas, and two additional brochures, to outline two separate plans for selling approach—the western angle, and the star romance angle. Approach "B" is concentrated on the idea of selling Joan Crawford in her role in this picture.

Interesting feature of such a circuit job is that Howard pinpoints his promotion and aims it directly at managers in various spots, where he knows exactly what is suited to the situation. This plan of calling your shots can't be done for the country at large, but it is certainly effective when you're aiming at eighty theatres in a single state. The regional differences are strictly local—and all business is local.

Tacoma Managers Show Style in Ballyhoos

Russ Schmidt, city manager for John Hamrick's Tacoma theatres, sends some photos to show how these managers get ballyhoo results with small expenditures and simple devices. It is typical of Tacoma to use constumed characters, usually staff members, and Bob Corcoran, at the Blue Mouse, had one for "The Blue Lagoon"—terrifying to beholders, but tossing out throwaways. Another of Bob's was a Royal Mounty in uniform for "Rose Marie"—very effective, and more of his showmanship was seen in window displays around the city. Bill Hupp, manager of the Roxy theatre, had a department store window for "Jubilee Trail" and David Westfall, another of the same description, at the Rialto theatre.

As added promotion for "Dial M for Murder," Jim Tobin, manager of the Warner and Merritt theatres, Bridgeport, and Irving Hillman, at the Sherman theatre, New Haven, refused to admit patrons during the last 10 minutes of the performance, with the argument: "Because this is one of the best mystery hits of the year, we urge you to see it from the beginning."

Entries From Richmond

One of the best, and most consistent, showmen, in the Round Table, is George Peters, manager of Loew's theatre, Richmond, Va. Scarcely a week passes but there's an exhibit of his skills from just across the Mason-Dixon Line. We must see this guy in action, some day, but every time we've seen Richmond, we're too high up (12,000 feet) or it's too late for visiting (at 4 o'clock in the morning). The airlines or the train schedules don't encourage stopovers.

George has a swell campaign on "Executive Suite"—just entered for the Quigley Awards in this quarter—with a dozen tieups to prove the thinking he put behind this promotion. A collection of teaser ads introduced the large cast to the Richmond audience. On "Julius Caesar," he had one of the preview campaigns, prior to the general release this Fall, and he put everything he had behind it, to get school as well as public acclaim. Very good newspaper display advertising, in very generous space with good use of the "Photoplay Studies" booklet, and the special souvenir book (for cash).

"Rhapsody" and "Rose Marie" are in form, following a generous pattern of large display for a key theatre in a territory that adapts the showmanship of a leader in a first run. If there is anything we can say, it is that George Peters represents Loew's in Richmond—and that's a large order, well handled in circuit style.

'Rose Marie' Exploitation

Sam Gould, manager of the Penn theatre, New Castle, Pa., sends an outline of his campaign on "Rose Marie" which is unusual because he had a letter of praise from his local radio station, on the mutual cooperation offered and used in the exploitation of picture and music. If you don't believe the radio station has as much or more to gain in such tieups, you should try it, with the kind of response that comes in New Castle. They say that Sam "bought a few spots" —but generally they liked the deal for the live interest in "Rose Marie" and its famous songs.

A local music shop, a local florist, a jewelry store, and the newspaper, gave with good breaks, while a local club—The Golden Age Group—consisting of folks past 65—were guests at the opening, and aroused the keen interest of both radio station and newspaper. The City Recreation Board of the Y. W. C. A. also came through with praise for the invitation to old people, who are most appreciative of little attentions, and very talkative, when it comes to word-of-mouth advertising. Newspaper advertising and routine handling of the attraction usually above par.

Selling Approach

THREE COINS IN THE FOUNTAIN—20th Century-Fox. CinemaScope, in color by DeLuxe, with high-fidelity stereophonic sound. Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara. Photographed in Italy in CinemaScope, and they say, if you can never see Italy any other way, this will satisfy. It's a triumph of new dimensions portraying the scenic backgrounds of Italy. 24-sheet and other posters give you cut-out materials of the stars for lobby and marquee display. The herald keys the campaign with the idea of the picture. Newspaper ad mats are generous and assorted for size and style—we like one in particular, No. 314, that is unique and intriguing, but No. 214 is also good. You can find a change of pace in these newspaper ads; there are new styles as well as the conventional old styles that you're jolly well used to, so have as much fun as you like, trying something new and different. The complete economy mat for small theatres, at 35c, gives you six ad mats and two publicity mats in conventional style, but a lot for the money. Try those dark backgrounds, and see if they don't stand out in contrast with other amusement advertising. The theme song, "Three Coins in the Fountain," is sweeping the country, and no less than six great recordings are on the market.

THE STUDENT PRINCE—MGM. In color and CinemaScope. The new and exciting production of the world's greatest love musical. With Ann Blyth, Edmund Purdom and the singing voice of Mario Lanza. The royal, racy, riotous romancing of the beautiful barmaid and "The Student Prince"—in old Heidelberg. 24-sheet, all posters and all newspaper ad mats are overcrowded, as is usually the case with MGM accessories in this department. They should provide folding camp chairs so those who run may sit down to read all the copy. Newspaper ads are in the spirit of the famous Shubert show, which has pleased audiences for thirty years. Sigmund Romberg's great music is known to everybody, and the stage attraction has been seen by millions. The complete campaign mat, for which the industry owes MGM a great deal of gratitude, gives small situations an assortment of ten ad mats and slugs, two publicity mats and a piece of linotype border to surround your space—all for the price of one ordinary mat, 35c, at National Screen. Also, another to Metro's credit is the set of color stills, best the industry offers, to sell color with color.

ELEPHANT WALK—Paramount. In color by Technicolor. Romance, action, danger! Filmed in vast, mysterious Ceylon. There's nothing bigger than "Elephant Walk"—you'll never forget these exciting scenes of destruction. Rebellion of wild elephants in the jungles of Ceylon. Two 24-sheets, and one of them is the biggest photographic poster ever made. The other contains art work for cut-outs and flash displays. All posters are strong and the pressbook suggests posting a long row of them in front of your theatre to drive home the idea of "Elephant Walk." That photographic 24-sheet will make an extraordinary inner-lobby display. Newspaper ad mats are strong, and varied, from a series of eye-catching teasers to a striking 5-column display with life-sized elephants. The complete campaign mat, selling for 35c at National Screen, is well-selected and provides nine ad mats and slugs for small theatres, plus two publicity mats for good measure.

Cartoonist Roy Williams, of the Walt Disney staff at the Hollywood studio, has been making personal appearances, and fast crayon sketches to illustrate the promotion of "Pinocchio" on its return dates. The pictures above show his appeal to grown-ups and children, at schools or on theatre stages. At right above, he's with Walter Gutteridge, assistant manager of the RKO 23rd Street theatre, in New York, and Ephriam Weston, principal of P. S. 11. Hard to tell whether students or faculty enjoy Disney most.

WEEKLY Report

... Timely news supplementing the special monthly department covering all phases of refreshment service.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

LESS POPCORN ACREAGE; HIGHER PRICES FORESEEN

LESS POPCORN acreage and higher raw popcorn prices are generally foreseen at this time in the popcorn industry. This view has been voiced consistently at the regional meetings this year sponsored by the International Popcorn Association, Chicago. At one of the latest J. A. McCarty of the McCarty Seed Company, Evansville, Ind., told the theatre operators, jobbers and manufacturers assembled at the Plaza hotel in San Antonio, Tex., that most processors had had sizeable carry-overs from the 1953 crop, but that the market is now showing evidence of strengthening and that buyers could expect to pay higher prices.

"There is no substitute for good quality popcorn," Mr. McCarty declared, "and buyers should beware of bargain prices. For the theatre operator each point of volumetric expansion over 30 is worth $5 in gross sales, so why cheat yourself by buying cheap corn of inferior quality which will not give the proper expansion. Be quality-minded—it will repay you in greater profits."

•

Speaking on popping oils, both peanut and coconut, Wales Newby, of the Opelousas Oil Company, Opelousas, La., told the theatre operators that high heat is detrimental to these oils and that best results are obtained if the thermostat of the oil well in a popper is kept as low as 85° F., day and night, rather than using high heat during daytime hours and turning off the heat at night when the machines are not in operation.

Most grades of packaging paper are not in short supply and thus no major price increases are foreseeable in the immediate future, according to Irving Singer, vice-president of the Rex Specialty Bag Corporation, Brooklyn, N. Y. He displayed his firm's new "pillow-type" popcorn bag made of aluminum foil and other bags for sandwiches, frankfurters and French fries.

•

The advantages of paper cups were outlined by F. R. Hoeltzel of the Dixie Cup Company, San Antonio, who said that "imprinted cups give theatre operators complete control by preventing cup substitution by employees and build firm or theatre brand name identification."

•

Ways and means of boosting buttered corn sales were discussed by Kendall Way, of Sterling Sales and Service, Inc., Dallas. It is not an "impulse item," he declared, and must be pushed by stand attendants. He recommended an attractive back-bar display to attract customers and emphasized that buttered corn does not compete with other items at the stand.

•

It is only through quality that repeat sales can be achieved at the refreshment stand, the delegates were told by Ellis Ford of the Delman theatre, Houston. "I buy only the very best grade of popcorn, oil and salt no matter what the price," he explained, "because I have found that I never make any money purchasing—I make it selling."

In the merchandising of candy, Mr. Ford advised theatre men to stock 5c items for children but emphasize sales of 10c items.

•

"Drink dispensing equipment should have animation, color and lights," the delegates were told by J. B. Cooper of the Orange-Crush Company, Chicago, and "machines should be kept as close to 50% full as possible, because this has the best psychological effect on the customers." He also suggested that operators with 3-drink machines make one a plain water beverage just in case the carbonator fails. That way, he explained, "you're still in business if there is a mechanical failure."

Latest of the popcorn regional meetings to be sponsored by the International Popcorn Association, Chicago, was one held at the King Edward Hotel in Toronto, Canada, under the chairmanship of J. J. Fitzgibbons, Jr. (left, above) of Theatre Confections Limited, Toronto, and president of IPA. Also in attendance were (left to right) J. V. Blevins, of the Blevins Popcorn Company, Nashville, Tenn.; Sydney Spiegel, Super Puff't Popcorn Company, Toronto; and Thomas J. Sullivan, executive-secretary, IPA.

A simple statement of fact...

THE ALMANAC is referred to far more often, by far more people in the motion picture and television industries—and also by more writers for the public press—than any other reference book. There are obvious reasons for that:

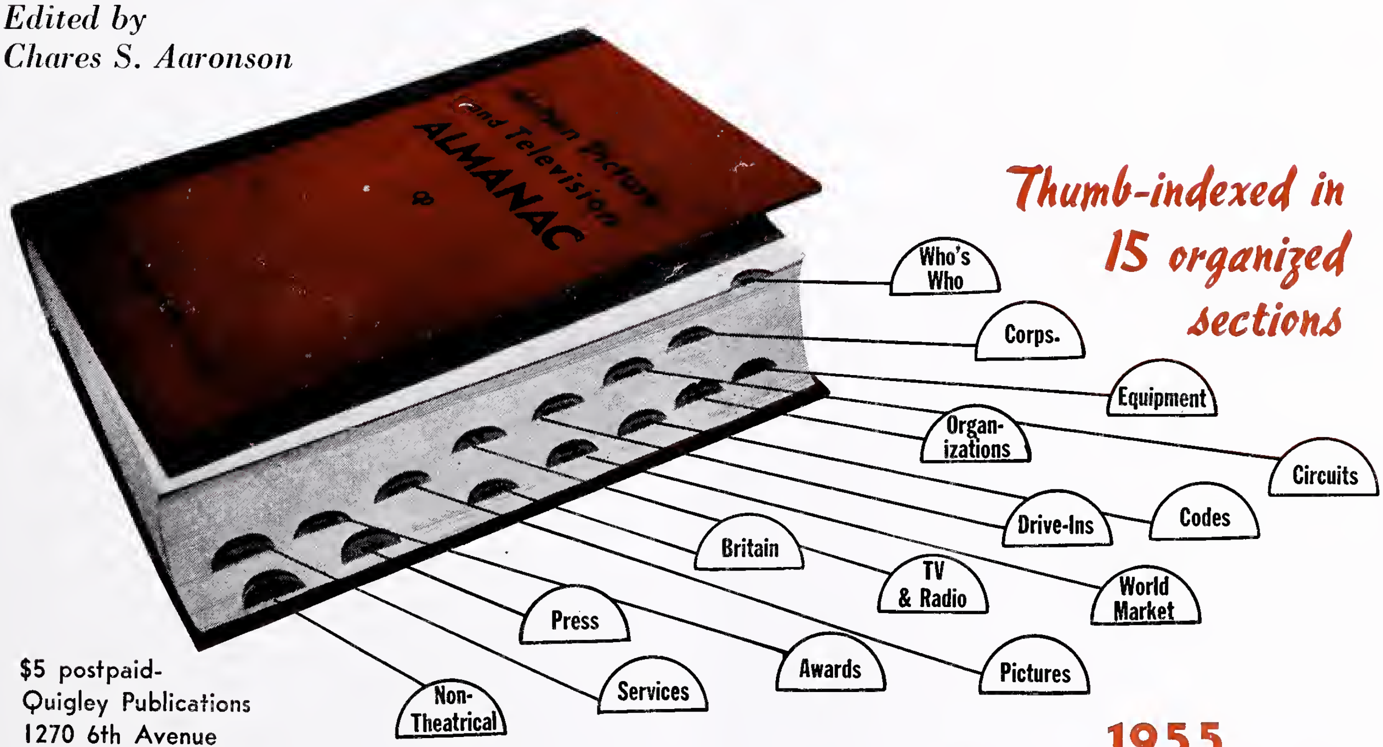
The data in the most-often-used parts of the ALMANAC is not to be found in any other reference book.

THE ALMANAC is the only finger-tip reference volume of its kind—the only thumb-indexed book in these fields. It is correctly described as being "like a library of fifteen volumes in one." No other reference book in these fields can genuinely make that claim.

THE ALMANAC is not given in combination with any other publication. It is purchased for itself alone. Its unique features make it indispensable—worth many times its price—to thousands in the motion picture and television industries.

It is the only accepted "Who's Who and What's What" for the entire field. There just isn't anything like it!

Edited by
Chares S. Aaronson



Thumb-indexed in 15 organized sections

$5 postpaid-
Quigley Publications
1270 6th Avenue
New York 20, N. Y.

1955
Motion Picture and Television ALMANAC

QP A QUIGLEY PUBLICATION

The ANSWERS ARE ALL Yes!

with Tushinsky Bros.' Variable Anamorphic SUPERSCOPE* LENS!

Q. Can I install *SuperScope* without shifting my projection machines?	**A.** Yes!	*SuperScope may be adjusted to right or left without moving projector.*
Q. Can I change my screen ratio easily?	**A.** Yes!	*With a "Twist of the Dial."*
Q. Can I change from anamorphic to standard on a double bill, and back again, without removing my *SuperScope* lens?	**A.** Yes!	*Absolutely, with a "Twist of the Dial."*
Q. Can I install *SuperScope* without having to drill, tap or use special mounts?	**A.** Yes!	*The SuperScope lens mounts on the present lens barrel and is tightened by one screw.*
Q. Will I get a wide even picture without a falloff of light at the edges and corners of the screen?	**A.** Yes!	*SuperScope projects a wide even picture up to 3 to 1 ratio.*

*Trade Mark Reg. and Patents Pending

ONLY $700 PER PAIR

available from

NATIONAL SCREEN SERVICE

At Your Local Exchange

JUNE 26, 1954

MOTION PICTURE HERALD

TOA tells studios theatres must have more quality films

REVIEWS (In Product Digest): SUSAN SLEPT HERE, THE ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP, THE OUTCAST, RETURN TO TREASURE ISLAND

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

Ask Your
M-G-M Branch
or Field
Representative
for **FREE**
1-SHEET

See How It Happened!

in the "VALLEY OF THE KINGS"

TODAY'S HEADLINES COME TO LIFE IN THE

Timeliest, Most Thrilling Picture of the Year!

N.Y. TIMES MAY 27th

CHEOPS TREASURE, SHIP OF THE DEAD, FOUND AT PYRAMID

RELIC OF 2900 B. C.

Perfumed Funeral Craft in Deep Passage Is 55 Yards Long

By KEN

Mr el-Melakh said there was no doubt that the ship had been built by Cheops, second king of the Fourth Dynasty, which lasted from 2900 to 2750 B. C.

Furniture and Artifacts

The importance of the find lies in the fact that it contains the first furniture and artifacts of Cheops' reign to be

HER. TRIB MAY 30th

Archeologists Eager for Details

'Solar Bark' Find May Shed Light on Reign of Cheops

By Robert S. Bird

News of the uncovering of a 5,000-year-old funerary boat near the Great Pyramid at Giza in Egypt sent a ripple of excitement through the marble corridors of the Egyptian Department of the Metropolitan Museum of Art yesterday.

Dr. William C. Hayes, curator of the department, said the find might prove to be most important in shedding new light on the little known reign of King Cheops, builder of the largest of all the pyramids and on the mystery which up to now has surrounded these ancient mystic craft which supposedly carried Pharaohs' souls after death on eternal voyages with the sun god round the encircling heavens

necessaries of after-life. These other boats were built to resemble contemporary craft in actual use on the Nile in those days. It is the symbolism of the solar bark which puzzles us and we have little knowledge of how they were equipped."

Models Displayed

Dr. Hayes displayed reconstructed models of two later funerary boats of I-Em-Hotep, an official in the reign of King Senwosret I, who ruled Egypt between 1970 and 1935 B C At that period, the souls even of mere officials were believed to be united with the sun god after death. These models, fragments of which were found in 1913, were made of wood of a design which follows the architectural lines of the earliest Egyptian river craft made of bound bun-

N.Y. TIMES MAY 28th

Rock Holding Cheops' Ship Resealed to Aid Research

By KENNETT LOVE
Special to The New York Times.

CAIRO, May 27—Dr. Mustafa Amer, director general of the Egyptian Department of Antiquities, and his chief architect today described the discovery of a 5,000-year-old funeral ship of the Pharaoh Cheops as "beyond all others in importance."

He and Mohammed Mahdi, the architect, said the find made by the director at Giza, Kamal el-Malakh, was "explosive" in the science of Egyptology.

Mr el-Malakh resealed the ship today to prevent the cold night air of the desert from seeping into the chamber. He was fearful it would affect the furniture and the decks, numbering at least six, that still retained a faint odor of sacred sycamore and cedar wood mingled with incense.

He was apprehensive also that sand might drift into the ghostly corridor, one of only two funeral chambers found so far that had

N.Y. POST MAY 27th

5,000-Year-Old Cheops 'Soul Ship' Found in Egypt

Special to the New York Post

Cairo, May 27—The odor of sacred incense almost 5,000 years old greeted the modern discoverers today of one of the greatest archaeological finds in Egyptian history when the ghost ship of Cheops, built to carry the Pharaoh's soul to heaven, was located near the great pyramid at Giza, south of Cairo.

The ship, built nearly 5,000 years ago, was fully equipped for the journey into eternity the ancient Egyptians believed was in store for those who died. Oars were in the gunwales and linen ropes were coiled on the deck of sacred sycamore and cedar wood, partly covered by linen sheets. The ship is 55 yards long, about nine yards high and has six decks. It is believed to be one

"A smell of incense mingled with the scent of wood," he said. "It was faint and mystic, like the odor of a cathedral. I saw wooden boards joined in dovetails without nails—like the deck of a ship. Then I saw the walls of the corridor were oval, like a ship's hull.

"Two wooden oars were lying on the deck below me, with a bigger one—a steering oar. Then in the dimness I could see coils

Don't Miss it!

IN
EXOTIC
COLOR!

M-G-M's SPECTACULAR ROMANCE FILMED IN EGYPT!

"VALLEY OF THE KINGS"

starring

Robert TAYLOR · Eleanor PARKER · CARLOS THOMPSON

with KURT KASZNAR · VICTOR JORY · and SAMIA GAMAL

written by Robert PIROSH and Karl TUNBERG · Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram · PHOTOGRAPHED IN EASTMAN COLOR · PRINT BY TECHNICOLOR

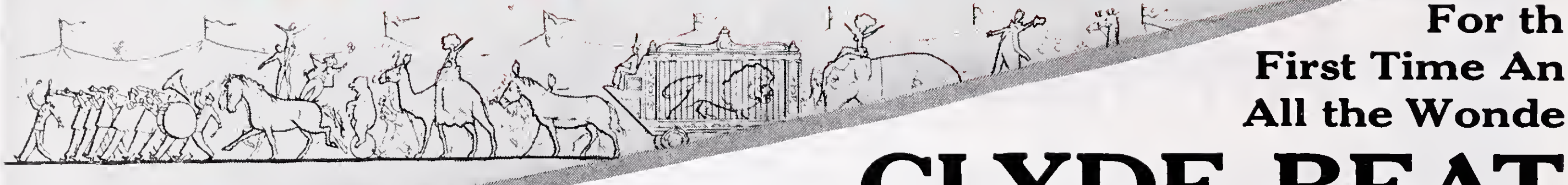
Directed by ROBERT PIROSH

"THANKS, EGYPT, for the Best Promotion Campaign of the Year!"

LEFT:
This exciting
free 1-sheet
will be an
advance lobby
plug for your
engagement!

The Year's BIGGEST
Adventure Drama!
Skyrocketed to fame
By the Year's Biggest
Publicity break!
The timing is perfect!
Just when M-G-M
Begins to launch
"VALLEY OF THE KINGS,"
Egyptian scientists
Discover ancient treasures.
And the news is on
Every Front Page Everywhere!
M-G-M's Spectacular Sensation
Was filmed on the
Scene of the
Widely publicized discoveries!
It parallels in many ways
The true-life episodes.
CASH IN ON THIS GREAT
ATTRACTION WITH THIS
SHOWMANSHIP ANGLE!
Thanks, Egypt! Let's go, America!

MICKEY SPILLANE'S



For th
First Time An
All the Wonde

CLYDE BEAT
and SPILLANE

CINEM

WARNERCOLOR AND

THE ONE AND ONLY
CLYDE
BEATTY
AND HIS GIGANTIC
3-RING CIRCUS

THE ONE AND ONLY
RINGO

ALSO STARRING
PAT O'BRIEN
WITH SEAN McCLORY · MARIAN CARR · JOHN BROMFIELD · GONZALEZ-GONZALEZ · WRITTEN BY PAUL FIX · PHILIP MacDONALD ·

A MOVIE-STAR NOW!

e
ywhere!
rs of the

TY CIRCUS
IMSELF in Action, in

SCOPE
STEREOPHONIC SOUND

THE ONE AND ONLY
MICKEY SPILLANE

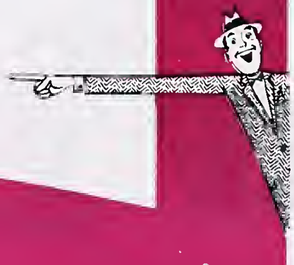
Gun-butting his way out of the hottest
corner any man ever got blonded into!

WARNER BROS.
START THE
SUPER-HOOPLA
JULY 2!
PRE-RELEASE
BALLYHOO
PREMIERE AT THE
FOX THEATRE,
PHOENIX!

F FEAR

JAMES EDWARD GRANT PRODUCED BY ROBERT M. FELLOWS A WAYNE-FELLOWS PRODUCTION · DIRECTED BY JAMES EDWARD GRANT · DISTRIBUTED BY WARNER BROS.

available in
CINEMASCOPE
for Labor Day
from 20th Century-Fox



MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 195, No. 13

June 26, 1954

The Woman's Viewpoint

FOR an industry which depends so much on women's patronage (and women influencing ticket buying by men) it is strange that so little attention is given to the woman's viewpoint in both the selection of screen material and in advertising and promotion. Other industries which depend much less on women long have given numerous examples which the motion picture might well emulate. Today virtually all design of products and their merchandising campaigns are directed primarily to the female taste. Look at the advertisements in any national magazine! The one-time glamour of movies is now a dominant characteristic of the selling of everything from cigarette lighters to motor cars.

Many in Hollywood and elsewhere in the industry seem to feel that the only picture that is a "woman's picture" is one that is sad and weepy. Box office returns on successful pictures—all of which were seen by more women then men—belie that assertion. Women don't just go to the theatre "to have a good cry."

However, one facet of the explanation of why theatre attendance is not what it should be is that enough women are not attracted. Fewer are going (and bringing fewer of their menfolk) than in the 1930s when the population of the country was much less. Methods that would extend theatre-going by women would seem to offer the greatest hope of increased revenues. However, some of the current story selections and a good deal of current advertising methods seem almost to be calculated to repel a good percentage of the potential women patrons.

While women can stand much more suffering than men, they—in general—shun violence. Yet the stock-in-trade of so many films is violence. Romantic love appeals to women. Yet so much of the love feature in recent films is sordid. Blatant sex is repellent to most women. Yet many pictures—and more advertising—feature sex-for-the-men with little or no regard for the tastes of the much larger and more influential body of women patrons.

One type of product apparently in some favor these days, prides itself on being called "sex and slaughter" —a nice combination to attract the women! It goes without saying that no picture is a good family picture if the woman of the house is not interested in seeing it.

While criticism may be directed against some of the stories selected for production and against the absence of sufficient pictures of special appeal to women, the most serious problem—and the one susceptible of the most prompt correction—is the method of advertising and promoting pictures. Too many pictures are sold, or rather insufficiently sold, on the basis of similar campaigns. Too much theatre advertising looks like it is on the same picture. Automobile companies have pretty much the same basic product to sell year after year, yet their advertising copy has more variety of appeal and freshness than many theatres that have a new and different picture to present at frequent intervals.

There should be more selling of pictures on the basis of their individual and unique merits rather than by means of the same kind of art illustration and copy lines used to sell many other pictures.

The woman patron (and the man, too) is not interested in seeing the same picture again and again as so many of the advertising campaigns would indicate is to be expected.

Robert Young last week took control of the New York Central from its century-old family of Vanderbilt-Whitney management after a campaign which had special feminine appeal, even to the extent of proposing a woman director. He could not have won without getting the votes of the majority of the women stockholders. The woman's touch certainly should be much more influential in picture making and promoting than in railroading.

■ ■ ■

TOA on Product Stimulus

THE Hollywood meeting last week of the board of directors of the Theatre Owners of America was devoted primarily to exploring ways and means of increasing the flow of quality pictures to the theatres of the country. While it would be difficult to predict what concrete effects the pleas of the theatre owners may have on production schedules, Hollywood listened attentively to the exhibitor spokesmen.

Hollywood and exhibition should keep in much closer touch with each other than they have done in the past. Exhibitor meetings held on the West Coast help in a small way to compensate for the fact that to many in Hollywood the rest of the United States is a void to be flown over on infrequent trips to New York made for the purpose of seeing the new plays or en route to Europe.

The concentration on the new techniques has inevitably led to preoccupation with "big" pictures, especially spectacles and others which lend themselves to effective outdoor photography. The industry probably could use a considerably increased supply of outstanding "medium" pictures. The contemporary story, the mystery story, the good intimate comedy, the small novelty musical (in contrast to the big revue) should not be passed up. Even first run theatres in middle and small size towns require more new features than have been on recent release schedules.

Implied with the requests of TOA and other exhibitor groups and individuals for more product, it should be noted, is a commitment by exhibition to do all necessary on its part to promote effectively all engagements to the common benefit of exhibitor and producer-distributor.

—*Martin Quigley, Jr.*

Letters to the Herald

Castle Replies

To the Editor:

You are quite correct when you clearly indicate in your signed editorial, "Castle in the Air" (The HERALD, issue of June 19) that I do not speak for the motion picture industry.

You are equally correct when you state that I advocate the cutting out of the United States Information Agency's propaganda film program for foreigners. After extensive personal observations throughout the Near East, Europe and South America, I firmly believe that these propaganda film activities are totally unnecessary. Moreover, I believe that they harm American prestige abroad and I also believe that, eventually, the speech-making and press release campaign of Propaganda Director Streibert which "thanks the industry" for efforts and activities that the industry has carried on in behalf of our country and in its own behalf for nearly fifty years, will, in the end, prove to be a "kiss of death" for the industry and especially in the foreign field where the competition from foreign producers is reducing the playing time for American features in the theatres of some countries overseas.

For nearly five decades the American motion picture has proved to be the most effective salesman for our country and our way of life wherever free men and women gather to be *entertained.* I underscore the word entertained because foreigners, like Americans, do not like propaganda in their movies, or in any other form. Only Mr. Streibert and his self-serving documentary film crew seem not to understand that the American motion picture industry has grown to be one of our country's greatest because the product of the Hollywood studios has remained propaganda-free.

David O. Selznick, on a coast-to-coast television program recently, said: "Let Western Union carry the messages and Hollywood will continue to carry entertainment to all the world." To this sound advice may I add: Let no Government propaganda official or agency make a "carrier" out of the motion picture industry, for their self-serving advantage.

Despite what once appeared to be insurmountable problems, including the headaches of television competition, the American motion picture producers have, by their great courage, proved to their fellow countrymen and to the world that they have what it takes to keep our country great! Instead of throwing in the sponge and crying towel, they put their shoulders to the wheel, and what happened? Today, "Movies are Better than Ever" is no longer a mere slogan. It is a grand reality! And all the world knows and applauds this fact. Let's not contaminate this great force for global good, and especially at a time when our nation desperately needs this force to aid it in winning and keeping friends everywhere throughout the world. Let's instead, constantly urge our Government to aid in expanding the showing of American non-propaganda motion pictures everywhere throughout the world where people gather to be enlightened and to be entertained by the medium.

Let's do this even if the entertainment producer and genius, Cecil B. DeMille, advocates a "sprinkling" of propaganda with entertainment from the great industry to which he has for so long made such an outstanding personal contribution. Let's keep the movies greater, and free. Free to serve, to inspire and to give courage to free men and women everywhere on earth. —*EUGENE W. CASTLE, New York, N. Y.*

[*Editor's Note: The HERALD always has maintained that Hollywood entertainment motion pictures should not be propaganda vehicles. The point at issue is the activities of the Motion Picture Division of the State Department's Information Agency. Mr. Castle wishes those activities abolished. The HERALD recognizes that operations of the State Department reflect United States policy. The HERALD would like the Motion Picture Division to be run as effectively and with as little cost as is possible. Mr. Castle's fine work in ferreting out, at his own expense, abuses in the program has been handicapped in this instance by the charge he made against Cecil B. DeMille to which our editorial was principally directed.*]

Public Reaction

To the Editor:

I have just finished reading your excellent "Anything Goes" editorial in your issue of June 6 and herewith enclose clipping from the May 27 issue of the "Oregonian" (see below) covering another facet of our business, and I wish you would write another "Availability" or "Whither, Producers?".

> **To the Editor: The movie houses complain of poor business and blame it on television. In looking for a movie that a normal Portland family might attend on a Saturday night, the following were advertised for its choice: the Century, sexational "Striporama"; the United Artists, usually a theatre of first class movies, "Problem Girls," not recommended for children; the Paramount, "Carnival Story," sexy sizzler, plus "The Saint's Girl Friday," blondes, bullets and blackmail, and, at midnight, a show called "She Shoulda Said No." The Orpheum presents "River of No Return"; the Broadway is showing "The Miami Story," how Miami smashed the mob, and the Liberty has "Witness to Murder." The Oriental has on its screen "Intimate Relations," a strictly adult show, and the Hollywood screen crawls with "The Creature from the Black Lagoon." After reading these titles one feels like washing out one's mouth with a good strong mouthwash.**
>
> **Why should we complain about our teen-agers being reckless, when adults permit such trash and rubbish to be CinemaScoped, three-dimensioned and Technicolored on our movie theatre screens. Where is the censor board we use to have?**

I might add that this "Screen Fare Hit" was printed on the editorial page, in a box, "The People's Own Corner," and that the Paramount theatre, largest in our city, seating 3,600, played sex release, "She Shoulda Said No" on a Saturday midnight show for Adults Only at $1 per head.—*B. R. KELLER, Secretary-Manager, Powell Blvd. Drive-In Theatre, Inc., Portland 66, Oregon.*

From India

To the Editor:

It is over two years now that I have been reading every issue of The HERALD. I am delighted to offer my sincere opinion about it.

Today your magazine is acknowledged to be the best magazine imparting first hand knowledge to exhibitors and custodians of show business. The journal contains usually lots of useful information on latest film inventions. Your latest Market Guide Number is outstanding and a most up-to-date volume. I congratulate you and wish you all success.—*A. R. VARMA, Secretary, All India Pictures, Cadell Road, Bombay, India.*

WHEN AND WHERE

June 27-29: Annual convention of the Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

July 15: Annual meeting of the International Federation of Film Producers Associations, Locarno, Switzerland.

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy. Three U. S. films, "Three Coins in the Fountain," "The Caine Mutiny" and "Executive Suite" will represent United States product.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States convention, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City, N. Y.

MOTION PICTURE HERALD

June 26, 1954

TOA directors aim at more and better supply of product Page 12

CINEMASCOPE recounts the story of its development in film Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

CHURCHES and other exhibitors hit Reade attack on Code Page 18

PRODUCTION CODE value upheld at Michigan U. forum Page 18

NEW YORK tax still target of concerted industry attack Page 20

U.S.-FRENCH film pact is signed for a two-year period Page 20

TODD-AO process is demonstrated at showing on West Coast Page 22

TV stations ask Government aid in getting films for programs Page 22

BRITISH films finding wider world market, John Davis says Page 24

THE WINNERS CIRCLE—The box score on box office leaders Page 25

20TH-FOX plans release of twelve films to end of December Page 25

ALLIED STATES unit studying Cole charges against distributors Page 26

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 31

SERVICE DEPARTMENTS

Refreshment Merchandising Page 42

Film Buyers' Rating Page 35

Hollywood Scene Page 28

Managers' Round Table Page 37

People in the News Page 27

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 41

Short Subjects Chart Page 42

The Release Chart Page 44

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

On the Horizon

COORDINATING

If the TOA board succeeds next October 31st in getting approval by the membership of its plan to employ an "industry coordinator" with Exhibition, Distribution and Production within his orbit of authority, can Allied do less? And then who'll coordinate the coordinators?

MILLIONS

Publicists, those industry sentinals who are ever-watchful for exploitation possibilities, had a creative feast last week. Someone clever at United Artists actually brought millions out to a special screening of "Man With A Million." The method: He thumbed through the Manhattan telephone directory and invited all those listed under the name Million. Heading the delegation was Professor Elmer Million of New York University, who is the father of E. Z. Million. In Washington, Columbia's "The Caine Mutiny" stole the spotlight in the Army-McCarthy hearings. (See page 10).

PRODUCTION

Another exhibitor has jumped in, and so far, the water's fine. Fred Schwartz, New York exhibitor, head of the Century circuit there, has been in Hollywood the past several weeks, and is said to be forming a company for production and distribution. Its first picture would be "Long John Silver," now being made in Australia.

FIFTH TIME ROUND

It's the fifth round for the renowned "Gone With the Wind"—yet its draw still is phenomenal. MGM reports this week the picture has collected at its seven runs approximately $500,000. It brought $200,000 at the State Theatre, New York, during three weeks.

SAGA OF A TITLE

Even the trade sometimes gets a little confused about film titles. Martin Smith, exhibitor of Toledo, Ohio, questioned the title of the upcoming MGM attraction, "The Last Time I Saw Paris," based on the novel by F. Scott Fitzgerald. Mr. Smith, who had read a book or two, remembered a book of reminiscences of the same title by Elliot Paul and that Mr. Fitzgerald's novel, laid in Paris, was called "Babylon Revisited." Out of Dan Terrell, via Mike Simons, came an explanation: MGM decided to make "Babylon Revisited" into a film; people thought the title sounded like a Biblical epic; MGM owns rights to the song, "The Last Time I Saw Paris;" MGM decided to use latter title and scrap the former. Mr. Terrell adds: "If we ever decided to make a picture out of Elliot Paul's 'The Last Time I Saw Paris' we will call it, of course, 'Babylon Revisited.' " And he concludes: "Comme on dit a Paris, quel confusion!" Translation on request to Mr. Terrell.

QUICK SUIT

It didn't take long for this theatre to find the going tough—and to do something, immediately. The Towne Theatre, Levittown, Pa., opened June 16. On June 17 it brought an anti-trust suit against distributors. In Philadelphia Federal Court, it charged the majors with unreasonable clearance. Its contention is, that it doesn't compete with Philadelphia theatres, 30 miles away, nor with Trenton theatres, 10 miles away.

WASHINGTON LANDMARK

"President Wilson's Box" at the RKO Keith theatre in Washington has disappeared. The theatre, just a block from the White House is being completely renovated, preparatory to the opening of "The Caine Mutiny" July 7. The alterations included tearing down the boxes, including one in which Mr. and Mrs. Wilson were almost weekly visitors when he was President. President Wilson particularly loved vaudeville and Keith's was a vaudeville house at that period of its career.

Vincent Canby-Mandel Herbstman-Floyd E. Stone-J. A. Otten

DEGREES, of Doctor of Laws. It's now "Dr." Charles Skouras, for the National Theatres president, seen in the top picture receiving his honor from Cardinal James Francis McIntyre at Loyola Universtiy, Los Angeles. And it's "Dr." Y. Frank Freeman. In the lower picture, the Paramount studio head is invested at the University of Southern California by Fred G. Fagg, Jr., president, in the presence of Fred G. Gurley, president of the Santa Fe Railway. Mr. Gurley sponsored Mr. Freeman for the degree.

FRED C. QUIMBY, who runs MGM's shorts department and makes its cartoons, is marking his 30th year with the company.

This week in pictures

THE MODEL SHIP below is of "The Caine," and the scene was telecast to perhaps 25,000,000 persons—veritably a press agent's dream. The men are Columbia exploiteer Sid Zins, and Senator Karl Mundt, acting chairman of the committee which investigated the McCarthy-Army dispute. Mr. Zins presented the model, said it was used in making the Columbia picture, and invited the hearing participants to a special screening.

by the Herald

HIS FIRST PRESS CONFERENCE since leaving 20th-Fox. Robert Bassler, right, producer of "Suddenly," a United Artists release, and Richard Sale, writer, speak in the U.A. New York office. CinemaScope creates problems and is "not the last word," Mr. Bassler opined.

A. R. "CUBBY" BROCCOLI, producer with Irving Allan of features for Columbia, emphasizes a point in his New York interview in which he talked about his latest, "Hell Below Zero." He believes strongly in producing abroad. Also, in helping personally to sell his product. He will accompany the film for four weeks during initial openings, and "feel out" exhibitor opinion.

by the Herald

by the Herald

HAROLD LASSER looks up from his desk at Universal Pictures, in New York, where he now is on the legal staff. Mr. Lasser for these past 10 years was trial attorney with the Department of Justice Anti-Trust Division.

THESE ARE THE NEW OFFICERS of the Virginia Motion Picture Theatre Association. Seated are Wade Pearson, sergeant-at-arms, and Leonard Gordon, president. Standing are F. M. Westfall, vice-president; Jack Rumsey, treasurer; Morton Thalhimer, Jr., secretary, and R. G. Flanary, Jr., and Seymour Hoffman, vice-presidents.

THAT PLAQUE which "Dragnet" cop Jack Webb, center, is receiving, is from the "Fraternal Order of Police." And it says he's one of the best friends a cop could have. The scene was at Warners, where Mr. Webb is producing a film version of the air program. The man giving him the silver plaque is executive producer Jack L. Warner. The others are, in order, John J. Quinn, the group's national secretary; Richard Breen, writer, and Carl C. Barr, the organization's legislative chairman.

by the Herald

THEY ARE HERE TO SELL JAPANESE FILMS. Reading from right to left, Masaichi Nagata, president of Daiei; A. Tamura, its publicity director; Kenji Mizoguchi, director, and M. Miyagawa, photographer—as they told reporters Tuesday in the Samuel Goldwyn New York office of two films they brought with them. One is "Hell's Gate," the first Japanese picture in Eastman Color; the other is "Sansho Dayu." Another example of their "quality" product, which they hope to export because their domestic market doesn't support such ventures, is "Golden Demon."

MORE, BETTER PRODUCT AVOWED AIM OF TOA

Board, at Coast Meeting, Plans on "Coordinator"; to Seek Close CEA Tie

by WILLIAM R. WEAVER

HOLLYWOOD: Discussion of ways and means to stimulate more and better production highlighted the three-day meeting here last week of the board of directors and the executive committee of Theatre Owners of America. Meeting at the Beverly Hills Hotel, near the heart of all film production, the TOA leaders also voted:

To present to the membership at the forthcoming fall convention in Chicago a plan whereby TOA would employ an "industry coordinator" to perform a variety of functions leading to closer cooperation between the production, distribution and exhibition branches of the industry.

To authorize Walter Reade, Jr., TOA president, to appoint a committee to seek a stronger and closer tieup with the Cinematograph Exhibitors Association of England and other exhibitor organizations throughout Continental Europe and the world.

In respect to the latter proposition, Herman Levy, TOA general counsel, reported that in the last eight months a strong and effective liaison had been developed between the CEA and TOA. Alfred Starr, chairman of the TOA board, and possibly R. J. O'Donnell will meet shortly in London with CEA representatives to explore the possibility of periodic meetings of representatives of the two groups for the exchange of information on problems common to both.

The duties of the proposed coordinator apparently will be broad. The TOA leaders directed that the officers and executive committee "prepare and execute the plan defining" the functions of the liaison officer. Such plan, the TOA executives ruled, will be "to comprehend all matters relating to the exhibition, production and distribution of motion pictures and the financing thereof, whether the financing be direct or indirect, and whether it be by way of support to independent producers or through a company in broad principles substantially similar to those of the original First National Pictures."

Consider Other Plans To End Product Shortage

The TOA leaders heard various plans proposed for expanding the supply of product. They ranged from the pre-production guaranteeing of playtime, as in the Makelim plan, to outright entry into the production field as in the case of the First National Exhibitors Associations, an undertaking of some 40 years ago.

EXHIBITION and distribution. Walter Reade, Jr., president of the Theatre Owners of America, and Al Lichtman, distribution head for 20th-Fox, at mealtime during the TOA meeting.

The suggestion for action along the lines of the former association was made by Charles P. Skouras, president of National Theatres and honorary chairman of the TOA directorate, in an address analyzing the causes of product shortages, present and past. He stressed the fact that he considered the method as "the best way to handle the present crisis."

Steve Broidy, president of Allied Artists, and his associates, Walter Mirisch and G. Ralph Branton, addressed the directors on the product situation, with Mr. Broidy saying that "the gamble in production is much greater than in exhibition. We can't preview a script the way you preview a picture. The solution of the present situation is at the exhibitor's end."

Mr. Broidy said that his company did not need or want help in financing, but that it can go far toward increasing the product if the exhibitors will supply a sufficient number of playdates.

Lippert Sees Future In "Middle Bracket" Film

Robert Lippert, president of Lippert Pictures and himself an exhibitor, told the directors that "the little picture" is approaching the end of its era, but that a good middle bracket film is a sure-fire investment. He added that there are enough capable producers, writers and directors available in Hollywood to make 50 or 60 pictures in that category annually.

Other speakers at the three-day meeting included Hal Makelim, principal in the preproducing financing plan bearing his name and which is being sponsored by Allied States Association; Fred Schwartz, president of Century Theatres and a substantial investor in "Long John Silver," now being shot in Australia; Irving Levin and Harry Mandell, of Filmakers, Inc., and Earl Hudson, vice-president of American Broadcasting-Paramount Theatres, western division.

TOA leaders attending the meeting included: Roy Martin, Columbus, Georgia; Carl E. Anderson, Kalspell, Montana; L. S. Hamm, San Francisco; Harold Field, Minneapolis; Daniel Field, Los Angeles; Tom Bloomer, Belleville, Ill.; Jesse Jones, Portland, Oregon; J. J. Rosenfield, Spokane; Art Adamson, Portland, Ore.; A. H. Blank and Myron Blank, Des Moines; John Rowley, Dallas; Alfred M. Pickus, Stratford, Conn.; Robert L. Livingston, Lincoln, Nebr.; John Lavery, Los Angeles; Julius Gordon, Beaumont, Texas; Leo Pallay, Portland, Oregon; Charles Gilmour, Denver; Nat M. Williams, Thomasville, Georgia; Robert Bryant, Rock Hill, South Carolina; Jerry Zigmond, Los Angeles, and Sol Schwartz, New York City.

No Comment from Sales Managers

NEW YORK: Commenting on the speech by Walter Reade, Jr., president of Theatre Owners of America, before the Motion Picture Industry Council in Hollywood last week, urging producers to beware of distributors' "self-interest," the general sales managers committee of the Motion Picture Association of America this week said that the matter "was purely one for individual company consideration." The committee met Monday in New York, at which time a variety of subjects were considered.

Broadcast Music Sends Contracts to Exhibitors

In its initial move to collect performance rights fees from theatres, Broadcast Music, Inc., this week in New York sent contract forms to exhibitors. The fees are being asked only for the playing of intermission music. The contracts will become effective on July 1 and the rates range from $5 to $15, depending on seating capacity.

In addition, according to the BMI contract, the license includes the use of BMI copyrighted music by live talent during one evening in any calendar week as an incidental portion of a film program. If a theatre, the license reads, is operated for a period of not more than 26 weeks during a contract year, applicable rates are cut in half.

The rates for conventional houses are: up to 600 seats, $5; 601 to 1,200 seats, $7.50; 1,201 to 1,500 seats, $10, and over 1,500 seats, $15. For drive-ins: up to 200 cars, $5; 201 to 400 cars, $7.50; 401 to 500 cars, $10, and over 500 cars, $15.

CINEMASCOPE RECOUNTS OWN STORY OF ITS GROWING UP

by VINCENT CANBY

THE LATEST chapter in the CinemaScope story, a serial which now promises to go on forever, was presented to the members of the industry, and representatives of the consumer and trade press Tuesday morning at simultaneous showings in New York and Los Angeles of "The Advancing Techniques of CinemaScope."

The hour-long 20th Century-Fox film, scheduled to be shown in 32 exchange cities between now and July 9, is divided into two parts: the first perhaps the first public "side-by-side" comparison of four-track magnetic stereophonic sound with single track magnetic and single track optical sound, and the second portion a comprehensive trailer of forthcoming 20th-Fox product all of which has been shot wholly or in part with the new CinemaScope camera lenses developed by Bausch and Lomb.

Subject Wins Rating On Merit of "Excellent"

As another example of 20th-Fox showmanship, "The Advancing Techniques of CinemaScope" wins a HERALD rating of "Excellent." And, as is the case with any film of consequence, "The Advancing Techniques of CinemaScope" gives rises to opinion, four of which are:

¶ That magnetic stereophonic sound is undoubtedly superior to single track magnetic or single track optical sound for the most effective presentation of CinemaScope. There would seem to be, too, a richness and range in magnetic high fidelity sound, as compared to optical, which many laymen would come to know and appreciate.

¶ That directors, editors and sound technicians are learning how to use stereophonic sound so as to avoid those sharp switches from one horn to another of a single voice, liable to occur as the camera moves in one scene.

¶ That the new Bausch and Lomb camera lenses give the CinemaScope director quite as much freedom as he had B. C. (before CinemaScope), and that there is, with the new lenses, a very marked improvemment in clarity of image and depth of focus.

¶ And that, despite all public and private pronouncements as to CinemaScope's adaptability to any type of story, the vast majority of forthcoming CinemaScope films will be spectacles, historical dramas having a strong pageant flavor and outdoor or action dramas. Of six films dealt with at length in "The Advancing Techniques," only one, the comedy, 'A Woman's World," could be described as "contemporary." Of the 25 scheduled for early production, only about six or seven are conceivably "contemporary."

Photos by The Herald

NEW LENSES and new sound and what they mean to the theatre man and to his customers. Along with an extended, and impressive peek, at coming attractions. That's what happened at the big Roxy theatre in New York early Tuesday morning. Speaking to the showmen from the screen was chief producer Darryl F. Zanuck, shown above in CinemaScope. At the right, distribution chief Al Lichtman, who introduced the hour-long "trailer." And, above, exhibitor Walter Brecher, Paramount sales executive Monroe Goodman, and the Paramount theatre's managing director, Bob Shapiro.

Approximately 1,000 members of the New York trade were on hand for the Tuesday morning showing at the Roxy theatre. They were welcomed by 20th-Fox director of distribution Al Lichtman, who dispensed with the usual extensive greetings and salutations and let the film speak for itself.

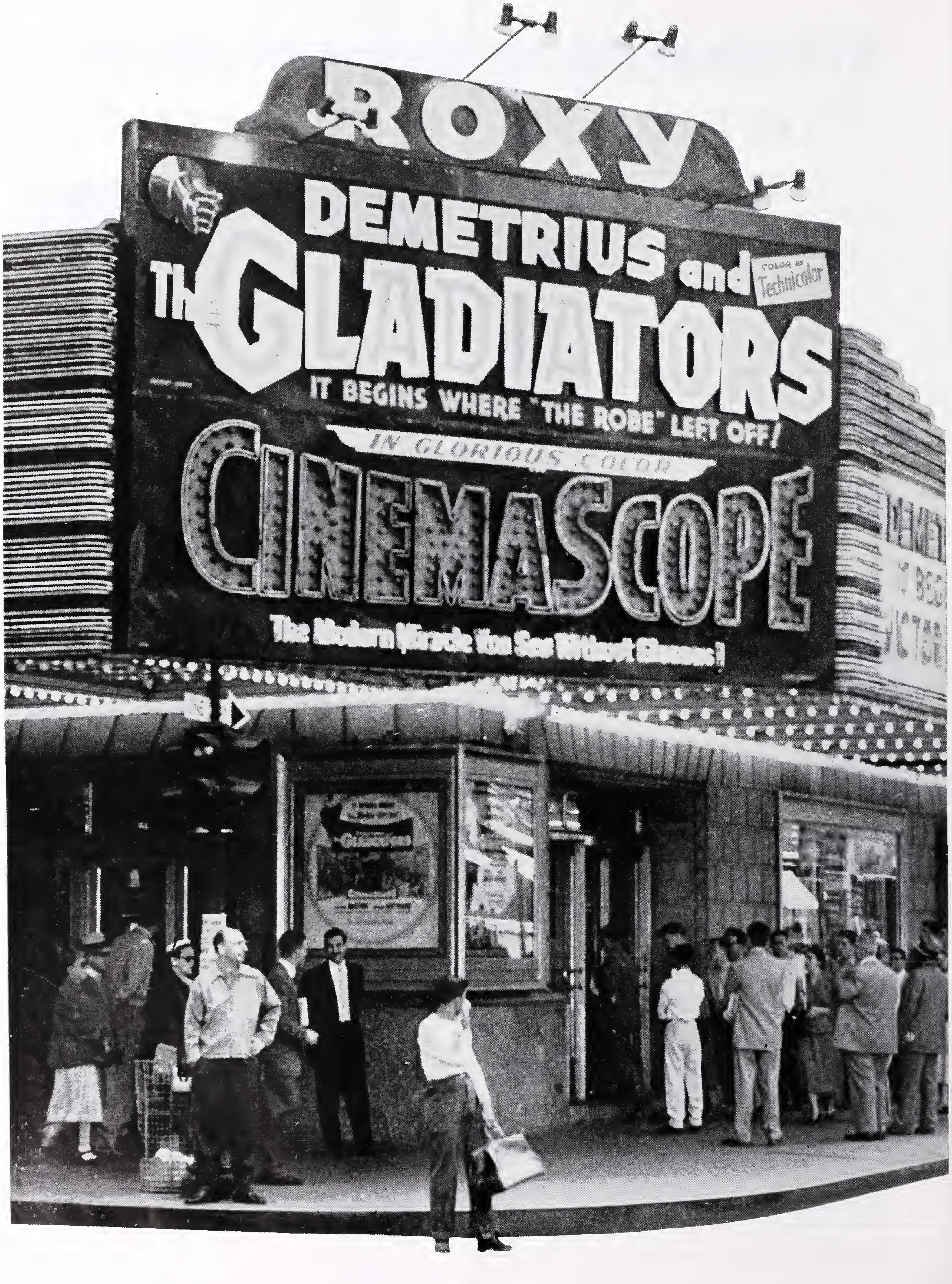
The sound portion of the film featured a 20th-Fox technician who explained something of the principles behind stereophony and then proceeded to illustrate just what the aural differences were between four-track magnetic, single track magnetic and single track optical sound. Used were clips of jet fighter planes approaching the camera and disappearing overhead, a shot of the Vesuvious Express rattling down the track toward the camera and disappearing off screen left, and a clap of thunder which in single optical was acceptable, but in four-track magnetic made one look for shelter.

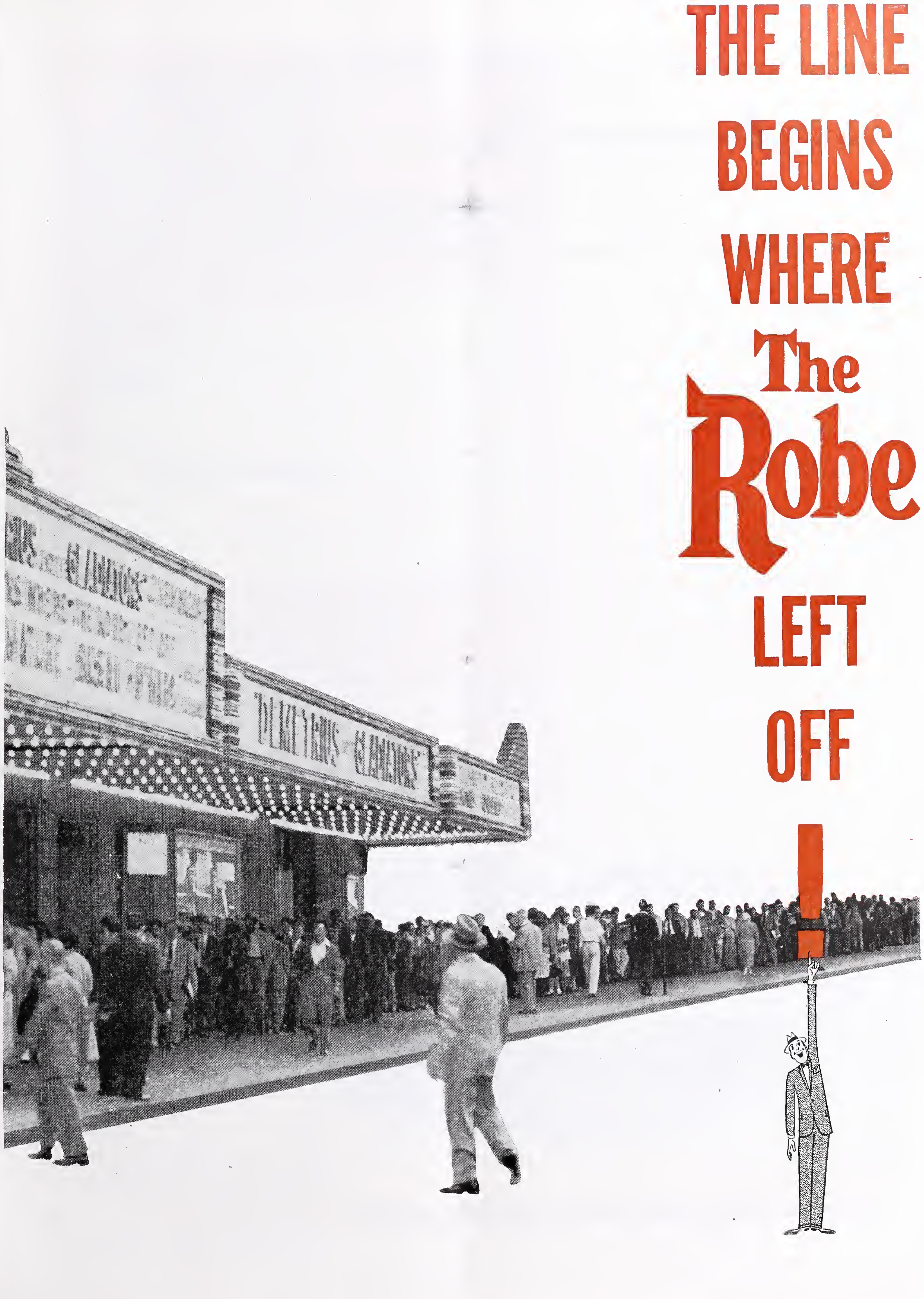
The climax of the film's first half was a bouyant rendition of Tchaikowsky's "Waltz of the Flowers," by the 20th-Fox Symphony orchestra under the direction of Alfred Newman.

Twentieth-Fox production chief, Darryl Zanuck took over as master of ceremonies and narrator of the second half of the program, featuring footage shot with the new camera lenses.

Shown in detail were scenes from "Broken Lance," a western drama starring Spencer Tracy, Robert Wagner and Richard Widmark; "A Woman's World," a modern comedy with Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, and Fred MacMurray; "Untamed," a spectacular drama starring Susan Hayward and filmed partly on location in the wide open spaces of South Africa; Irving Berlin's musical extravaganza, "There's No Business Like Show Business," starring Ethel Merman, Donald O'Connor, Marilyn Monroe and Dan Dailey; "Garden of Evil," a drama of gold-hunters in Mexico starring Gary Cooper, Susan Hayward and Richard Widmark, and

(*Continued on page* 16, *Column* 3)


ROXY
DEMETRIUS and
Th GLADIATORS
COLOR BY Technicolor
IT BEGINS WHERE "THE ROBE" LEFT OFF!
IN GLORIOUS COLOR
CINEMASCOPE
The Modern Miracle You See Without Glasses!


THE LINE
BEGINS
WHERE
The
Robe
LEFT
OFF
!

Terry Ramsaye Says

BEN THE BELLIGERENT—Liveliest of the current divertisements is the hell raising by the able Ben Hecht on the subject of and in behalf of matters discussed in his snorty new book entitled "A Child of the Century." It appears that Mr. Hecht, who has been so capable a contributor to the cultural, literary and moral nature of some of our most exciting pictures, has given out with the opinion that motion pictures are a destructive social influence.

One is not disposed entirely to disagree with him, because it is obvious that any widely popular product of expression must please so many inferior people that it is liable to result in levelings of all standards, which inevitably means compromise that is not in behalf of the best. Dynamic Mr. Hecht is one of our most capable observers of the so-called civilized scene as it is visible amid the perspectives of ruthless, melodramatic journalism through the atmosphere of that astonishing cultural community, known as Chicago. This statement is made in the most kindly deliberation by your editor who was so earnestly a practitioner there through a most dynamic, and let us say educational period of his journalistic career.

A typical, but always interesting manifestation appears in such cases and the air of comment has been filled with sharp criticisms and resentment of Mr. Hecht's outgivings. This is entirely standard, normal development always to be counted upon when in quest of publicity. The super sensitive quarrelsome folk of cinemaland rise vociferously to what they think is the defense at every provocation. They ought long ago to have noted the obviousness and transparency of the device. One of the screen's most capable and resourceful producers has not for many years delivered a major effort for distribution without at the same time kicking up a great gust of dust, feathers and baloney calculated to draw attention to him, even though the subject might have no relevancy to his picture.

Neither Chicago's journalism, Mr. Hecht's sociology, or the tawdry unfaith of so much movie representation of life seem to have done the race, the nation, or the people much damage. There is no indication in comparison of today's facts with the annals of yesterday to indicate that we are any better or any worse than our forebears, back until when.

Meanwhile, suckers are still suckers and publicity fishermen never have to change the bait.

The motion picture would perhaps be quite as well off if it were not so continuously on the defensive about everything. Is it possible it has something on its conscience?

* * *

PROMOTIONAL AMBITIONS—One sees by the papers that the periodic agitation for a Canadian feature picture industry has appeared again. This has been occurring at a varying rate of intermittency since the motion picture was born. There have been some short-lived and in the main most unprofitable experiences. Many of the enterprises of the past have taken their origin solely in the personal ambitions and purposes of promoters who thought they saw important access to capital just waiting to be utilized.

That there never has been and is not now a great feature motion picture production center in Canada is for the reason that it offers no special advantage in resources and opportunities on the world map for such a concentration of resources, equipment and talent as is necessary to compete with the great production centers, especially Hollywood.

As a market for motion pictures Canada is substantially identical in interests, tastes and cultural demands with the so very adjacent United States. If either Canada or the world market afforded genuine opportunity for a Canadian motion picture industry on such a scale it would already have one.

* * *

PEOPLE ARE COSTS—Obviously the great factor of cost of the motion picture, television and related arts is the money paid to people for performance, all the way from the laboratory to the auditorium. The cost of employing these persons has been established by competition, by fair means, and sometimes devious devices. They are paid by persons who expect to, and frequently do, make a profit on the resultant product. Believe it or not, there is an ultimate factor of control which can importantly cut those costs. That arrives the day when the pursuit of policy no longer pays off.

CINEMASCOPE PICTURE LIST IS GROWING

Supplementing the list of 30-odd forthcoming CinemaScope features from 20th-Fox, production chief Darryl Zanuck, in the film subject, "The Advancing Techniques of CinemaScope," lists 30 additional CinemaScope productions in work at other studios. Among these are Columbia's "Jubal Troop," "River of the Sun" and "Man from Laramie." Besides the 30 listed by Mr. Zanuck, MGM is reported to have "Green Fire," "Many Rivers to Cross" and "Athena" upcoming. This week Universal added another CinemaScope production to its roster, "To Hell and Back," the story of Audie Murphy in World War II. Universal also now is shooting "Captain Lightfoot" and "Chief Crazy Horse" in CinemaScope and has two more completed and awaiting release.

CINEMASCOPE

(Continued from page 13)

Mr. Zanuck's personal production of "The Egyptian," with an all-star cast headed by Jean Simmons, Victor Mature and Gene Tierney.

The scenes from "Broken Lance," "Untamed" and "Garden of Evil," all shot on locations emphasizing the vastness of open countrysides, pointed up most effectively CinemaScope's ability to bring unusual visual sweep to the screen. In all, action in the foreground was just as sharp as the furthest horizons—in one case, a mountain range 25 miles distant. The "Untamed" clip, perhaps the highlight of "The Advancing Techniques," featured a (visually) magnificent attack by 4,000 be-costumed and be-plumed natives on a wagon train of Dutch settlers. The pomp and pageantry of Pharaoh's Egypt, along with the uninhibited manners of some of his subjects, were graphically illustrated in "The Egyptian" scenes.

At the conclusion of these scenes, Mr. Zanuck listed 25 properties as forthcoming CinemaScope productions.

"We at 20th Century-Fox," said Mr. Zanuck, "will continue to fight for the best in entertainment. We refuse to settle for something secondary, or something somebody claims is almost as good as CinemaScope."

The CinemaScope story, he said, "has all the ingredients of a success story. A dark, uncertain beginning. A struggle for existence against unfair odds. A triumphant climax. A happy ending. And, what is more important, a very bright future."

Something of his enthusiasm was obviously shared by members of the board of directors and the executive committee of Theatre Owners of America. Having been treated to a preview of "The Advancing Techniques" in the course of their summer meeting in Los Angeles last week, they as individuals recorded their reactions for the Fox Movietone cameras, which reactions were screened Tuesday at the Roxy.

U-I PROMISES

Reprinted from . . .

The Film Daily
Daily Variety
Exhibitor
Boxoffice

December 1953

"...ALL U-I FILMS INCLUDING ANY MADE IN CINEMASCOPE WILL HAVE VERSIONS IN ALL ASPECT RATIOS!"

U-I DELIVERS!

UNIVERSAL-INTERNATIONAL PURSUING ITS FREQUENTLY-STATED POLICY OF SUPPLYING *ALL* OF ITS PICTURES TO *ALL* THEATRES, ANNOUNCES "THE BLACK SHIELD OF FALWORTH" WILL BE RELEASED IN *CINEMASCOPE* AND WILL ALSO BE MADE AVAILABLE TO THEATRES WITH ALL OTHER TYPES OF CONVENTIONAL PROJECTION...

Universal-International presents

THE Black Shield OF FALWORTH

COLOR BY *Technicolor*

CINEMASCOPE PRINTS AVAILABLE WITH FULL STEREOPHONIC 4-TRACK SOUND, DIRECTIONAL SOUND OR WITH CONVENTIONAL SOUND TRACK

CHURCHES, OTHER EXHIBITORS HIT READE ATTACK ON CODE

Prompt action against the Walter Reade circuit for showing, and in particular for their method of advertising RKO's "The French Line" was taken by church authorities in south New Jersey last week. The Roman Catholic Bishop of Trenton, Most Rev. George W. Ahr, speaking at a high school graduation in Perth Amboy, attacked "perverted and immoral" motion pictures and reminded his audience of the Legion of Decency pledge to "remain away altogether from places of amusement which as a matter of policy" show such films.

Other exhibitors in the area last week were reported to be disturbed by the attacks and the advertising which brought them about. Their feeling is that any general denunciation of the Reade theatres will hurt their attendance also.

Bishop Ahr did not mention the Reade theatres or "The French Line" but he indicated that his remarks were occasioned by the appearance of an advertisement in the Perth Amboy "Evening News" for Saturday, June 12, which featured a slug line, cut into a pressbook mat of the Jane Russell dance, reading: "Condemned by the Legion of Decency! Refused a Production Code seal! BUT WE SAY let our audience decide!" The ad announced the opening of the picture at Reade's Majestic theatre in Perth Amboy, Tuesday, June 15.

The following day a slightly different version of the same ad, in quarter-page size, appeared with the same slug line but with the Legion of Decency condemnation reference excised. The Production Code seal refusal was still featured. Thursday, June 17, the "News" carried a quarter-page ad signed by the pastors of 16 churches in the Perth Amboy area, reading "A Reminder to All. Accept the Challenge. Remember the Legion of Decency pledge! Uphold the Moral Code."

A separate but smaller ad on the same theme appeared in that issue of the paper also, signed by San Salvador Council 299, Knights of Columbus.

Walter Reade, head of the circuit bearing his name, is president of the Theatre Owners of America, which in recent months has issued statements praising the principles of the Production Code and urging industry-wide support of the principles of self-regulation under which it operates.

Jack Warner to Italy For "Troy" and "Pharaohs"

HOLLYWOOD: Jack L. Warner, vice-president of Warner Brothers, was to leave this week for New York enroute to Rome, Italy, where he will confer with Howard Hawks, producer-director of "Land of the Pharaohs," and with Robert Wise, director of "Helen of Troy," films characterized by the company as two of the most important in the history of the organization. Mr. Warner will view the full footage and first assembly of the two CinemaScope and WarnerColor productions. He will also witness the filming of some of the spectacle scenes for "Helen of Troy." During his brief stop in New York enroute to Italy, Warner was to meet with home office executives on the production program now in full swing at the Burbank studios.

Warner Trailer Circling Globe

Warner Brothers estimates some 80,000,000 persons in this country will shortly have seen its 20 minute trailer announcing product. Another 40,000,000 may see it abroad. The short subject in CinemaScope and WarnerColor, is a compilation of highlights from pictures completed or in production, and is narrated by Jack L. Warner, executive vice-president in charge of production. Mr. Warner is photographed making his announcements and descriptions.

Pope Urges Firm Stand On Immoral Pictures

ROME: Roman Catholic film commissions were urged by Pope Pius XII to be firm in condemning immoral films and not to be dissuaded by artistic merits or the interest of their subjects. The Pope's message was sent to the International Cinema meeting in Cologne, Germany by Vatican secretary Giovanni Montini.

PEN WOMEN'S GROUP ENDORSES FILM CODE

The National League of American Pen Women, at its executive board meeting in Washington last week, unanimously endorsed the Motion Picture Code of the Motion Picture Producers Association.

In a letter to Eric Johnston, president, Motion Picture Association of America, league president Helen Orr Watson said: "They believe that this is the only safeguard for the American public to be assured of safe and wholesome enjoyment on the screen."

The letter concluded, "for the sake of our young people, drastic measures must be used to prevent motion pictures from inciting the young people to commit either moral or physical offenses."

Michigan U. Speakers Uphold Code

The Motion Picture Production Code—its history, operations, the factors affecting its efficiency, and its present status in the face of criticism—was the subject of intense scrutiny last week, at the University of Michigan 1954 Summer Institute, in Ann Arbor. Two speakers brought the subject in detail to the attention of the Institute.

John A. Vizzard, of the Hollywood Production Code Administration, remarked how divorcement had succeeded in breaking the unity which strengthened the enforcement. "Once theatres were cut off," he said, "it was no longer possible to guarantee that the great theatre chains controlled by studios would refuse to play films not bearing a Code seal."

Dr. Hugh Flick, director of the Motion Picture division of the New York State Education Department, suggested films with special characteristics bear special licenses to allow their public showing. "In a sense, this is called classification," he said, "and a labelling of categories whereby under a contract system or special provision, each problem motion picture would be subject to its own particular set of conditions."

The three decisions by the Supreme Court weakened Code Administration unity and created a public atmosphere on which enemies of the Code could capitalize, Mr. Vizzard declared. He then pointed out that industry executives instead of then "bailing out" of the Code system, reunited behind their own proved system of self-regulation. Mr. Vizzard also, in explaining Code operations, stressed its flexibility, its appeal system, and its desirability in view of constant interference by state systems of censorship.

Mr. Flick emphasized the industry is dependent upon public opinion: "and it is simply good business to regulate even though it illustrates both a strength and a weakness of self-censorship." He agreed divorcement had weakened the Code, paid it tribute for its tremendous contribution," and declared the picture today "does mean pressure groups and vigilantes are not enough." Arguing for official censorship, he said that in theory the official censor is "not only less susceptible to the force of vigilante action than the self-censor, but more judicious and more representative of an entire community."

Greenspan in MPIC Post

Lou Greenspan, acting executive secretary of the Motion Picture Industry Council for the past two months, will permanently succeed Art Arthur, it has been announced by Edward J. Ralph, president of the MPIC. Mr. Arthur was granted a leave of absence two months ago to join Ivan Tors Films as executive associate, and last week requested full resignation.

UA

welcomes

LEONARD GOLDSTEIN PRODUCTIONS

LEONARD GOLDSTEIN ROBERT L. JACKS ROBERT GOLDSTEIN

The great producing talents responsible for some of the industry's smash boxoffice successes— **MA AND PA KETTLE and FRANCIS series...THE EGG AND I...TOMAHAWK...MR. SCOUTMASTER ...BATTLE OF APACHE PASS...PRINCE VALIANT** will produce

10 MAJOR MOTION PICTURES TO BE RELEASED THRU UA WITHIN THE NEXT YEAR!

7 of the planned films will be in color— all with top stars, directors and writers.

Watch for More News About These Important Productions!

QUALITY PICTURES UA IN QUANTITY

Topping its unprecedented product for '54...

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON!

35TH ANNIVERSARY 1919 UA 1954

STILL FIGHTING NEW YORK TAX

Industry Asks Governor Aid in Repeal by State of City Enabling Act

Mayor Robert Wagner of New York last week signed into law, effective July 1, the controversial bill imposing a five per cent admissions tax on all the city's theatres. The signing came immediately after a last, stormy public hearing at which representatives of New York's film industry vehemently criticised what they now call "the Wagner tax" and made preparations to "fight to the end" for repeal.

With the tax now a reality, exhibitors are directing their efforts toward Albany in the hope that Governor Dewey will supply aid in repealing the state's "enabling act," which empowers the city to levy the tax on amusements. Industry spokesmen indicated that a series of strategy meetings was to be held this week to map plans to repeal the "enabling act" and, eventually, the tax.

The spokesman said exhibitors plan to make more use of their screens throughout the city to inform the public about the tax. Meanwhile, the Emergency Committee of Labor and Management, made up of leading exhibitors and union executives, has been sponsoring an "anti-Wagner tax" ad which has appeared in metropolitan newspapers for several weeks.

Frederick L. Bird, chairman of the Temporary State Commisson on Fiscal Affairs of State Government, reported this week that his staff has been receiving cooperation from the film industry. The Bird committee, appointed by Governor Dewey June 15 to look into the fiscal aspects of the amusement tax after a plea for aid from exhibitors, is accumulating data on the figures used by the city in drafting the bill, as well as those used by the industry in its fight to have it repealed.

Just how long before the commission concludes its investigation and presents its findings to the Governor, said Mr. Bird, depends "upon the nature and quality of the figures we get."

Wagner Blames Dewey

After signing the tax bill last Friday, Mayor Wagner reiterated his charges that Governor Dewey's administration was to blame for the tax. Speaking of Mr. Dewey's recent rejection of a Wagner proposal to raise funds for the city in place of the amusement tax, Mayor Wagner told those witnessing the signing, "The Governor, in typical fashion, has denied consideration to the city's needs."

"MAJOR FRACTION" MAY AID TAX FIGHT

New grounds on which may be won the repeal of the Wagner five per cent tax on New York City admissions were brought to light this week. The clue is the law's major fraction provision, whereby any fraction involving one-half or more cents results in the city's collection of the full amount. The state's "enabling act," empowering the city to impose the tax, says that an admission tax, "of up to five percent," may be levied on amusements. However, with the major fraction provision, the city may levy as much as six per cent on certain admissions. A notable example involves an admission of 50 cents. The tax on a 50-cent admission would total two and one-half cents; five per cent. With the major fraction, however, the tax would actually amount to three cents, or six per cent. Industry counselors are looking into the problem with a view to challenging the seeming irregularity.

At the final public hearing, which lasted six hours, Democratic Congressman Emanuel Celler from Brooklyn, who also is counsel for the Independent Theatre Owners Association, warned of Federal reprisals if the Mayor signed the bill. He spoke of "grave discontentment in Congress" at what he called the city's "negating and flouting the will of Congress." He warned, too, of "substantial reductions in Federal grants to states and muncipalities imposing the admissions tax."

Sees "Grief and Troubles"

Addressing the Mayor personally, Congressman Celler predicted: "You are opening a Pandora's Box of grief and troubles for New York City and other cities." Federal tax experts are now studying the New York City tax law, he continued. "They will check taxless sources in the city for possible Federal revenues," he added.

Following the Congressman's talk, a technical and heated wrangle ensued between City Budget Director Beame and Martin Newman, vice-president of Century Theatres, and Albert Sindlinger, statistical expert and president of Sindlinger and Company. Also conspicuously present was Harry Brandt, president of the ITOA, who made a dramatic speech in which he named seven of Broadway's leading houses as "today struggling to keep open." Other speakers represented major league baseball teams, merchants' organizations and civic groups.

French-U. S. Pact Signed For 2 Years

Agreement on a two-year Franco-American film pact, retroactive to July 1, 1953, was reached in Paris last weekend, climaxing extended negotiations conducted by Eric Johnston, Motion Picture Association of America president, it was reported by the MPAA office in New York.

The first year of the new contract, which will expire June 30, allowed 109 permits for MPAA member companies. It is indicated that France, for the second year, will consider giving up to 20 additional permits over the 109 already allowed.

The French Government, the MPAA office said, has allowed six of eight permits that were under consideration during the 1952-53 negotiations, to be valid now.

U. S. film companies, under the new terms, will be allowed to remit $200,000 per month, an increase of $80,000 over what they had been taking out. The remittances are also retroactive to July 1, 1953.

In connection with the settlement over reserve funds which were set aside under the terms of the 1952-1953 agreement, the present deal provides slightly less than 32 per cent over the reserve fund will be turned over to the French Government for motion picture purposes. In return, the French officials will allow remittance through capital account of slightly more than 47 per cent of the reserve fund. The disposition of the balance is still under discussion.

Cinerama's Twelfth Opening in Cincinnati

The Capitol theatre in Cincinnati this week became the twelfth Cinerama installation in the world. The opening brought officials of the tri-state area (Indiana, Kentucky and Ohio) together. Headed by Ohio's Governor Frank Lausche, Lt. Gov. Harold Handley of Indiana, Frank Jessup, State Superintendent of Police for Indiana, Charles O'Connell, Secretary of State for Kentucky, Cincinnati's social set made the event the official opening of the summer season. The Cincinnati Club sponsored the opening.

Walter Reade and Altec Sign Service Contract

A contract has been signed in New York, between Walter Reade Theatres and Altec Service Corp. covering all theatres in the Reade circuit. The pact, which is effective July 5, and which was negotiated by Marty Wolf, assistant general sales manager of Altec, and Edwin Gage, vice-president of the Reade organization, provides for the servicing of optical and stereophonic sound equipment in all of the 26 Reade houses, which are located in New Jersey and New York. The Reade circuit includes 20 regular type theatres and six drive-ins.

What's a lily to a lady?

This particular lily may not "toil"—but it certainly does "spin" an important yarn for the processor.

Are the colors in balance? Are the flesh tints correct? How about gray scale values?

These together with many other questions, "the lily" answers quickly, authoritatively. For it is the test standard for tone values in release prints, a step wedge with color patches added.

In areas like this—how best to use various devices and tests, how to set up systems and controls, the Eastman Technical Service for Motion Picture Film is working with the industry—helping make today's motion picture production increasingly efficient—adding thus to the effectiveness of both black-and-white and color.

Address:
Motion Picture Film Department
EASTMAN KODAK COMPANY,
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

TODD-AO SEEN AND CONQUERS

Despite Poor Conditions, Process Is Contender in Battle of Systems

by WILLIAM R. WEAVER

HOLLYWOOD: Tuesday afternoon in Culver City, on the MGM sound stage doubling as a theatre, the long-sheltered Todd-AO system of extra-dimensional motion picture presentation met the press and took it over.

Nearly everything was against this happening.

Old, ramshackle Ernemann projectors tied together with baling-wire subbed for new $4,000 American Optical Company machines not yet freed by the factory for use. Egg-shell white muslin none too taut on a wooden stretcher batted for the lenticular screen still in making.

Odds Against Success

Unprofessional travel film and professional test footage without benefit of editing had to be used—and it broke.

But neither handicap nor hard luck could keep the newspress columnists and wire services from discovering Todd-AO's conspicuous fitness to confront Cinerama, CinemaScope, VistaVision, SuperScope, Super-Panatar and all comers in cleancut competition for supremacy.

Oscar Hammerstein III opened the demonstration with the explanation that the first three subjects, photographed informally by Mike Todd without benefit of controlled conditions, were not made primarily as a challenge to comparison with any other system but they happened to be, nevertheless, a roller-coaster ride, a bull ring episode, and a gondola-tour of Venice. Whereupon the lights went down, the deep-curved screen scooped you up and whisked you off again on that unforgettable Cinerama coaster-ride—but this time without seams. Back on terra firma, you were inside a sun-drenched bull ring, dust-ridden, flat-lighted, dirty. And then you glided again over green waters between aged buildings and under broad bridges while laconic Venetians watched you wonderingly. Some present said this was better than Cinerama had done it, some said it wasn't but clearly it was comparable within the narrow range of contention—and it was coming, seamlessly, from one projector.

Dr. O'Brien in Charge

Chiefly in charge of the demonstration was Dr. Brian O'Brien, head of American Optical Company's research staff, who pointed out, during the interval when the film broke, that the Todd-AO objective is to "simply knock out the fourth wall," or seem to, so that the audience can participate in what goes on when the screen, covering the entire frontal space, is filled with the subject being shown.

For the second section of the demonstration test footage shot in preparation for making "Oklahoma," which goes before the cameras next month, was used. Unexpectedly enough, these were at their best when wide views of the Oklahoma range land were reproduced with extreme realism as to depth and distances, and again when faces were brought into the most intimate possible close-up, with skin pores, men's whiskers, women's hair, as sharply defined as in the finest standard-dimension photography. These last were stressed in connection with widespread speculation as to whether this type medium could be used successfully for a narrative motion picture, and seemed to prove it beyond question.

Exhibit Three Camera

Three cameras now in use were made available to the press for examination following the screening, two being equipped with a closely-guarded "bug-eye lens," contained in a sealed unit, which Dr. O'Brien said is responsible for the excellence obtained in the panoramic scenes.

All cameras pull down thirty frames per second, instead of the usual 24, "which gives us a great gain in effectiveness when using the camera on the move or in dolly or panning shots," according Dr. O'Brien.

Over-all width of the film is 65 mm, image area is 52.6 mm by 23.75. Dr. O'Brien said this gives three-and-one-half times as much image space as standard 35 mm film. The film carries seven soundtracks. There are five sprocket holes per aperture. The film is standard thickness.

Eastman Color was used on the footage used in the demonstration, which had not been color-balanced. The scenes shown were shot with lenses ranging from 37 degrees up to 148.

All-Purpose Projectors

American Optical Company projectors, being manufactured by the Phillips Company of Holland, are all-purpose mechanisms, capable of accommodating standard 35 MM films and all systems photographed on standard films, and will be put on the market in competition with all present projectors. Dr. O'Brien said "waist type sprocket wheel design" accounts for the projectors' unique adaptability and that the switch from wide film to standard can be made so quickly and easily that theatres can use both widths on a single program with no delay or inconvenience in changing from one to the other.

The screen improvised for tests now under way and used for Tuesday's demonstration is 51 feet wide, edge to edge, with curvature taking the middle back 13 feet, the curved surface measuring sixty feet. Height is 25 feet.

TV Stations Ask U. S. Aid On Pictures

WASHINGTON: A group of television stations this week urged Congress to give motion picture production companies special tax incentives to sell their old films to television stations. They also urged that Congress give stars, writers and other talent groups special tax privileges to make new films for television.

These were the major proposals of a memorandum filed with a Senate commerce subcommittee which Tuesday wound up its hearings on the problems of ultra-high-frequency television stations. The subcommittee is expected to get down to work quickly on its report, and to recommend, among other things, removal of the 10 per cent excise tax on UHF television sets.

Group of 82 Licensees

The film memorandum was filed by Pierson and Ball, counsel for a group of 82 very-high-frequency television licensees. They said that one of the more important sources of TV programs is film, and that "much could be done to increase the quantity of film now available for television programs by the adoption of certain tax inducements."

The memo said there are two sources of film programs for television today: the thousands of reels held in storage by film companies, and special programs currently produced specifically for purposes of television release.

So far, the memo continued, TV stations have not had much success in obtaining old films from motion picture companies. It said one reason was that the companies apparently feared exhibitor reprisals, but added that "this resistance of the motion picture companies to releasing film to television seems to be slowly breaking down and will perhaps be not too serious a problem in the near future."

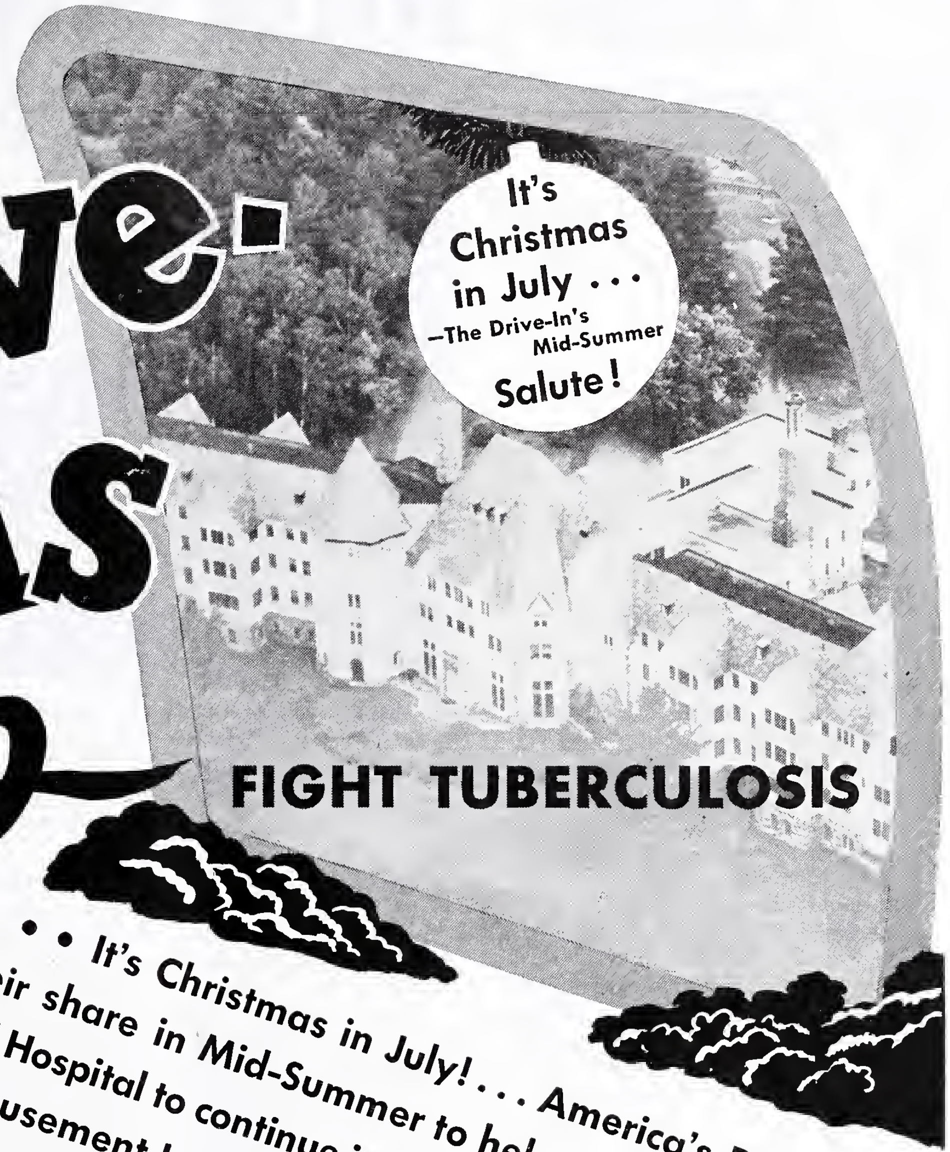
One problem which will remain, the subcommittee was told, is that film companies often seek a price for their films that is prohibitive for television stations. The memo suggested that Congress might help reduce the price of these films by giving the film companies certain tax advantages in return for release of the films.

Suggest Capital Gains

Pierson and Ball pointed out that the internal revenue service has ruled that any profits on the sale of films—rather than on rental—must be taxed as ordinary income. Since most old films have been amortized to zero value, this means film companies must pay the full 52 per cent corporate tax rate on any profits from the sale of films. The memo suggested that Congress permit profits on the sale of films to television stations to be taxed as capital gains, subject to much lower tax rates than is the case at present with ordinary income.

In Mid-Summer

the **Drive-Ins** *help*


It's Christmas in July . . .
—The Drive-In's Mid-Summer Salute!
FIGHT TUBERCULOSIS

• • It's Christmas in July! . . . America's Drive-Ins do their share in Mid-Summer to help their Will Rogers Memorial Hospital to continue its wonderful record of TB healing in the Amusement Industry . . . Because Drive-In employees, and their families, are eligible for free TB care and treatment, they accept their part of the responsibility of maintaining their institution. So, Drive-In Exhibitors, and Employees are squarely behind the Mid-Summer Salute goal of TB healing through Research and skillful treatment—are YOU?

Drive-In Exhibitors—

DO THIS
FOR YOUR HOSPITAL . . .

1. Conduct a MIDNIGHT BENEFIT SHOW sometime during July.
2. Conduct an EMPLOYEE SALUTE. Sign Scrolls. Get Membership Cards.

VOLUNTEER NOW!

Volunteer directly through your Will Rogers Hospital National Office, or through the Exchange Area Chairman who will contact you. Simply say, "Sure we'll help", and we'll see that you get the facts.

Variety Clubs **Will Rogers Memorial Hospital**
NATIONAL OFFICE: 1501 BROADWAY • NEW YORK 36, NEW YORK *Saranac Lake* N.Y.

CLAIMS BRITISH WIDEN MARKET

Davis Cites New Records But Attacks Inability to Get Showings in U. S.

by PETER BURNUP

LONDON: In a singularly outspoken article in the just published Annual Review of British Industry, issued by the authoritative "Financial Times," John Davis, managing-director of the J. Arthur Rank Organization, discloses that today no less than 50 per cent of the total producers' return to the Rank Group is obtained from overseas. That, says Mr. Davis, has not been achieved before in the history of the British industry.

> **Mr. Davis says, "By reason of the limited domestic market, the capture of screen time throughout the world is vital to this country. For the first time for 25 years, the British industry has challenged the American world film domination. The Rank Organization is the only British group which has established a world-wide distribution service. This challenge involves satisfying the tastes of a world public which has been brought up largely on American fare. The policy of the group has been to obtain for British films their fair share of the world market."**

Mr. Davis points out that because of American domination, it was found that, in order to open up the screens to British pictures, investments in overseas theatres was a necessity. Large investments, in fact, have been made in the major countries of the British Commonwealth—in Australia, New Zealand, South Africa, Canada, Malaya and elsewhere.

Hits Results in U. S.

But, he adds, expansion of British film revenue can only go hand in hand with public acceptability. "I am satisfied," adds the Rank chief, "that on average the entertainment quality of British pictures is as good as that from any other source and the results which are being achieved in Europe and the Commonwealth, as well as this country, prove this point. All-time records are being created constantly, and largely in theatres which previously have played little else but American product."

Pursuing, however, a long-standing and often expressed plaint, Mr. Davis goes on:

"On the other hand, the results which are being achieved in the United States are more than disappointing. We are told that the subject matter of our films is not acceptable to the American people; we are told that the accents of our artists are not understood; yet a recent analysis which I made of major films made in Hollywood showed the extent to which Hollywood is calling upon the services for their films of the same British actors and actresses whom we use to play in ours.

***AS THE BRITISH INDUSTRY** saw Paramount's VistaVision system. Two among the many at the Plaza theatre, London: Barney Balaban, left, president of Paramount Pictures; J. Arthur Rank, head of the Rank Organization, and John Davis, his managing director.*

"When the film is produced in an American studio, although the artists tell me they have had no special voice training, there appears to be no difficulty in finding public acceptability for the films in the American market. I find it difficult to believe that the tastes of the American people are so different from those of other countries which enjoy both American and British films. I am satisfied that our problem lies in our inability to secure extensive showings of our films to American cinema-goers to give us that share of the market to which we are entitled."

Significantly, Mr. Davis comments: "We must not forget that the American industry draws from this market in excess of $22,000,000 per annum."

Coming out as it does under the imprimatur of the highly respected "Financial Times" the Davis outgiving was clearly designed as an invocation to—and will doubtless have a considerable impact upon—private investors. It presages also undoubtedly a further Rank assault on the American market.

Eckman Attacks French

With an obvious though adroit eye cocked at the exhibitors' Harrogate convention, Metro's Sam Eckman, Jr., last week delivered a surprising and formidable broadside against the British Film Producers' Association's Sir Henry French.

The latter claims in behalf of his producer-members the lion's share of the recent entertainment tax remission and issued a voluminous memorandum in support of the claim. Mr. Eckman—regarded by his fellow Americans as the elder statesman of their group—now tells Sir Henry that British producers are not entitled to any such share and that, indeed, not only in equity but in the intention of the Chancellor of the Exchequer the whole of the remission should be carved up between exhibitors and distributors.

Measure of the Eckman vehemence is seen in the remarkable epithets the Metro chief applies, in a personal statement, to Sir Henry and his memorandum; "inept," "nonsense," "selfish," "meaningless," "total disregard of others' interests" being among the choicer thereof. It's a long time since urbane Sir Henry has been the target of such an acid attack.

Reacts Quite Violently

Mr. Eckman points out that there never would have been an Eady Plan without the concurrence of American distributors and that American consent at the outset was described by British producers as a magnanimous and statesmanlike gesture.

He reacts violently to the distinction drawn in Sir Henry's memorandum between British films and those made by British subsidiaries of American companies. "This is the most preposterous objection of all," he says.

Mr. Eckman argues that of the £6,901,036 collected through Eady seat-levies in three years, £4,830,700 came via the screening of American films and that in agreeing to waive film hire on this amount in the interest of British production the American companies gave up £1,690,745 in film rentals.

He claims that over the last five years American companies have pumped £2½ millions a year into the production and acquisition of British films. According to BFPA's figures, this annual transfusion is half the amount its own members spend, from their own resources, on British production, Mr. Eckman comments. Against all that, American companies as producers of British films received some £320,000 only in the last full Eady year—13 per cent, or less than one-seventh—of the total amount allocated.

Mr. Eckman continues: "The only quid pro quo the American companies ever sought or received for underwriting their own funeral — the Eady Plan — was the right to transfer a somewhat larger fraction of the American share of their earnings in Great Britain.

Gave Up the Right

"After nine months, in June, 1952, the American companies voluntarily gave up this right, as a further contribution on their part to the solution of Britain's dollar difficulties. They have not exercised it since.

"In other words, American films make Eady possible, pay heavily for the privilege, and face only the prospect of heavier losses as Eady gains ground."

Mr. Eckman maintains that the Eady scale already approved by CEA and which would yield around £2¼ millions annually should suffice producers. There is a limit to

(*Continued on opposite page, column 1*)

Fox to Offer 12 Films to December

Twentieth Century-Fox will release 10 top-budgeted CinemaScope productions and two standard films between July and December, bringing to 18 the number of CinemaScope and 10 the number of 2-D films the company will offer this year. All pictures in the 28-film schedule except one are in color, the company announced.

The 10 CinemaScope attractions for the July through December period include the newly scheduled: "The Royal Tour of Queen Elizabeth and Philip," in Eastman color, to be released in July; "Carmen Jones," in CinemaScope and color by Technicolor, now added to the October release roster; "Black Widow," CinemaScope and Technicolor, suspense drama produced and directed by Nunnally Johnson and starring Gene Tierney, Van Heflin and Peggy Ann Garner, a November release; and "White Father," a Leonard Goldstein Panoramic production in CinemaScope starring Robert Wagner, Terry Moore, Dale Robertson and Jeffrey Hunter, for December. The film is the last one under Panoramic's 10 picture contract with the company.

Standard films during the period are: "The Gambler from Natchez," a Panoramic, Technicolor, starring Dale Robertson, produced by Leonard Goldstein and directed by Henry Levin, a July release, and "The Raid," Panoramic, Technicolor starring Van Heflin, August release.

Previously announced CinemaScope attractions for the second half of 1954 are "Garden of Evil," starring Gary Cooper, Susan Hayward and Richard Widmark, July; "Broken Lance," starring Spencer Tracy, Robert Wagner, Jean Peters and Richard Widmark, August. Darryl F. Zanuck's personal CinemaScope production of "The Egyptian" will be release in September. "Desiree," starring Marlon Brando, Jean Simmons and Victor Mature will be released in November and Irving Berlin's "There's No Business Like Show Business," starring Marilyn Monroe, Ethel Merman, December.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 19 were:

Albany: Demetrius and the Gladiators (20th-Fox).

Atlanta: Demetrius and the Gladiators (20th-Fox), Gone With the Wind (MGM, reissue) 5th week, Them! (Warner Brothers).

Baltimore: Hans Christian Andersen (RKO), Men of the Fighting Lady (MGM).

Boston: Arrow in the Dust (AA), Pickwick Papers (Mayer-Kingsley).

Buffalo: Demetrius and the Gladiators (20th-Fox), Indiscretion of an American Wife (Col.), Men of the Fighting Lady (MGM), Them! (WB).

Cincinnati: Saskatchewan (U-I), Student Prince, The (MGM).

Cleveland: Moon Is Blue, The (UA).

Columbus: Three Coins in the Fountain (20th-Fox).

Denver: Drums Across the River (U-I), Three Coins in the Fountain (20th-Fox) 3rd week.

Detroit: French Line, The (RKO) Johnny Guitar (Rep.).

Hartford: Arrow in the Dust (AA), Demetrius and The Gladiators (20th-Fox), Men of the Fighting Lady (MGM) 2nd week, Silver Lode (RKO), Them! (WB).

Indianapolis: Demetrius and the Gladiators (20th-Fox), Indiscretion of an American Wife (Col.), Them! (WB).

Kansas City: Gone With the Wind (MGM, reissue) 2nd week, Them! (WB), Three Coins in the Fountain (20th-Fox) moveover.

Memphis: Pinocchio (RKO, reissue), Student Prince, The (MGM).

Miami: Carnival Story, The (RKO), Three Coins in the Fountain (20th-Fox).

Milwaukee: Three Coins in the Fountain (20th-Fox) holdover.

Minneapolis: Living Desert, The (Disney), Them! (WB), Three Coins in the Fountain (20th-Fox) holdover.

New Orleans: Student Prince, The (MGM) holdover, Them! (WB), Three Coins in the Fountain (20th-Fox) holdover.

Oklahoma City: Dial M for Murder (WB) 2nd week, French Line, The (RKO), Johnny Guitar (Rep.)

Omaha: French Line, The (RKO).

Philadelphia: Dial M for Murder (WB) 4th week, French Line, The (RKO), Men of the Fighting Lady (MGM).

Pittsburgh: Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox) 3rd week.

Portland, Ore: Dial M for Murder (WB), Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox) 3rd week.

Providence: Gone with the Wind (MGM, reissue), Three Coins in the Fountain (20th-Fox) 2nd week.

Toronto: Men of the Fighting Lady (MGM), Them! (WB), Three Coins in the Fountain (20th-Fox).

Vancouver: Best Years of Our Lives (RKO, reissue), River of No Return (20th-Fox), Wild One (Col.).

Washington: Captain's Paradise (UA) 4th week, French Line, The (RKO) 5th week, Knock on Wood (Para.) 9th week, Long Wait, The (UA), Taza, Son of Cochise (U-I), Three Coins in the Fountain (20th-Fox) 2nd week.

BRITISH CLAIM

(*Continued from opposite page*)

the additional amount that renters and exhibitors should be expected to contribute, he says.

No comment on the blistering attack has yet emerged from Sir Henry's headquarters. It is clear, on the other hand, that the ingenious Eckman arguments, though ostensibly directed at Sir Henry, are intended as much for exhibitors. The latter, as reported several times lately, have their own Eady quarrel with renters in the old vexed break-figure matter.

The left-wing leaders of the Association of Cine and Allied Technicians have a sad setback in the result of four conciliation meetings between the union and the Laboratory Association following the recent laboratory shut-down which ensued on exorbitant wage demands made on the laboratories by the union.

The union has now formally accepted terms previously offered its members by the Laboratory Association, including a consolidation in basic wages of a proportion of the current sliding-scale cost of living bonus, but is impelled to accept arbitration in regard to its formidable wage demands and reduction in working hours.

The union's acceptance of arbitration is regarded here as the most spectacular collapse of left-wing Red tactics employed in a series of Communist dictated disputes which recently has afflicted several industries in this country.

U.A. Gets Western

"Jesse James' Women," color by Technicolor Western starring Peggie Castle, Jack Beutel, Don "Red" Barry and Lita Baron, will be distributed by United Artists, it was announced by vice-president William J. Heineman. Filmed in Mississippi, "Jesse James' Women" was produced by Panorama Pictures, Inc., a stock corporation formed by Mississippi theatre-owner A. L. Royal and business man Tom Garraway.

JDA Places Goal in Drive At $75,000

At least $75,000 is the goal this year of the Joint Defense Appeal amusement division, a meeting of that division's principals was told at luncheon last week in New York. Meanwhile, William J. German, who has accepted the post of drive chairman again this year, said the motion picture industry is joining the JDA's parent organizations in combating bigotry and defending assaults against constitutional rights.

The JDA is a fund-raising agency for the American Jewish Committee and the B'nai B'rith Anti-Defamation League, and its national goal is $5,000,000.

Mr. German said the film industry has always been attempting to make this country a betttter place in which to live, and may feel proud to associate itself with the intensified program, which is to: advance enduring relations between religious groups; make Americans aware of the menace in Communism; educate people through mass media so they will realize prejudice is un-American; unmask bigots, hate mongers, and demogagues, and mobilize public opinion to achieve equal opportunity in employment, housing, resorts, public accommodations and educational institutions.

Praises Studio Offer of Overseas Films at Cost

WASHINGTON: Theodore C. Streibert, director of the U.S. Information Agency, said Hollywood producers had offered to make films for the Government's Overseas Information Program on a non-profit basis. The official praised the aid given the film program by the private film industry. He said he felt the Hollywood motion picture industry had done a great deal of good over the years and that the pictures they had distributed overseas had been in most cases of great benefit to the program and to the country. Producers have assured him of their cooperation, he continued. He said they had offered to make films for the program on a cost basis, contributing any overhead. He did not indicate whether he had any plans for taking the companies up on this offer.

Shuff IA Vice-President

John A. Shuff of Akron, Ohio, has been elected eighth vice-president of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada, A. F. L., at a meeting of the general executive board held in New York this week. He succeeds the late Roger M. Kennedy of Detroit, who died March 19. Mr. Shuff has been business agent of the I.A.T.S.E.'s Akron Local 364, since 1932. He was previously secretary of the local, which he joined in 1921.

by the Herald

THE MESSAGE. William J. German, chairman of the fund drive in the industry for the Joint Defense Appeal, tells trade reporters of a statement in behalf of the industry, for vigorous defense of civil rights. With him, film attorney Louis Phillips.

Allied Unit to Study Cole's Tax Charge

MILWAUKEE: Ben Marcus, president of Allied States Association, has appointed a committee to investigate complaints which, he said, have been "pouring in" from exhibitors as a result of Col. H. A. Cole's charges that the distributors are confiscating a greater portion of the exhibitors' tax benefits through higher film rentals.

Mr. Marcus said that the committee, headed by himself, will press a sweeping probe of the complaints, to be followed by a meeting with distribution heads prior to any appeal to the House Ways and Means Committee, as suggested by Col. Cole.

The committee consists of Jack Kirsch, Nathan Yamins, Wilbur Snaper and Mr. Marcus.

Of the charges, Mr. Marcus said:

"I find it very difficult to comprehend a state of affairs where the film companies would resort to such grossly unfair and such short-sighted and selfish tactics. If these facts, as presented by Colonel Cole and subsequent complaints, are proved to be true, then our industry is indeed in a sad way for this condition presents a new form of suicidal mania for the industry, because the continued strangulation of the exhibitors by the distributors in this manner can only result in the ultimate self-destruction of themselves."

Edits Italian Film History

Herman G. Weinberg has completed the editing of the American edition of the book, "50 Years of Italian Cinema," which will be published in Rome this Fall in three editions, English, French and Italian. The book will have a foreword by Richard Griffith, curator of the Museum of Modern Art Film Library, New York.

Fight Film Gets Heavy Bookings

The Rocky Marciano-Ezzard Charles heavyweight championship bout makes one of the most exciting and dramatic fight pictures seen in years. In the proper situations it will prove a solid ticket seller.

Working with speed and dispatch, United Artists, the distributor, had the pictures in the New York metropolitan area theatres Friday afternoon, within 24 hours after the bout in Yankee Stadium Thursday evening. Printing of the film began immediately following the end of the fight and was completed Friday morning. They were rushed by various express methods, including air-express to theatres throughout the country.

A superb job of editing the 15-round fight into 19½ minutes of film was accomplished. The picture affords such great clarity and excellence of view as to strike one immediately with the superiority of the theatrical film to the television picture.

The picture also managed to get fight color into it, such as the numerous celebrities in the audience of roughly 50,000.

In the opening rounds Charles proves a master boxer as he nullifies the blasting punches of Marciano.

Eventually, as the pictures clearly show, the latter's overwhelming strength comes to his aid and he proceeds to wear down his older opponent. Marciano turns on a storm of savage fury, often embarrassingly undisciplined fury, as he wears down his adversary into defeat. Aside from its stirring entertainment quality, the picture makes the perfect journalist coverage.—M. H.

Senate Votes Increase to Overseas Film Service

WASHINGTON: The Senate last week voted to increase by $1,000,000 the House-approved appropriation for the Government's overseas film service. The Senate passed a bill appropriating $83,814,000 for the U. S. Information Agency in the year starting July 1, $8,000,000 more than voted by the House. The motion picture service would get $3,931,000 under the Senate bill, compared to $2,932,000 under the House bill and $3,390,000 during the current year. The differences must be resolved in a House-Senate conference.

Sen. Burton Hickenlooper (R., Iowa), chairman of a Senate foreign relations committee which studied the overseas information program, said he was sorry that the film program had received so little. "The motion picture medium," he declared, "is one of the most vital and important means we have of communicating ideas and thoughts about the United States and the free world."

Senate Appropriations Committee chairman Bridges (R., N.H.) revealed that the committee had defeated attempts to eliminate all funds for the film service.

Anti-U.S. Films Gain In Japan

by A. C. PINDER

TOKYO: With the big export market here being Asia, many Japanese producers are finding that it's good business to be anti-American. In the last year some 20 films with anti-American twists have been screened, while there hasn't been even one which could be classified as pro-American. An increasing number of these anti-American films have, in recent weeks, been finding their way abroad at prices which, some observers say, represent hidden subsidies for the production of still more such films.

The year's biggest sale of a Japanese film is reported to be the purchase by Sovexport Films of Russia, for $30,000, of "The Life of a Miner," an anti-American film produced by the Japan Miners Union and distributed by Hokusei. The average Japanese film brings only about $2,000 in the American market. In return, Hokusei has purchased from Sovexport "Young Guard" for a price of $19,440.

Red China has purchased four anti-U. S.-Japanese films lately, all at extremely high prices. They are "But We Are Alive," $20,000; "Hakone Mountains," $29,000; "Life of a Miner," $20,000, and "Half-Blood Orphan," at a price not yet disclosed. In addition, it is reported that Hokusei has signed a contract with Italian Contemporary Arts, of New York City, for the use of leftist Japanese films on a royalty basis. Included in the deal is the controversial "Hiroshima," produced by the Teachers Union of Japan and branded as anti-American.

The increase in anti-U. S. product is traced back to the blacklisting and firing of many Japanese producers and technicians just before the U. S. occupation forces turned the local industry back to Japanese hands. Unfortunately, among those blacklisted were some of the most gifted people of the industry. They subsequently got together and formed independent units of their own. Their product, while of a generally high order artistically, is predominantly anti-American or pro-Communist in theme.

Milwaukee Mayor Cites Work of Film Commission

MILWAUKEE: The Better Films Council of Milwaukee County, last week heard Mayor Frank Zeidler say that each community has certain and different standards on the boy meets girl theme. The Motion Picture Commission, he added, deals with a difficult problem. "They must pass a picture considering the community without causing conflict with the industry. If the producer puts in scenes the commission doesn't want, they holler censorship."

Mayor Zeidler said the council encourages pictures to portray romance, entertainment and etc. It serves a broad community service and helps to establish new ideas and standards to the community.

Mrs. R. H. Sass, president of the Sheboygan Film Council, reported on the National conference which will be called The Federation of Motion Pictures Council, Inc. The outgoing president, Mrs. Charles Berenger, presented honorary memberships to various persons in appreciation for their cooperation and interest in their organization. Among them were the following theatre people. Al Meskis, Warner theatre; Mr. Spheeris, Towne theatre; Estelle Steinbach, Downer theatre; Harold Fitzgerald, Fox-Wisconsin Amusement Corp.; Jack Lorentz 20th Century Fox, and Louis Orlove, MGM.

People in The News

Dr. Clyde Hissong, chief Ohio film censor and state Director of Education, has resigned. He says he will remain until September 15 if needed. Governor Lausch has named no successor as yet. Dr. Hissong will rejoin the faculty of Bowling Green University.

J. Carlo Bavetta, after 30 years with 20th Century-Fox in Brazil, has resigned as managing director there. **Karl Knust**, manager of the company's branch in Holland, will succeed him.

Ernest L. Scanlon has been named vice-president and treasurer of the Hecht-Lancaster Organization, releasing through United Artists. Mr. Scanlon had been coast consultant for Cinerama Corp.

Harold Young, former director of Burt Balaban's Princess Pictures in Europe, has returned to New York after several assignments. He will leave soon for Bermuda to shoot a film for Robert Mann Productions.

David A. Lipton, Universal vice-president, has returned to this country after six weeks visiting the company's branches in Europe and participating in the sales convention in Barcelona.

Tom Baldridge, Middle Atlantic States field representative for MGM, from Winchester, Va., reported last week in his capacity as chairman of the board of trustees of the Junior Chamber of Commerce War Memorial Fund.

Record Attendance Due For Mississippi Meet

EDGEWATER PARK, MISS.: A record breaking turnout is expected to attend the Mississippi Theatre Owners' annual convention slated for June 27, 28 and 29 here, according to A. L. Royal, president.

The conclave's agenda will be highlighted by a demonstration of Gottschalk Panater lenses by executives and engineers of Radian Screen Co., of Chicago, with a showing of MGM's "Seven Brides for Seven Brothers."

Robert Hoff, general manager of the Ballantyne Co., of Omaha, will talk on new techniques in sound and projection for indoor and drive-in theatres and Universal-International's "Magnificent Obsession" will be previewed in other convention activities. An annual banquet and election of officers will close the convention.

Nebraska Theatre Sold

The Crest theatre of David City, Neb., has been sold to the Rozanek Theatre Corporation, owners and operators of the State theatre and the Times theatre, Crete, Neb. A. Rozanek said the plan will be to continue the operation of the Crest and the State will be operated on a part time basis.

Ginsberg to Do Film on Palladium

HOLLYWOOD: A multi-starred feature picture based on the London Palladium's 44-year history will be produced by Henry Ginsberg, in association with Moss Theatre Enterprises and Val Parnell, the Palladium's managing director, Mr. Ginsberg has disclosed.

The film will be made in London, Hollywood and New York, and will present world-famous stars who have appeared at the Palladium over the past four decades. It will be the second production on Mr. Ginsberg's independent schedule, following Edna Ferber's "Giant" on which he now is engaged with George Stevens and Miss Ferber for Warner Brothers release.

No title or release channel has been chosen for the Palladium feature.

Takes Bridgeport House

HARTFORD: Norman Bialek, partner with Leonard Sampson and Robert Spodick in the Sampson & Spodick Theatres at Norwalk and Westport, Conn., is taking over active operation of the Sampson-Spodick first run art Cinema, Bridgeport, Conn. Richard Cohen will be retained as house manager, with the theatre to concentrate on first run art attractions.

MGM Sets Test Runs

MGM has set two test showings of future releases, "Seven Brides for Seven Brothers" and "Valley of the Kings," the former to open at Loew's State, Houston, and "Valley of the Kings" at Loew's, Rochester, N. Y., both July 16.

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

LAST week Thursday the Publicists Guild presented its annual Tom-Tom Award to Exhibitor R. J. O'Donnell at a large and lively luncheon in the Blossom Room of the Hollywood Roosevelt Hotel. The Tom-Tom Award, made this year for the second time, is among the production community's youngest ceremonies-of-acclaim, but it is also one of its most meaningful. It is given for distinguished service in the field of public relations, rather than for straight publicity or promotional achievement, and it is not a thing a man wins while yet a beardless youth. This year's winner and last year's, the illustrious Frank Whitbeck who runs the men who run MGM, were stripling box office competitors in Brookyn and environs *circa* 1910. Both have put their imprint on every page of the book of show business.

The Pubicists Guild has a thriving membership of 340, with leave to expand. Its members are the men and women who fashion and furnish to the press the day-to-day information out of which the 250-plus resident representatives of the wide world's newspapers, magazines, wire services, radio and television stations and networks spin the news of the motion picture and its people. This is a very big undertaking and it is an exacting responsibility. A high degree of coordination is fundamental.

Honor Thus Conferred Has Been Validly Earned

When the 300 Publicists Guild members, in the wisdom of their skilled experience, single out one person per year as the individual whose activities have contributed most substantially to the betterment of the motion picture industry's public relations, it can be taken as Hoyle that the honor thus conferred has been validly earned. Nobody wins it by a single, brilliant stunt.

The 1954 presentation to Texas' famed showman was conducted in the light and airy fashion common to affairs in kind, with witty speeches by Jerry Wald and Jack Webb, Robert Fellows and Frank Whitbeck, among others, but the Award-ee, holder of more scrolls, statuettes and plaques than almost anybody in the industry, wasn't light and airy about receiving this one. He spoke briefly, earnestly, about his faith in the future of the business, and his appreciation of the honor bestowed upon him. He closed with, "I wish I were as worthy as you say I am." His hosts, who don't mix professional and Guild activities, think he is.

◆

THE WINNER of the Publicists' Guild second annual "Tom-Tom" Award, Robert J. O'Donnell, left, general manager of the Interstate Circuit of Texas, is seen at the publicists luncheon in Hollywood with Dorothy Lamour, and Walter Compton, its president. Miss Lamour presented the scroll and trophy.

Five pictures were started and four others were completed in the week chosen by the board of directors of the Theatre Owners of America to discuss with various Hollywood production people ways and means to augment, supplement and amplify the flow of product from studio to screen.

Universal-International led in point of new undertakings, launching two, one of them in CinemaScope and the other—first in a long while—in 3-D.

U-I's CinemaScope picture is "Chief Crazy Horse," in Technicolor, with Victor Mature, Susan Ball, John Lund, Ray Danton, David Janssen and Keith Larsen in the cast. It is being shot in South Dakota, lifetime hunting ground of the principal character, which is mightly pretty country at this time of year. The producer is William Alland and the director is George Sherman.

U-I's 3-D venture is "The Return of the Creature from the Black Lagoon," pointed straight at the box office target struck so profitably by its titular antecedent, and this project, like the above-named, is a William Alland film production. Jack Arnold is directing this one, with John Agar, Lori Nelson and John Bromfield in top roles.

Twentieth Century-Fox also started a CinemaScope picture in color, "Desiree," with Marlon Brando, Jean Simmons, Merle Oberon, Michael Rennie, Cameron Mitchell, Charlotte Austin and John Hoyt in the cast. Jules Blaustein is the producer; Henry Koster directing.

"We're No Angels" is a Paramount production in that studio's VistaVision process and in Technicolor. It has the distinguished Humphrey Bogart heading a cast containing Peter Ustinov, Aldo Ray, Joan Bennett, Leo G. Carroll, Basil Rathbone and Gloria Talbott. Pat Duggan is the producer and Michael Curtiz, most versatile of versatile directors, is directing.

Salvador Films, of which Robert Lippert, Jr., is producer, went to work in El Salvador on "The Black Pirates," for Lippert Pictures distribution, in Ansco color and for wide screen use (as well as standard). Anthony Dexter, Lon Chaney and Robert Clarke are directed by Allen Minor.

THIS WEEK IN PRODUCTION:

STARTED (5)

LIPPERT
Black Pirates (Salvador Films; Ansco)

PARAMOUNT
We're No Angels (VistaVision; Technicolor)

20TH-FOX
Desiree (CinemaScope; color)

U-I
Chief Crazy Horse (CinemaScope; Technicolor)
Return of the Creature from the Black Lagoon (3-D)

COMPLETED (4)

IND.
Fresh from Paris (Ohio; Eastman)

RKO
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Woman's World (CinemaScope; Technicolor)

U-I
Destry (Technicolor)

SHOOTING (30)

.A.A.
Police Story
Bob Mathias Story (Mathlon)

COL.
Joseph and His Brethren (CinemaScope; Technicolor)

FILMAKERS
Private Hell 36

IND.
Walk the Dark Street (Valor)
Return of Columbus (Paal-Real)
Day of Triumph (Century; Eastman)
Long John Silver (Kaufman; CinemaScope; Technicolor)

LIPPERT
Adventure in Rio (Corona)

MGM
Many Rivers to Cross (CinemaScope; Eastman)
Jupiter's Darling (CinemaScope; Eastman)
Deep in My Heart (Technicolor)

PARAMOUNT
Love Is a Weapon (Pine-Thomas; VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)

REPUBLIC
Atomic Kid

RKO
Americano (Stillman; Technicolor)
Conqueror (CinemaScope; Technicolor)

20TH-FOX
Black Widow (CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
There's No Business Like Show Business) CinemaScope; Technicolor)

U-I
Abbott & Costello Meet the Keystone Cops
Five Bridges to Cross
Smoke Signal (Technicolor)

WARNER
Trail of the Cat (Batjac; CinemaScope; WarnerColor)
Tall Man Riding
Drum Beat (Jaguar; ' CinemaScope: WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
East of Eden (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharoahs (CinemaScope; WarnerColor)

Urges More Follow-up On Compo Ad

The recommendation that exhibitors everywhere follow up the fifteenth advertisement of the Council of Motion Picture Organizations in "Editor and Publisher" by visiting local paper editors to discuss possible needs for motion picture news has been made by Trueman T. Rembusch, Franklin, Ind. exhibitor and former member of the COMPO governing triumvirate.

In a letter to Charles McCarthy, COMPO information director, Mr. Rembusch has written:

"Every exhibitor should take a copy of this ad and be sure his local editor reads it. Then there should be a bit of discussion on how the exhibitor and editor could work towards helping each other's business. This certainly would be in order.

"So that I may follow through on my own suggestion, please send me 12 copies of the ads."

The 16th in the series of ads was published in "Editor and Publisher" June 12. The ad is in a question and answer form, based on inquiries received from newspaper editors and publishers as a result of earlier advertisements. The ad points out that all such inquiries are welcomed because it gives film industry representatives and newspaper people an opportunity to get to know each other better.

Stanley Warner to Ask Decree Extension

Stanley Warner will ask the Justice Department for another extension of its divestiture deadline, it was reliably reported this week. The present deadline is July 4. Under the original Warner consent decree, the circuit was to have disposed of approximately 55 theatre properties by January 4, 1953. So far, it has received three six-month extensions of this deadline, and at the time of the last extension, in January, still had 22 properties to go.

"King Richard" to Open

"King Richard and the Crusaders," Warners' new CinemaScope and WarnerColor spectacle, will have a world premiere at the Egyptian theatre in Hollywood following the engagement of "The High and the Mighty." The premiere date of "King Richard and the Crusaders" has not been set.

Film House for Oak Ridge

OAK RIDGE, TENN.: A new multi-million-dollar shopping and business center to be constructed by Oak Ridge Properties, Inc., under lease from the Atomic Energy Commission, will include a motion picture theatre, which will be sub-leased for private operation, according to Guilford Glazer, Knoxville, president of the corporation, in a recent announcement.

RKO Sales Heads Discuss Product

Pictures available and coming and the sales policies applicable and recommended were discussed this week in Chicago and New Orleans by RKO Radio's field sales staffs and home office executives.

The New Orleans meeting was at the Jung Hotel Monday and Tuesday and was accompanied by screening of "Susan Slept Here" and demonstrations of the Superscope lens, both at the Saenger Theatre. The sales talks at both meetings were led by James R. Grainger, president, and Charles Boasberg, general sales manager. Mr. Grainger, especially, outlined studio product, including "The Conqueror," "The Americano," "Passion," "Cattle Queen of Montana," "Night Without End," "Girl Rush," "Syndicate" and "Indian Fighter."

The Chicago meeting was at the Blackstone, Hotel, with sessions scheduled to be held Thursday and Friday.

"Victory at Sea" Opens

"Victory at Sea," the NBC Film Division production which pictures the dramatic history of the United States Navy in World War II, will have its New York premiere at the Trans-Lux 60th Street theatre following the theatre's current attraction, it is announced by William J. Heineman, vice-president of United Artists in charge of distribution.

INTERIM REPORT

Hollywood, June 17, 1954

At close to the half way mark in the completion of The Makelim Plan I have the honor to report, with deep appreciation, the validation of firm contracts aggregating close to $2,000,000.00, and linking 1,600 theatres in harmonious cooperation.

To the thousands of earnest showmen who have given me so generously of their time, attention and contracts at Allied meetings on my first nationwide tour on The Makelim Plan, and to the trade-press which has reported so fairly and faithfully the progress of the project, I take the occasion of this interim report to express abiding gratitude.

A special expression of gratitude to Mr. Abram F. Myers and the entire Board of Directors of Allied States Association of Motion Picture Exhibitors, whose vision and foresight in accepting The Makelim Plan has so generously helped me to bring this plan before all the exhibitors of America.

And to those other thousands of exhibitors whom, irrespective of organizational affiliation or other categorical status, and to the many who have written for information on The Makelim Plan, I hope to see in person at meetings being arranged for in Albany, Atlanta, Buffalo, Charlotte, Chicago, Milwaukee, New Haven, Salt Lake City, St. Louis, Seattle, Portland, San Francisco, Los Angeles and many other intermediate points that are requesting full details for participation in The Makelim Plan —

Believe me, I am grateful,

Hal R. Makelim

Sales Heads Back Plan to Aid Hospital

The general sales managers of the member companies of the Motion Picture Association of America have approved the plan whereby the Variety Clubs' Will Roger Memorial Hospital in Saranac, N. Y., will get additional revenue.

The plan, proposed by A. Montague of Columbia Pictures, president of the Hospital, provides that sufficient pictures be made available to such drive-in theatres as will agree to put on a benefit performance, with all the proceeds to be donated to the Will Rogers Memorial Hospital.

A number of such benefit shows have already been set up for July in northern California and it is expected that drive-in operators in other territories will go along with this fund-raising campaign.

Al Lichtman, director of distribution for 20th Century-Fox and a member of the Council of Motion Picture Organization's triumvirate, reported to the MPAA sales managers committee on the progress of plans pertaining to the distribution through the various company exchanges of "This Is Your Army," a U. S. Army production which the Department of Defense will present under the aegis of COMPO.

With Army approval, Mr. Lichtman reported, it is intended to release two versions of the film—a 50-minute version for double-bill theatres and a 30-minute version for single bill theatres, each available on a nominal rental basis. The COMPO publicity committee is to prepare advertising accessories and a general exploitation campaign. No date has been set for the film's release.

Company sales managers and leading exhibitors recently viewed "This Is Your Army" in Washington.

Paramount Plans Wide Campaign on "Leslie"

An elaborate national magazine advertising campaign involving 17 individual weekly and monthly publications has been instituted by Paramount for Hal Wallis' "About Mrs. Leslie," starring Shirley Booth and Robert Ryan. This campaign, which will reach an estimated 75,000,000 readers, has been timed to fit the distribution pattern of the picture so that maximum effect will be achieved by the time "About Mrs. Leslie" gets into general release in August. The world premiere will be held June 27 at New York's Victoria theatre.

Tennessee House Sold

The Sundown drive-in theatre at Columbia, Tenn., has been purchased by Recreation Enterprises, Inc., a Tennessee corporation, for $80,000. The Sundown is now under new management, with H. P. Vinson, Jr., secretary of Recreation Enterprises, Inc., as manager. Robert P. Davis is president of the corporation.

Variety Club Heart Award Presented

GRAND RAPIDS, MICH.: More than a hundred Variety Club members and guests attended the banquet at the Hotel Pantlind here June 15, for the presentation of the 1953 Heart Citation Plaque by International Chief Barker George Hoover, to Clive Waxman, as chairman of the Heart Committee for Tent 27, "in recognition of the Youth Commonwealth program for giving every kid an even break."

Mr. Waxman recalled how this principle charity grew through the efforts of Tent 27, the Grand Rapids Press and the local Police Department.

Mr. Hoover said, "All of you had a part in winning this Heart Award. Forty-four clubs . . . constitute a strong and competitive field reflecting great works by showmen everywhere. It reflects great credit, therefore, that Grand Rapids should have won this award at our recent convention in Dallas. This reflects leadership, good thinking and achievement in your ranks."

Dewey Beaver, Superintendent of the Police Department, cited the startling reductions in juvenile delinquency in Grand Rapids since the inception of this child youth program. Gerald R. Ford, Sr., President of Youth Commonwealth, complimented the Variety Club for their efforts. Captain Walter Gilbert, director of Youth Commonwealth, gave some interesting facts and statistics. Colonel William McCraw praised the work of the present chief barker, Fred Barr.

RKO to Cooperate in Showing Polio Short

Sidney Kramer, short subjects sales manager for RKO, has announced the company will cooperate with the National Foundation of Infantile Paralysis in the promotion of its Emergency Fund Drive to be conducted nationally from August 16 to 31. Earlier this year, RKO-Pathe and the Foundation cooperated in the production of the film, "Taming the Crippler," which presents the complete story of the Foundation's fight against polio up to and including the nationwide test of Dr. Jonas Salk's anti-poliomyelitis vaccine. The test has been administered to 651,000 children in 44 states throughout the country.

Discuss Color TV Films

A panel of advertising agency representatives and film producers headed by Dr. Alfred N. Goldsmith, electronics engineer, consultant and NTFC board chairman, discussed the problems of films for color television at a luncheon meeting of the National Television Film Council at the Warwick Hotel, New York, June 24. An actual demonstration of color television in the RCA Studios will be held at a later date.

WHAT'S ALL THE EXCITEMENT ABOUT PERSPECTA STEREOPHONIC SOUND?

A FRANK DISCUSSION OF THE *FACTS!*

Q. Is Perspecta Stereophonic Sound really here?

A. It sure is! M-G-M, Paramount and Warners are releasing all future productions with Perspecta Sound. Other studios are following.

Q. Will it be the industry standard for years to come?

A. Yes, it will—because, from the producers' viewpoint, it's the *compatible* system—yet offers exhibitors the finest stereophonic sound at the lowest installation and operating cost.

Q. How soon should theatre owners install it?

A. The sooner, the better. All Loew's theatres are being equipped now and hundreds of others here and abroad have ordered! Be first in *your* community. Order now!

Q. How many Fairchild Perspecta Integrators does a theatre need?

A. Only *one!* A single Fairchild Perspecta Integrator serves *all* projectors in a booth and controls the sound through any three-channel sound system of standard-make.

Q. What about costs and installation time?

A. The Fairchild Perspecta Integrator costs $990. A complete installation can be made in less than a day—without loss of showing time and, incidentally, without continued maintenance and replacement of magnetic heads!

Q. Where do I go to find out more?

A. Call—write—or wire Ray Crews at Fairchild. He understands exhibitors' problems—can answer your questions immediately.

FAIRCHILD RECORDING EQUIPMENT

MOTION PICTURE SOUND DIVISION • WHITESTONE 57, NEW YORK

The National Spotlight

ALBANY

James Evans, 27-year-employee of Paramount and long its head shipper, is now a Warner Bros. booker, pairing with Harry Arnove. . . . Arthur Newman, Albany manager for Republic, and Leon Herman, Buffalo manager, closed a deal in Oneida with Sid Kallet for exhibition of "Johnny Guitar" in 17 Kallet theatres. . . . 20th Century-Fox manager, Nat Rosen, hosted exhibitors, press, radio and television people and other guests at a CinemaScope demonstration at Fabian's Palace, June 24. . . . Visitors included: Edward L. Fabian, New York; Louis W. Schine, Gloversville; George Thornton, Saugerties and Windham, Clarence Dopp, Northville and Poland (Dopp has closed the Hollywood, Frankfort, for the summer); Carl Nilman, Valatie, N. Y., Shelburne Falls, Mass., and Wilmington, Vt.; Phil Baroudi, North Creek and Indian Lake.

ATLANTA

Mrs. Jolly Shelton, owner of the New South drive-in, Gastonia, N. C., died at her home there. . . . The stork paid a visit to the home of the George Woods of the Chesnee drive-in, Chesnee, S. C., and left twins, a little girl and a boy. . . . Howard Chapman, Cherry Hill drive-in, is back at his home after a trip to Duke Hospital, Durham. . . . Paul Cochrane, sales representative of Harris Theatre Supply Co., Charlotte, N. C., said his wife will soon be back home from Will Rogers Hospital in Saranac Lake, N. Y. She was former secretary of the Charlotte Variety Club. . . . Morris Abrams, owner of the Palace and Strand and a drive-in in Georgetown, S. C., is back at his post after a spell at the hospital. . . . The Standard Theatre Supply Co., Charlotte, has opened the Joy drive-in, Hendersonville, N. C.

BALTIMORE

Richard Dizon, Hippodrome assistant, is in Wisconsin visiting his grandfather. . . . Lauritz Garman, Garman Theatres, has left Union Memorial Hospital. . . . George Gaertner, brother of Lou Gaertner, Ritz Enterprises, died recently. . . . Charles Grimes, Stanley Warner district manager, was in to help manager Rodney Collier with the fight telecast. . . . Stanley sold a capacity house for the televised attraction. . . . Jack Satterfield, former treasurer at Ford's theatre and now with the Boyd in Philadelphia, in town visiting friends and renewing acquaintances. . . . Bob Gruver is installing CinemaScope equipment in his New Glen theatre. . . . Bernard Terry, Stanley projectionist, vacationing in Rehoboth Beach, Delaware. . . . Frank Gibson, Sr., chief projectionist at Loew's Century, back from a Miami vacation. . . . Don Delauney, owner of the Carroll; Westminster, Md., in town visiting. . . . I. M. Rappaport, operator of the Hippodrome, Town and Little theatres, has leased the Centre theatre from Morris Mechanic.

BOSTON

New drive-ins are mushrooming in all parts of New England with six openings reported for June or early July and rumors of other permits being sought. . . . In Massachusetts the Rifkin circuit opened the Cod drive-in, Falmouth, June 9, while Jacob Asadorian opened the Wamesit drive-in, Tewksbury, June 4. . . . In Rhode Island Harry Minnassian opened the Family drive-in, Newport, June 4 and Joseph Stanzler threw open the gates of the Quonset drive-in, Quonset on June 9. . . . In Maine up near the Canadian border, Stinson Dean will open the Boundary Line drive-in, Ft. Fairfield, July 3 while on June 20 Lester Soule started his new Norway drive-in in Oxford. . . . The Warner exchange hosted a luncheon for circuit and independent bookers at the Town House following an hour and a half screening of their latest Warner short subjects. . . . A fire estimated at $50,000 damages closed the Phillips theatre, Springfield, leased to the Rifkin circuit. It is not as yet determined whether the theatre will be rebuilt and renovated for further business.

BUFFALO

The Marciano-Charles battle telecast in the Center theatre was a complete sellout several days before the event and Manager Leon Serin sold a large number of standing room only tickets at the same price ($3.50) as the regular ducats. . . . Word reaches here that the Canadian National Exhibition will brave it out-planning its usual grandstand spectacle show in the face of a union jurisdictional feud. Included in the CNE's go ahead plans are Roy Rogers, his wife Dale Evans, their horses and accompanying performers. Jack Arthur, former Famous Players-Canadian executive will again produce the show this year. . . . Safecrackers broke into the Niagara theatre the other night. They damaged the combination dial of the safe but couldn't get the strongbox open. Then they ransacked a candy counter and stole an undetermined amount of cash from a popcorn machine. . . . Leon Herman, Republic branch manager and Arthur J. Newman, manager of the same company's exchange in Albany visited the other day in Oneida, N. Y.

CHICAGO

The four-theatre telecast of the Marciano-Charles fight was a complete sell-out, with the 3,500 seat Marbro in a predominantly Italian neighborhood first to post the "sold out" sign early in week. . . . John Balaban, B and K chief, was honored June 17 at a combined Jewish Appeal luncheon at the Standard Club. Mr. Balaban also has an invitation to lunch with Pres. Eisenhower in the White House June 29. . . . Cinema Annex theatre, closed for three weeks due to projectionists union refusal to show controversial "Salt of the Earth," re-opened Friday with Soviet film, "Inspector General." Theatre's management had vowed house would remain closed until "Salt of the Earth" could be shown. . . . B and K district manager Charles Cottle is still hospitalized at Michael Reese after a long illness. . . . John Raptis, assistant manager, Chicago theatre, leads his own band on club and dance dates on off hours. June 20 he played at the wedding of B and K insurance executive William Holden's son.

CINCINNATI

This city on June 21 became the 12th unit in the Cinerama chain, with the premiere at the Capitol theatre of "This Is Cinerama" at a scale of $2.65 top. There will be two showings daily, with extra shows on Saturdays, Sundays and holidays. Si H. Fabian and Lester B. Isaacs were here for the opening. . . . The 3,300-seat RKO Albee was sold out several days in advance for the closed circuit telecast of the Marciano-Charles championship bout on June 17, while Keith's, at Dayton, Ohio, had practically a full house. Both theatres had an admission charge of $3. . . . The summer season of opera at the Cincinnati Zoological Gardens opens June 27, with "La Traviata" starring Lucia Evangelista. The Guild theatre in suburban Walnut Hills is playing a series of "Cinema Operas," opening with "La Traviata" with the same star as will appear in the Zoo opera. The Guild is following with "Cavalleria Rusticana" which is also a Zoo opera attraction. . . . Joseph McKnight, Paramount salesman, is a surgical patient at Good Samaritan Hospital, in Lexington, Ky.

CLEVELAND

Capacity crowds filled the 3,000-seat SW Allen and the 3,300-RKO Palace for the Rocky Marciano-Ezzard Charles fight last Thursday night. . . . Bernie Rubin of Imperial Pictures bought a new home in Shaker Heights. . . . Mrs. Leo Burkhart, wife of the owner of the Crest theatre, Crestline, is visiting her mother in California. . . . Sylvan Goldfinger was here from Chicago for the Friday opening of "Demetrius and the Gladiators" at the Hippodrome. . . . Four indoor and three drive-ins in this territory have installed Super Panatar lenses and have booked 20th-Fox CinemaScope picture for single track optical presentation. They are the Andover, Andover; Capitol, Elyria; Mount Pelier, Mount Pelier; Gloria and Springbrook drive-ins, Lima and Little Flower drive-in, Ottawa. . . . Jack Essick of Modern Theatres has taken his family to the New Jersey shore for a six-week vacation.

COLUMBUS

A crackdown on all bingo games, whether for charity or not, was promised by Mayor Sensenbrenner and Safety Director Doyle. Both denied the charge that the "Peace Bingo Club" here had the blessing of city officials as claimed by John J. Delaney, president of a local athletic club. . . . Only one other picture has played longer at the World than "The Moon Is Blue" which went into an eighth week . . . Bob Wile is vacationing

(Continued on following page)

A WORTHY CAUSE GAINS

HIGH praise for the work of the New Haven Cancer Society was voiced by Barney Pitkin, RKO New Haven branch manager, as he presented a check representing the proceeds of a recent testimonial dinner for him, to his "favorite charity," the local cancer fighting organization. The dinner at the Waverly Inn marked Mr. Pitkin's 35th anniversary in the industry. Mr. Pitkin's left arm was amputated several months ago. He's been at work every day since his recovery. Above, left to right: Dr. Ashley Oughteron, president of the Connecticut Cancer Society; Dr. Theodore S. Evans, president of the New Haven Cancer Society; Mr. Pitkin, and Henry Germaine, chief barker of the New Haven Variety Club.

(Continued from preceding page)

in the Adirondacks with his family. . . . Norman Nadel and his family are on a month's vacation camping at Yellowstone National Park and Grand Teton National Park. . . . The Star at Deshler, Ohio and the Ritz, Mansfield, Ohio, shuttered. . . . New members of the Independent Theatre Owners of Ohio, announced by Bob Wile, include: Virgil Grindstaff and Bernard Sarghet, Leatherwood drive-in, Barnesville; A. K. Veach, Twilite drive-in, Uhrichsville; Frank O. Gilfilen, Skyway drive-in, Coshocton and H. Gooding, Ripley, Ripley, Ohio.

DENVER

Pat McGee, general manager for Cooper Foundation Theatres, has received an invitation to have lunch at the White House with President Eisenhower June 29. . . . Graves & Williams, owners of the Holiday drive-in, and the Flatiron, indoor theatre, Boulder, Colo., have turned over their concession business to Manley, Inc. . . . George Smith, western sales manager for Paramount, presided at a luncheon at the Brown Palace hotel. Guests included several from the Paramount New York home office and a number of theatre folks of the Denver film area. . . . National Theatre Supply have bought the candy distributorships held by Mile High Enterprises, operated by Ned Collins. Mile High will concentrate on their various concessions. . . . Arlie Beery, district manager for Manley, Inc., W. H. Turpie, division manager, Los Angeles, and C. L. Lloyd, Salt Lake City salesman, and their wives, went to Las Vegas, Nevada, for a three-week's vacation.

DES MOINES

The possibility of reviving a youth council in Dubuque to combat juvenile delinquency in the city's theatres was discussed last week by representatives of several community organizations. Meeting with Dr. Arthur DeBra, a director of the Motion Picture Association of America, the group agreed that getting the co-operation of young people is one of the best ways to cut down youthful vandalism in theatres specifically and in the community in general. The youth council was the suggestion of theatre operator N. J. Yiannias, at whose invitation the forum was called. . . . Thelma Washburn, RKO booker, back from her recent vacation, was assistant hostess to International Zonta club of Des Moines at a recent meeting. . . . The Burlington drive-in theatre on Highway 80 celebrated its fifth anniversary last week. Prices were cut for the two-day observation. . . . The Elma Theatre Corp. has let contracts to rebuild the theatre at Elma which was destroyed by fire last March 4. Cost is figured at $16,000.

DETROIT

The Fox departed from ordinary procedure by overlapping the opening of "Demetrius and the Gladiators" and the last day of "Three Coins in the Fountain.". . . Pontiac drive-in and the Blue Sky drive-in, have been showing CinemaScope again. Other drive-ins in this section either have done nothing about CinemaScope or are holding wide-screens aside. Reason stated is the high cost of product. . . ."Johnny Dark" premiere saw street dancing and much of actress Ruth Hampton. . . . Pat McGinnis has left the manager's table of the Cinema art house. Immediate plans call for her to take a short loaf. . . . Co-operative Theatres gave a watch to the winner of a radio contest on WXYZ's Helen Bower show. . . . The De Witt in De Witt will close July and August. . . . The East Side drive-in is now managed by Walter Corey, replacing Phil Feikert. . . . Val Clifford, Film Truck Service, vacationed in Syracuse. . . . The Schafer in nearby Garden City is joining the low business closers. . . . Among the 4,500 graduates of the University of Michigan rained out of commencement exercises were Bert and Ed London, sons of the late Julius London, circuit owner.

HARTFORD

Nick Kounaris and Paul Tolis, partners in the Kounaris-Tolis Theatres at Meriden and Newington, Conn., have changed opening of their new 900-car Meriden drive-in, now under construction, from early July to Aug. 1. . . . Mrs. Paul Amadeo, wife of the general manager, Pike drive-in, Newington, Conn., is recuperating from surgery. . . . R. K. Lewis, business agent, Local 84, IATSE, Hartford, is recovering from illness. . . . Atty Steven E. Perakos, corporation counsel, Perakos Theatres, has been appointed New Britain Police Court prosecutor. . . . Henry T. North, 67, projectionist at the downtown Allyn theatre, and brother of Charles North, president, Local 486, IATSE, Hartford, died. . . . Ross V. Urquhart, retired Connecticut State Police captain, has opened an investigation service, the Connecticut Research Bureau, at Manchester, Conn. Urquhart, who served as theatre inspector for the state department, retired in 1953 after 30 years of service.

INDIANAPOLIS

Film men attending the banquet climaxing the Allied Theatre Owners of Indiana spring outing at Lake Wawasee Wednesday helped Harry Kornblum celebrate his 47th anniversary in the motion picture industry . . They also helped Richard Pell, Rushville, and Jim Peterson of National Theatre Supply, celebrate their birthdays and toasted Mr. and Mrs. Art Clark, Bloomington, on their 23rd wedding anniversary. . . . Talks at the banquet were made by Mike Simons of Loew's; L. J. McGinley, Fourth Avenue Amusement Company, Louisville; Bob Wile, secretary of Ohio Allied; and Roy Kalver, ATOI president. . . . Harry Frederickson of Lafayette was low gross in the golf tournament. . . . Downtown theatre business is back to normal here in the first full week after the end of the 6-week transit strike.

JACKSONVILLE

Florida theatre cashiers had completely sold out of tickets to the large screen telecast of the Marciano-Charles fight several hours before the fight began. The theatre seated more than 2,200 persons at a single admission price of $2.75. . . . Harold Spears, B & S Theatres executive, Atlanta, flew his own plane to the Miami meeting of the Motion Picture Exhibitors of Florida on June 17, with a one-day return stopover here. . . . Visiting exhibitors included French Harvey and Bob Corbit, Daytona Beach; Jimmy Biddle, Jasper; W. H. Smith Brooksville; Bob Daugherty, Haines City; and Milton Frackman, Miami. . . . Horace Denning, manager, Atlantic drive-in theatre, was at Dixie Drive-In Theatre headquarters in Atlanta. . . . Mrs. Nellie Green, veteran Fox film inspectress, died in a local hospital on June 15. . . . Terry Gore is the new assistant to Bill Douglas in the accessories department of Florida State Theatres. . . . Attending a district managers meeting of FST were Harry Botwick, Miami; James Cartwright, Daytona Beach; and Frank Bell.

(Continued on opposite page)

KANSAS CITY

The Tower theatre, downtown, day-and-date with the midtown Uptown, suburban Fairway and Kansas-side Granada, a Fox Midwest first run, add this week, as last year, a 60-minute "Dancing Feet" stage revue of a local dancing school—for both goodwill and profit. . . . Harry Oppenstein, one of four brothers prominent in jewelry and real estate and owners of the Globe theatre (now torn down) when it introduced sound pictures to Kansas City, died recently. Mr. Harry Oppenstein was also a patron of art. . . . Ralph Rhoads, who has managed theatres in the area, is now manager of Commonwealth circuit's Ashland, neighborhood theatre. . . . The Waldo, in a fast growing outlying residence section of Kansas City, Mo., is the first Kansas City house of the Commonwealth circuit to be equippel for CinemaScope. . . . The New 50 drive-in opened its CinemaScope presentations with "Knights of the Round Table."

LOS ANGELES

Duke Clark, who is handling "The Immortal City" in the San Francisco territory, was in town. . . . Off on a business and pleasure trip to Chicago, was Ed Grossman of the Paradise theatre, L. A. . . . The Coronado theatre, Coronado, which was piloted by Ralph Ravenscroft, is being dismantled. . . . Back from vacationing in Indiana was Bill Merriott of Universal-International. . . . The office personnel of Warner Bros. enjoyed their annual picnic at Crystal Springs in Griffith Park. . . . In for a buying and booking chore was Lloyd Katz of the Sperling Theatres. Also seen on the Row were Gordon West, Fillmore and Henry Slater of the Vogue, Chula Vista. . . . Andy Devine, manager of the Paradise theatre, celebrated his 22nd wedding anniversary. . . . The Savoy theatre, San Diego, is now owned by Grace Heckt. . . . The Cal-Pac Corp. has acquired the Baseline drive-in, Highland, Cal. . . . The Santa Paula drive-in, which had closed its gates some months ago, has resumed operation.

MEMPHIS

Joe W. Chambers and V. B. Easterling, partners, have completed and opened their new Chickasaw drive-in at Pontotoc, Miss. . . . Jack Wright, owner, has finished and opened his new Marshall County drive-in at Benton, Ky. . . . Ike Katz, Kay Films, Atlanta, was a Memphis business visitor. . . . Bristol theatre, Memphis, installed CinemaScope and stereophonic sound systems and is now showing "The Robe.". . . Henry Plitt, New Orleans, Paramount Gulf executive, was in Memphis on business. . . . B. G. Hall, owner, has re-opened his Home theatre, Holcomb, Mo. . . . Neal Starks, owner, has opened a new drive-in, the Tri-City drive-in at Lynville, Ky., with a 200-car capacity. . . . Loew's State led the current attendance parade with 75 per cent above average business with MGM's "The Student Prince." It was held over after this successful first week.

MIAMI

Tim Tyler, manager of the Miami, one of the trio of theatres in Florida which offered the TV Marciano-Charles bout, reported a complete sell-out for the fight with crowds waiting for possible returns or cancellations. . . . Relieving Mark Chartrand as public relations executive for Wometco, Harry Kronewitz has been kept jumping. Exploitation included arranging the personal appearances of Jay Robinson at the Carib, Miami and Miracles theatres. . . . Al Weiss, division supervisor for Florida State Theatres, was on vacation with his family and their holiday by train included visits to New York, Maryland, Illinois and Wisconsin. . . . Europe was the locale for the holiday of the Mitchell Wolfsons, with the breadwinner scheduled for an earlier return to attend to Wometco and TV business. . . . Richard Goldstone, former MGM official, is now associated with Carl Dudley Productions, a new studio which has set up facilities in Cuba.

MILWAUKEE

Business in downtown Milwaukee could be better. Especially last weekend, with the warm weather and the Braves playing here, many reported only fair returns at the box office. . . . A second very high frequency TV station here has been granted by the FCC to the Milwaukee Area Telecasting Corp., for a new station on channel 12. . . . Mr. Bishop Jr., district sales manager for MGM, was in town here to hold a meeting. . . . Mr. Kemptgen, branch manager at Loew's Inc., here, is on his two weeks' vacation in Canada. . . . Mr. Louis Orlove's secretary, Mrs. Rosemary Coralline, is building a new home. . . . Anne Kehr, switchboard operator at MGM, is back at the board after her vacation. . . . Irene Preston, secretary to Harold Pearson in the Wisconsin Allied office, has gone West for her vacation.

MINNEAPOLIS

Frank & Woempner are going ahead with their drive-in at Willmar, Minn., construction of which was begun about three years ago. D. A. Olson also is building a drive-in at nearby Spicer, Minn. . . . CinemaScope and stereophonic sound have been installed in the Pic at Bagley, Minn., the Owen at Owen, Wis., and the Lesdan at Fosston, Minn. . . . Cy Baer, Paramount VistaVision technician, was in from Hollywood making a survey of all first run theatres in the Twin Cities as to size of screen, type of projection and lighting. He also explained the new process to the Paramount sales meeting. . . . Kenny Brandhagen has opened a new drive-in at Cavalier, N. D. He also operates a conventional house there and at Drayton, N. D. . . . Ed Linder is the new manager of the loop Gopher. He formerly managed the Ontario at Washington, D. C. . . . Stephen Klem is the new assistant manager of the RKO Pan, Minneapolis.

NEW ORLEANS

L. C. Lampe will close the Boulevard, Jeanerette, La., July 5 for a couple of months or until fall. His Avenue will continue operating on regular schedule. . . . J. J. Scafidi will take over the operations of Star, Bay St. Louis, Miss., July 1. J. G. Broggi will continue to handle the buying and booking. . . . Arthur Bromberg, Atlanta president of Southern Allied Artists, was at the local exchange. . . . United Artists is doing big business with the Rocky Marciano-Ezzard Charles world's heavyweight championship fight picture. Requests for dates poured in by phone, and wire and city and suburban exhibitors rushed in early Friday morning. The first in-town showing was at the Orpheum. This and the news that New Orleans ended up first in their group in President Arthur Krim sales drive has manager Alex Maillho and Geo. Pabst, No. 1 district manager, feeling fine.

OKLAHOMA CITY

Oklahoma Tax Commission sales tax report for theatres for April, 1954, shows 332 returns and $27,279.13 tax, compared with 309 returns, $30,450.67 tax for April, 1953. This is a decrease of 10.42 per cent. . . . The Yale theatre, Oklahoma City, gave free comic books to all boys and girls who attended the "Kiddies Show" Saturday. . . . Barton Theatres had a special gift on Sunday, Father's Day for every father attending any one of their 15 theatres. . . . Mr. and Mrs. Harold Combs are spending a few days in Dallas this week on a business trip. Mr. Combs is manager of the concessions department of the Barton Theatres. . . . Mrs. Zelma Plato, manager of the Chieftain theatre, is on vacation. . . . R. Lewis Barton, Barton Theatres, has been named to the board of directors of Friends of the Zoo, Inc., a corporation formed to promote the Lincoln Park Zoo in Oklahoma City.

OMAHA

Cliff Shearon, who recently bought the Crest theatre at David City, Neb., from F. J. Cook, has sold it to the Rozanek Theatre Corporation, which has the State theatre there. Dee Butcher, manager of the State since it opened about six years ago, will manage both but the State will be run on a part-time schedule. . . . Harold Dunn, Valentine exhibitor who recently had an operation in Omaha, has gained back all the weight he lost and his doctors say he's making great recovery. . . . Jack Jorgens, MGM salesman in the northern Nebraska territory four years, is going to the Milwaukee exchange and was honored at a farewell party. . . . Pat Jolly has resigned as Universal salesman. . . . Ralph Blank and William Miskell have named their deluxe drive-in, under construction in West Omaha, the Sky-View. . . . Dan Flanagan, assistant manager of the RKO-Brandeis, is recovering from a tonsil operation. . . . Norman Nielson, RKO salesman, has gone to Canada on a fishing trip.

PHILADELPHIA

Leo Posel, veteran exhibitor, was named chairman of the building fund committee for the Down-Town Jewish Home for the Aged. . . . Sam Diamond, 20th Century-Fox branch manager, is the newest member of the Philadelphia Variety Club. . . . Paul Klieman, manager of the Pearl, was elected a vice-president of the Police Athletic League. . . . Tri-States Buying and Booking Service here is now handling the State, Shippensburg, Pa. . . . The Victoria, Tam-

(*Continued on following page*)

DuoSeal BURIAL WIRE
for better underground service in drive-ins. Easy to install; permanent. Transposed, twisted pair, red and black. Economical! 16-2, 14-2 or 12-1. UL approved. Stranded, super tough.
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

aqua, Pa., is now open part time. . . . The Grand, Norristown, Pa., closed for constructural alterations in connections with its projection booth. . . . Bill Whyte, former owner of the Star, Harrisburg, Pa., came up from Florida to manage the Roosevelt and Lincoln drive-ins here for Neil Hellman. . . . The Park, Reading, Pa., reopened after being closed for a period due to a dispute with projectionists. . . . The Kaufman brothers and Laksa opened their new Andalusia drive-in, Andalusia, Pa., becoming the first in the local area to play CinemaScope. . . . The Penn, West Reading, Pa., is now dark.

PITTSBURGH

With the trolley strike finally settled, the latest alibi for indifferent business in the film houses is the blazing hot weather. . . . "Melba," which had been booked into the Penn at least six months ago, finally gets a date in the Squirrel Hill art theatre to coincide with Patrice Munsel's personal appearance in Pitt Stadium as the star of the Civic Light Opera's "Merry Widow." . . . Downtown theatre owners figure they could have sold almost double the 9,000 seats which local prize fight fans gobbled up for the Marciano-Charles fight. . . . Four Stanley Warner local managers won extra vacations as winners of the M. A. "Silver's Spring Drive" here. They are Jim Laux, Earl Gordan, Lou Fordan and Bill Decker, while special Silver awards went to managers Max Silverman, Anthony Collincini and Dick Kline.

PORTLAND

Orpheum theatre manager Kenny Hughes reports that "Three Coins In The Fountain" had a terrific opening week, a bigger second week, and a still bigger third. . . . Oriental theatre manager Oscar Nyberg is back from two weeks' vacation. . . . Evergreen's Oregon district booker Lou Metzlaar is off on vacation. . . . Larry Keating is here from Hollywood visiting his mother. . . . John Ross Roberts, screen writer, has made his home here. . . . J. J. Parker executive, Tom Walsh is on a field trip for a few days to other theatres in his circuit. . . . Gayle Gustafson has been appointed personal secretary to Mrs. J. J. Parker. . . . Jo Nell McGuire is new secretary to Paramount theatre manager Dick Newton. . . . Paramount branch manager Wayne Theriot and salesman Frank Doty are back from business sessions in Seattle.

PROVIDENCE

Boasting what they claim to be "the largest panoramic screen in Rhode Island," the new Quonset drive-in, on Route No. 1 opposite Quonset Naval Station, has opened. Scores of gifts, free ice cream for the kiddies, and other novelties, drew a capacity debut performance. . . . E. M. Loew drive-in's baseball team is really "setting fire" to the Amateur League. Jim Anderson, shared pitching honors with Duke DuPerron in notching the team's fifth straight victory of the season, trouncing the highly-touted Roosevelt A. C. 9-3. Thus far, the theatremen remain in the unbeaten column. . . . Robert Hunter, native Rhode Islander who has played character roles in a dozen Hollywood films, recently made a personel appearance in the music department of the J. J. Newberry store. . . . William J. Trambukis, Loew's State theatre manager, treated patrons to a surprise preview of "The Student Prince."

ST. LOUIS

Tommie's drive-in at Kennett, Mo., has no set time to start its evening shows but the performance starts at dark, according to its advertisement in the local newspaper. . . . The Cape drive-in at Cape Girardeau, Mo., shows nightly, rain or clear, and has two bargain nights a week when a car load of patrons are admitted for $1.00. . . . Over in Illinois, across the river from St. Louis, several drive-in theatres are doing a good business this summer. They include Bel-Air drive-in on Routes 66 and 111 outside East St. Louis; Mounds drive-in near East St. Louis; East St. Louis drive-in theatre, which shows rain or shine; and the Skyview drive-in theatre just outside Belleville. . . . The summer vacation movies, sponsored by the Chamber of Commerce of Springfield, Ill., have gotten under way at the Fox-Lincoln and Roxey theatres in Springfield and will continue for twelve weeks.

TORONTO

Jack Labow, RKO's district manager for Canada, will be honored with a six-week summer sales drive, it was announced from New York by Charles Boasberg, RKO general sales manager. . . . James McDonough, formerly of the Tivoli, Hamilton, was honored as radio and newspaper representatives in that city joined theatre and film men from Toronto and a dozen western Ontario communities at a gathering in Hamilton. McDonough has been appointed Maritimes district manager for Famous Players, headquartering in Halifax. . . . Variety Village picked up $500 from a special Sunday show at the Odeon, Peterborough, staged by the Peterborough Theatre Managers Association. The film was made available by the JARO organization. . . . The motion picture industry trade show, inaugurated last year by the Motion Picture Theatres Association of Ontario, will be sponsored by the Motion Picture Industry Council of Canada, this year.

VANCOUVER

The Skyway drive-in near Kamloops broke the all-time record with the showing of JAROs "Kidnappers." The picture was played ahead of the Capitol, indoor house in Kamloops. . . . A return visit of "The Best Years of Our Lives" gave the Strand a better than average week's business. . . . Jack Hamill, student manager at the Vogue, is moving to Edmonton, Alta., where he will be assistant to Sam Binder, manager of the new Odeon which will open in July. . . . The old Roxy, a 450-seater, has been bought by a church. It was one of the first suburban houses in Vancouver, built in 1910. . . . Roy Brewer, who is running for president of the IATSE, was here conferring with Local 348 projectionists. Also here for the 40th anniversary of the booth workers union was J. O. Jacobson, vice-president of the IATSE. . . . A local aerial artist was killed in a 100-foot fall from the tower on top of the Paramount drive-in during a performance witnessed by 2,000 patrons. . . . Joe Johnson, formerly with the Cascades drive-in at Burnaby, replaced Sammy Swartz as manager of the Lougheed, in the same area.

WASHINGTON

Sid Zins, Columbia Pictures publicity representative here, received widespread publicity for his new picture, "The Caine Mutiny," when he appeared at the Army-McCarthy hearings on June 16 and handed Sen. Karl Mundt a model of the USS Caine. The ship sat in front of Sen. Mundt the rest of the day. . . . A. Julian Brylawski, president of Motion Picture Theatre Owners of Washington, has been named to the executive board of the National Conference of Christians and Jews. . . . The 20th Century-Fox Dynamo Club elected Mary Clastell president; M. Williams, vice-president; Janet Floyd, secretary and Barbara Burgess, treasurer. . . . The Super Chief drive-in theatre had "Oscar" week, with pictures including "From Here to Eternity"; "Titanic"; "Stalag 17"; "Lili"; "Roman Holiday"; "War of the Worlds" and "Shane."

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

TWO ACTION HITS!

RANDOLPH SCOTT

in

CORONER CREEK

starring MARGUERITE CHAPMAN

Reprint

with George MACREADY · Sally EILERS · Edgar BUCHANAN

Screenplay by Kenneth Gamet · Adapted from the novel "Coroner Creek" by Luke Short · Directed by RAY ENRIGHT · Produced by HARRY JOE BROWN

GUNFIGHTERS

Reprint

starring BARBARA BRITTON

with BRUCE CABOT · CHARLEY GRAPEWIN · STEVEN GERAY
FORREST TUCKER CHARLES KEMPER · GRANT WITHERS
and DOROTHY HART

Screenplay by Alan LeMay · Adapted from Zane Grey's novel, "Twin Sombreros"
Directed by GEORGE WAGGNER · Produced by HARRY JOE BROWN

General Release: August

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 6,163 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	–	3	3	11	9
Alaska Seas (Para.)	–	–	5	15	9
*All the Brothers Were Valiant (MGM)	–	18	56	39	4
Back to God's Country (U-I)	1	27	53	19	6
Bad for Each Other (Col.)	–	1	4	15	7
Bait (Col.)	–	–	–	3	4
Battle of Rogue River (Col.)	–	–	3	6	4
Beachhead (UA)	–	10	19	16	4
Beat the Devil (UA)	18	–	3	9	11
Beneath the 12-Mile Reef (20th-Fox)	27	23	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	1	6	19	11
Bigamist, The (Filmakers)	–	2	8	1	7
Border River (U-I)	1	11	30	14	4
Boy from Oklahoma (WB)	20	19	35	25	8
Calamity Jane (WB)	6	74	39	8	1
Captain's Paradise (UA)	7	2	3	3	1
Carnival Story, The (RKO)	4	7	10	3	–
Casanova's Big Night (Para.)	–	–	8	12	12
Cease Fire! (Para.)	–	7	13	17	8
Charge of the Lancers (Col.)	–	6	–	–	3
Command, The (WB)	14	24	18	8	2
Conquest of Mt. Everest (UA)	1	1	–	4	–
Crazylegs (Rep.)	–	2	8	6	3
Creature from the Black Lagoon (U-I)	5	20	20	6	3
Crime Wave (WB)	–	–	5	7	6
Dangerous Mission (RKO)	–	1	9	11	4
Dial M for Murder (WB)	–	19	3	8	1
Dragonfly Squadron (AA)	1	2	5	4	1
†Drums Across the River (U-I)	–	3	–	2	–
Drums of Tahiti (Col.)	–	–	10	3	4
Duffy of San Quentin (WB)	–	–	1	4	2
Easy to Love (MGM)	22	28	33	12	15
Eddie Cantor Story (WB)	4	42	42	12	20
El Alamein (Col.)	–	2	6	1	–
Elephant Walk (Para.)	9	12	7	–	–
Escape from Fort Bravo (MGM)	–	5	41	49	24
Executive Suite (MGM)	9	24	21	5	3
*Fighter Attack (AA)	–	9	14	–	5
†Fireman Save My Child (U-I)	–	–	–	4	6
Flame and the Flesh (MGM)	–	4	5	7	1
Flight Nurse (Rep.)	1	11	22	13	5
Forbidden (U-I)	–	2	26	21	9
Forever Female (Para.)	8	3	13	21	28
French Line (RKO)	8	14	2	–	–
From Here to Eternity (Col.)	72	52	8	2	5
Genevieve (U-I)	4	3	4	4	–
Geraldine (Rep.)	–	–	–	2	9
Give a Girl a Break (MGM)	–	7	24	40	15
Glenn Miller Story (U-I)	111	41	7	3	–
Go, Man, Go (UA)	9	18	11	4	2
Great Diamond Robbery (MGM)	–	9	12	19	6
*Gun Fury (Col.)	–	5	22	14	3
Gypsy Colt (MGM)	1	12	9	3	–
Hell and High Water (20th-Fox)	26	14	7	–	1
Hell's Half Acre (Rep.)	–	1	9	3	2
Here Come the Girls (Para.)	2	8	38	58	26
His Majesty O'Keefe (WB)	14	24	32	44	19
Hondo (WB)	83	46	17	2	3
How to Marry a Millionaire (20th-Fox)	71	16	2	2	–
It Should Happen to You (Col.)	2	3	21	9	17
Jesse James vs. the Daltons (Col.)	4	13	10	9	2
Jivaro (Para.)	–	5	6	20	6
Johnny Guitar (Rep.)	12	–	3	–	1
Jubilee Trail (Rep.)	–	4	19	18	9
Julius Caesar (MGM)	9	7	3	–	–
King of the Khyber Rifles (20th-Fox)	24	10	11	–	3
Knights of the Round Table (MGM)	16	24	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	11	2
Living Desert, The (Disney)	25	6	2	–	1
Long, Long Trailer, The (MGM)	99	80	9	1	1
Lucky Me (WB)	–	7	11	22	2
Ma and Pa Kettle at Home (U-I)	39	50	20	3	6
Mad Magician, The (Col.)	–	1	3	2	1
Man Between, The (UA)	–	3	4	4	2
Man Crazy (20th-Fox)	–	5	6	2	1
Man in the Attic (20th-Fox)	–	–	13	7	5
Martin Luther (de Rochemont)	21	16	5	4	1
Miami Story, The (Col.)	–	5	11	–	1
Miss Sadie Thompson (Col.)	15	36	20	12	–
Money from Home (Para.)	8	53	17	5	2
Naked Jungle, The (Para.)	–	23	15	9	2
*Nebraskan, The (Col.)	–	2	12	14	6
New Faces (20th-Fox)	7	–	2	7	3
Night People (20th-Fox)	20	4	15	1	1
Paratrooper (Col.)	2	29	42	25	5
Personal Affair (UA)	–	–	2	–	5
Phantom of the Rue Morgue (WB)	15	5	14	8	3
Pinocchio (RKO) (Reissue)	25	2	3	4	1
Playgirl (U-I)	–	–	3	3	8
Prince Valiant (20th-Fox)	14	4	7	3	7
†Prisoner of War (MGM)	–	1	4	–	–
Private Eyes (AA)	–	3	7	1	–
Public Enemy (WB) (Reissue)	–	4	3	10	2
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Rails Into Laramie (U-I)	–	1	16	14	3
Red Garters (Para.)	1	7	18	22	14
Rhapsody (MGM)	1	14	10	20	9
Ride Clear of Diablo (U-I)	4	27	30	6	2
Riders to the Stars (UA)	–	1	5	11	3
Riding Shotgun (WB)	–	3	13	13	1
Riot in Cell Block 11 (AA)	–	9	39	17	1
River of No Return (20th-Fox)	27	4	2	–	1
Rob Roy (Disney-RKO)	–	2	15	10	9
Robe, The (20th-Fox)	86	15	7	–	2
Rose Marie (MGM)	3	8	8	1	2
Saadia (MGM)	–	1	7	23	28
Saskatchewan (U-I)	8	55	46	6	6
Shark River (UA)	–	20	15	4	5
She Couldn't Say No (RKO)	–	2	14	19	8
Siege at Red River (20th-Fox)	–	4	12	9	1
Southwest Passage (UA)	–	–	3	2	–
Taza, Son of Cochise (U-I)	2	7	23	10	5
Tennessee Champ (MGM)	–	–	3	17	19
Three Coins in the Fountain (20th-Fox)	7	12	1	1	–
Three Sailors and a Girl (WB)	1	7	49	30	18
Three Young Texans (20th-Fox)	–	7	12	12	8
Thunder Over the Plains (WB)	1	18	27	28	7
Top Banana (UA)	–	2	7	11	10
Tumbleweed (U-I)	3	28	33	10	7
*Veils of Bagdad (U-I)	–	1	7	21	14
Walking My Baby Back Home (U-I)	–	36	55	31	9
War Arrow (U-I)	–	32	40	16	6
Wicked Woman (UA)	–	1	4	1	1
Wild One (Col.)	–	21	13	4	4
Witness to Murder (UA)	–	4	2	1	2
Yankee Pasha (U-I)	–	10	28	9	3

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: MANAGER WITH EXPLOITATION and promotional experience by theatre chain situated in eastern states. Top salary paid, vacation, group insurance, and hospitalization. Please answer giving qualifications, experience, and salary expected. BOX 2791, MOTION PICTURE HERALD.

THEATRE CIRCUIT SUPERVISOR—GOOD OPportunity for executive type—experienced in all phases of motion picture theatre circuit. Some accounting experience necessary. Chicago area. Submit resume and salary desired to: H. SCHOENSTADT & SONS, 1118 South Michigan Ave., Chicago 5, Ill.

PROJECTIONIST - MAINTENANCE MAN FOR small town theatre. Can use wife at concession stand. Permanent positions. LYON THEATRE CIRCUIT, Franklin, Va.

HOUSE MANAGER. EXPLOITATION AND PROmotion experience, small town theatre. Permanent. Write BOX 538, Franklin, Va.

POSITIONS WANTED

THEATRE MANAGER: INTERESTED IN FIRST-run situation; prefers New York or New England area, excellent references. Associated same chain 12 years. BOX 2794, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO.. Cato, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FITS WAGner, Adler, Bevelite Signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1 sq. ft. Welded seams absolutely invisible! Kollmorgen wide angle lenses, special apertures immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

USED EQUIPMENT

1KW LAMPHOUSES AND RECTIFIERS, EXcellent condition, $495 pair; DeVry dual projection and sound, rebuilt $895, Holmes $495. Buy on time! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SELLING PRACTICALLY NEW: ONE BRANDT Junior automatic cashier, two Johnson Lightning change makers and three Perey theatre turnstiles. ARTIC WHALING CO., 3022 Stillwell Ave., Coney Island, N. Y.

YOU CAN'T BEAT OUR VALUES! SIMPLEX E-7 mechanisms, rebuilt, $750 pair; Ashcraft 70 ampere lamphouses, rebuilt, $489.50 pair; Simplex-Acme projectors, arc lamphouses, rectifiers, heavy bases, etc., rebuilt, $895 pair; top quality screens and lenses at rock bottom prices! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

CENTURY "CC" DRIVE-IN OUTFIT ONLY $3495, others from $1595 (send for lists). Incar speakers w/4″ cones $15.50 pair w/junction box; Underground cable $65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES —ball-bearing bucket blade exhaust fans 12″—$25.50; 16″—$37.50; 18″—$45. Prompt deliveries blowers and air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

THEATRES

FOR SALE: CITY ISLAND, NEW YORK, ONLY neighborhood theatre, 590 seats, population 7,000. BOX 2793, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included .Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SEATING

HERE'S A DELUXE CHAIR BUY! 1500 AMERIcan Bodiform fully upholstered, rebuilt like new $12.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION. 602 W. 52nd St., New York 19.

Legion Approves All Of Five New Films

The National Legion of Decency for the current week has reviewed and classified five pictures, and approved all of them. Three were classified as A-I, unobjectionable for general patronage: "Bowery Boys Meet the Monsters," "Gog" and "Them." Classified as A-II, morally unobjectionable for adults were: "Princess of the Nile" and "Seven Brides for Seven Brothers."

Three Sponsors Signed For Disney Program

Three commercial concerns will sponsor "Disneyland," the full-hour Walt Disney TV program which is scheduled to have its premiere over the American Broadcasting Co. network October 27. They are American Dairy Association, American Motors Corp. and Derby Foods, Inc.

American Motors will sponsor a half-hour of the program every Wednesday. The other half-hour of the full-hour program will be sponsored on alternate weeks by American Dairy and Derby Foods. American Motors sponsorship of the weekly half-hour of "Disneyland" will start with the premiere of the program.

Derby Foods will be the first alternate week half-hour advertiser. American Dairy will sponsor the program for the first time November 3 and thereafter will continue to alternate half-hour sponsorship of the program with Derby Foods.

Stamp Portfolio for "Price Of Liberty" Booking Records

Branch managers in exchange areas with most bookings of "The Price of Liberty" will receive a leather-bound portfolio, with the recipient's name in gold on the cover, a citation inside from the Council of Motion Picture Organizations and the Department of Defense, and a panel of United States commemorative stamps honoring women in the Armed Services. . The announcement came recently from Charles Boasberg, chairman of the general sales managers' committee of the Motion Picture Association of America. The stamps will be autographed by the Postmaster General, Arthur Summerfield. "The Price of Liberty" is a ten minute short produced for the Department of Defense by Warner News. Its distribution will be by all companies through the auspices of COMPO.

Plan Rome Drive-in

Europe's first drive-in theatre will open this summer on the grounds of Exposition City on the south-eastern parkway from Rome to the sea, according to Italian Films Export in New York. Plans call for provision for 200 cars.

Academy Receives Art Awards

Four of ten awards given for animated TV commercial films by the Art Directors Club, went to Academy Pictures, Inc., of New York and Hollywood. Edward L. Gershman, Academy president, and William Tytla, its creative director, received the awards.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

New Audiences Await the Return of the Old Hits

OSCAR DOOB, conducting a survey of the potential audience for "Gone With the Wind" for MGM, on it's fifth release, says he finds twenty million waiting to see the picture, six million of them teen-agers in high school that never had a previous opportunity, and that half of all who see the picture, will see it now for the second time, because they want to, as eager as they were 15 years ago.

Film industry suffers from a proverbial fault in exhibition and distribution. A picture has only about 18 months in circulation, and then it dies out, through lack of momentum in promotion and advertising approach. Other attractions follow in so closely that a film a year and a half old is just this side of the shelf, often for good. We can't keep our good properties alive, and merchandising is keyed to playdates.

The *New York Times,* this Sunday, dilates on the theme, with the heading "If At First You Do Succeed—Make Them, and Make Them Again." But that isn't quite a proper evaluation of Hollywood's procedure or policy with regard to reissues and remakes. For instance, the *Times* points to "A Star Is Born"—which will be Judy Garland's biggest picture, soon to be released—but how many remember the original, with Janet Gaynor and young Fredric March, released in 1937? Don't say that there isn't another new audience and they will be well rewarded for their waiting, after eighteen years.

Also, consider "The Student Prince" which is now playing at the Radio City Music Hall, in Technicolor, on their new wide screen. How vastly different is this production from the original silent film, in black and white, with Norma Shearer, which was made in 1927? Many have never seen it at all; many will want to see it again, with added reason, because of our new dimensions. Even "Oklahoma"—greatest stage success, and soon to be a new, wide film, is a remake of "Green Grew the Lilacs"—a dramatic play without music. We believe the remake is often more important than the original, and that no matter what stage or screen attraction you refer to, it never had more than a fraction of its total audience the first time around. They say that hardly a successful film of record has ever played to more than twenty million admissions in any one tour of the circuit. The big-timers can come back, and welcome. For on each return, a new theatre and a new showman, have their chance.

OUR NEIGHBORS, TOO

Sherwin Kane, writing "Tradewise" in *Motion Picture Daily* tells of neighbors of his who up to a few years ago, went to the movies fairly often. Recently, they felt somewhat weaned from their television set and the family made a return visit to the neighborhood theatre.

And they weren't entirely pleased with the experience. They were surprised to find the admission prices, which seemed to be about double what they used to be. The day was warm and the air-conditioning was either not operating or working satisfactorily. They arrived in the middle of the picture, and had the usual climb over others getting into their seats, followed by later arrivals climbing over them. At intermission, some advertising reels were shown, followed by "coming attractions" trailers—"And you motion picture people point fingers at TV commercials!" They felt let down, and they're less sold on movies.

There are a great many, neighbors of ours, too, who will gravitate back to their neighborhood theatres after a long session at the television set, and each of them will undergo something like this feeling. In other words, it's harder to win back an old customer than it is to get a new one, or satisfy the loyal regulars who are used to your ways. It's a crucial time, for theatre managers, with new problems facing them on a number of fronts. It's worth careful thinking over, this criticism by a neighbor, who used to be a movie fan, and a customer.

¶ A SURVEY of sales and advertising trends, conducted by Tide's panel of business leaders, reports that automotive industry suffers because some dealers aren't yet aware that the buyer's market has returned. They say, today's automobile salesman has forgotten how to sell, through lush days of merely taking orders, and now a huge market for new cars is neglected, because salesmen don't follow through on sales opportunities they expect to literally fall into their laps.

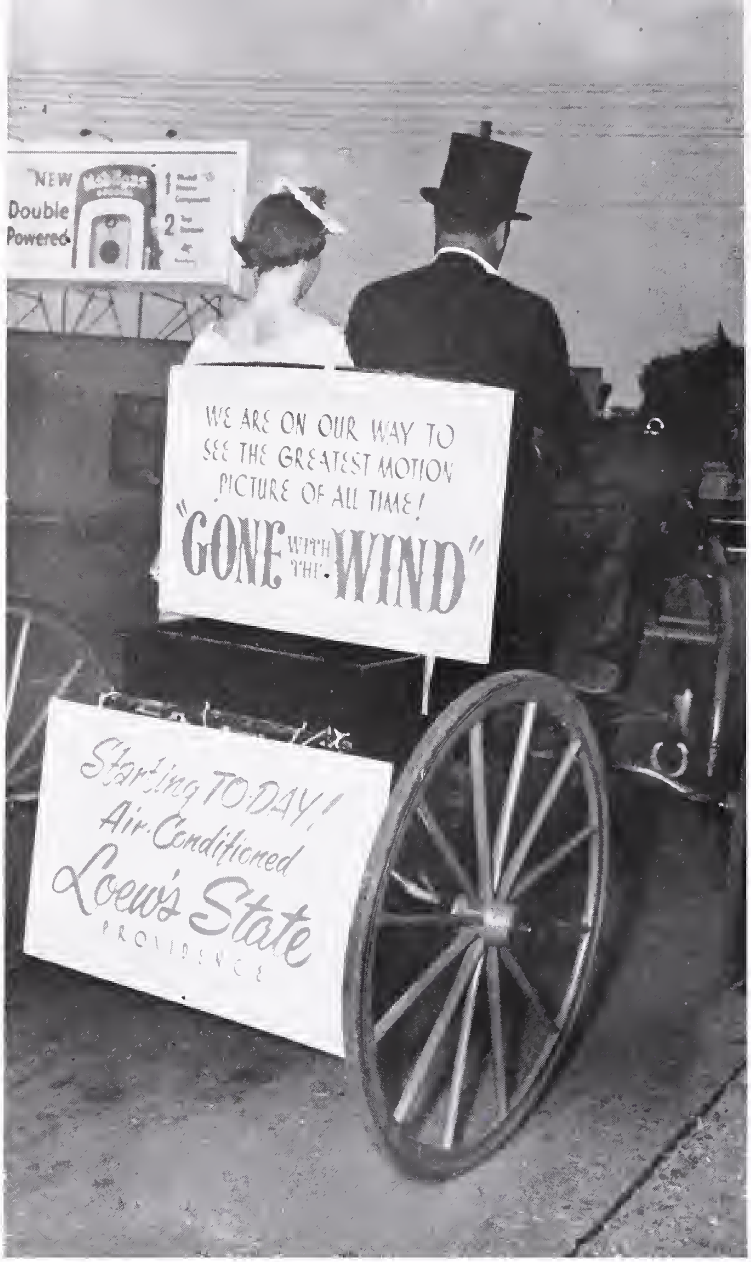
All this has a familiar ring to it, for we suspect that too many theatre managers are waiting for customers instead of going out after them, via strong advertising, exploitation and promotional ideas. The old days are gone, when the audience would tear down the doors to get in. Now you have to bait a trap, and employ both showmanship and salesmanship to entice them.

* * *

¶ WHAT WE LIKE best about Charlie Jones' latest report, in Better Theatres for June, was his description of the "family trade" which he enjoys at his newly acquired Northwood Theatre, in northern Iowa, close to the Minnesota state line, and the manner in which Lincoln Whitcone, longtime manager, had cultivated his personal knowledge of these families and friends, over the years. Charlie is naturally friendly, and a good neighbor, so he will get to know them all.

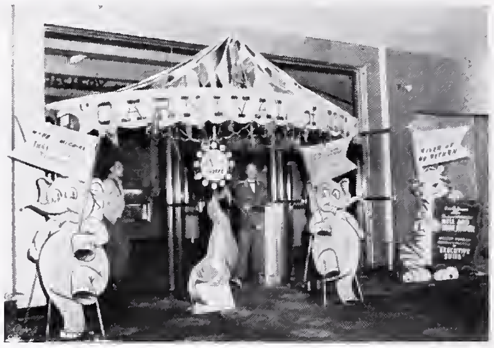
This is the life-blood of small theatre operation, to be aware and alert to the family trade. As Charlie says, "They come in eights and elevens, to the movies." We've always known this to be true showmanship in the small towns where we had our original training. We recall that our old fourth grade school teacher, and her sister, both retired, took over the theatre in our home town, years after we worked there. Folks said they never knew whether Miss Barnes would say "How many?" through the ticket wicket, or ask her former pupils to name the states that bordered Pennsylvania. She knew every child, and their parents, when they were children. —*Walter Brooks*

Let's Go For This Ride!

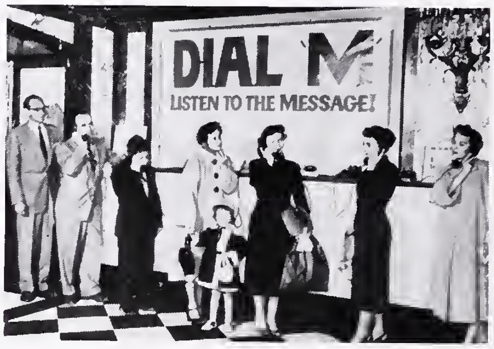


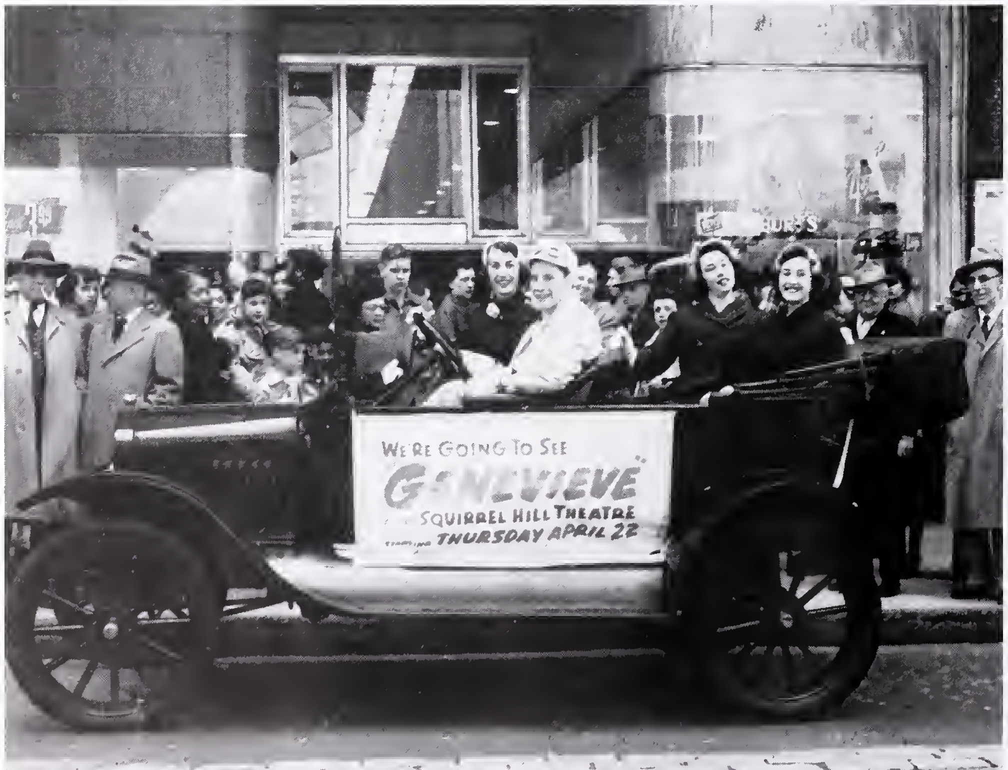
Providence, R. I., one of the first cities selected for return engagements of "Gone With the Wind," had this jogging ballyhoo on the streets, as a simple but effective device, and one of fifty stunts maneuvered by manager William J. Trambukis who is back in his old home town, at Loew's State theatre.

Ted Davidson, manager of Walter Reade's Majestic theatre, Perth Amboy, N. J., arranged the interesting "Carnival of Fun" display below for a variety of new attractions.

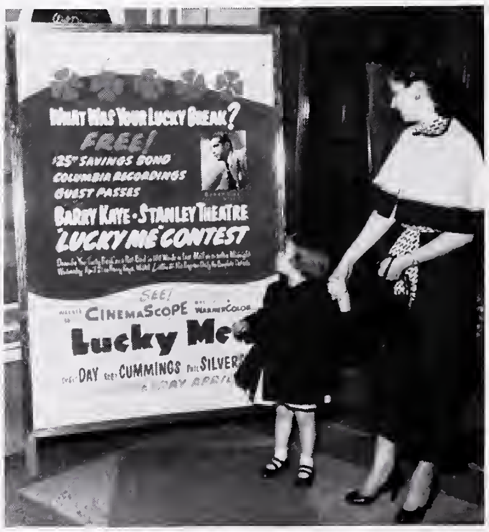


Jack Sage, manager of the Michigan theatre, Detroit, used a battery of lobby telephones to "Dial M for Murder" with a message for all who listened over the wire.





Phil Katz sends us two pictures from Warner's Pittsburgh zone. At left, Earl Gordon, manager of the Squirrel Hill theatre, gave folks a ride in an ancient car to see "Genevieve." Below, a display idea for "Lucky Me" placed at the Stanley theatre by Harry Burger, publicist for Stanley Warner theatres in Pittsburgh.



Showmen in Action

Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., gratified with a three-column front-page picture of winners in his Jaycee "Miss Springfield" beauty contest, held on stage at the theatre.

▼

Lin Martyn, manager of the Capitol theatre, Niagara Falls, Ontario, had a colorful kiltie band as a lobby and street attraction, and they looked like the real Scotch. He also distributed Scotch Mints, to advertise "The Kidnappers" which has an unforgettable Scotch twist.

▼

W. S. Samuels reprinted the classic "Letter from a Son to His Dead Father" as a special Father's Day front page on his roto program from the Texas theatre, Dallas, Texas.

▼

Al W. Yahraus, manager of the Byran theatre, Byran, Ohio, population around 6,000, had the biggest full-page splash for "Carnival Story" we've seen, sponsored by ten merchants and with extraordinary display and poster values.

▼

Bill Sobel, manager of the Starlight Drive-In, Stamford, Conn., as a public relations gesture, allowed sponsorship by the Junior Chamber of Commerce of parking on theatre grounds during the one-day stand of the Ringling Brothers-Barnum & Bailey Circus, with the parking fee donated to Chamber charity activities.

▼

D. C. Murray, supervisor for Alliance Theatres at the Embassy theatre, Fort Wayne, Ind., sends a tear sheet of a co-op ad for the grand opening of the South Kokomo Drive-In, which was sponsored with $225 of merchant advertising, towards $163 for the ad, and $100 for the fireworks.

▼

Art Cauley, manager of the Paramount theatre, Peterboro, Canada, broke down the tough resistance of a local newspaper editor with a deal that brought 130 carrier boys to see the RKO short film, "Johnny Gets His Route"—and a three-column news picture.

▼

Dave Weinstein, manager of Walter Reade's Atlantic Drive-In at Pleasantville, N. J., sponsored a Red Cross blood drive as a community relations project, and the Atlantic City press confirmed the fact that 200 pints of blood were collected as a result of the special activity.

▼

Harry Wilson, manager of the Capitol theatre, Chatham, Ont., obtained a five-column co-op ad for "The Long, Long Trailer" and had a street photographer making ballyhoo.

▼

Paul Flodin, publicist for Paramount in Stockholm, conducted a contest to find Sweden's Audrey Hepburn as a special promotion for "Roman Holiday."

John McGrail, U-I field exploiteer, and Allen Widem, friendly film editor of the Hartford Times, alerted New England to a location crew, working on local scenes for the upcoming Universal picture, "Five Bridges to Cross."

▼

Frank Lynch, manager of the Salem Playhouse, Naugatuck, Conn., used the small town approach in his newspaper advertising for "Rose Marie" and underlined a "Little Folks Show" for afternoon.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, obtained a three-column newspaper story with Oscar Doob's survey of the potential audience waiting to see "Gone With the Wind" over his byline—and the space rates attention.

▼

Tony Masella, manager of Loew's Poli theatre, Meriden, Conn., ran a "Perfect Secretary" contest as promotion for "Executive Suite"—with a newspaper questionnaire to be filled out by contenders.

▼

Leonard Boyd, city manager for Catawba theatres, Newton, N. C., sends photographs of the attractive front display and street stunts he has been using for current films.

▽

Alfred Loewenthal, manager of Skouras' David Marcus theatre in the Bronx, had a fine tieup for those swords, shields and scabbards for "Prince Valiant" as a juvenile attraction. A toy manufacturer sponsored a window display.

George A. Lazzato, projectionist at the Brooklyn V. A. Hospital, caught our error in saying that two Glenn Miller reissues were from Universal, for he knows correctly that these two films originated with 20th Century-Fox.

▼

The WCPO stations in Cincinnati, extended special invitations to attend an exclusive disc-jockey presentation of the CinemaScope production, "Three Coins in the Fountain" at Keith's theatre.

▼

Vic Love, publicist for the Wadworth Drive-In, Denver, placarded taxi-cabs with an offer to pay the cab fare for any group of four or five pasengers, up to a $1.60 maximum, if they took a Yellow Cab to the suburban drive-in. Wha' hoppens to the cab and the driver, after the show?

▼

Another of those gorillas we're allergic to appears in news pictures from the Empire theatre, Portland, Maine, and the only reason we can manage a mention of "Gorilla At Large" is because of Mary Hardy, local "victim"—kidnapped by this loathesome creature.

▼

Herb Chappel, manager of the Palace theatre, Guelph, Ontario, arranged a very nice tieup with Salada Tea to pour as promotion for "Elephant Walk" in the lobby stunt, plus twenty-four plugs on the radio and nice response from matinee patrons.

▼

Sol Sorkin is "Father of the Bride"—so it says here in the Syracuse Post Standard, and they are not referring to any return date on a Spencer Tracy picture. This is in real life, when daughter Phyllis was married to a Syracuse University graduate.

Now we know what "The Long Wait" was for—to get this good picture of George Peters, manager of Loew's theatre, Richmond, with attractive starlet, Mary Ellen Kay, who is pretty promotion for the United Artists picture, now on a personal appearance tour, and H. V. Schenck, president of the Virginia Chamber of Commerce, all of whom cooperated in a tieup to advertise theatre and attraction.

Campaign Catalog

DAVE LIPTON KEYS HIS POLICY TO PLAYDATES

We have always thought that David A. Lipton, vice-president of Universal Picture Company, in charge of advertising and publicity, was most consistent in his continuing policy of keeping advertising in harmony with playdates. This year, his company has enlarged upon its national magazine advertising budget, and again we applaud the fact that his timing is always good, close enough to playdates so theatres may reasonably expect their patrons to find "desire to see" in current ads for pictures that are currently playing.

Food Store Distribution

To accent his viewpoint, he has placed substantial advertising this year in *Family Circle,* with its national circulation of 4,000,000, and *Woman's Day,* with circulation of 3,957,818, both of which are distributed through food store chains. As *Woman's Day* so aptly put it, in their own advertising trade press, "The lady of the house must go out to get *Woman's Day*"—for you can't subscribe to this magazine, and the only place to obtain it is at the A. & P.! Which is a neat reference to the fact that we also want folks to go out to the movies. Such an idea could stand repetition. Universal has always placed much confidence in the value of the national magazines with readership in the women's field, and currently every type of woman's publication is being used in a comprehensive campaign to cover this entire cross section of the audience.

Promotes Local Playdates

Universal has also pioneered in the policy of taking large blocks of space in national magazines to actually print local playdates, state by state, for theatres that have the picture booked within a certain period. The strongest use of this approach was in recent two-and-a-half page spreads for "Saskatchewan" in both *Life* and *Look,* which listed 1,150 theatres and their playdates. Such procedure brings national magazine advertising right down to the local level, and makes it possible for the manager to display the national magazine advertisements in his own lobby display, which is a perfect tieup. Too many national magazine ads are four or five months, or even more, off base, with regard to playdates on Main Street.

The fan magazines are another separate field, and worth upwards of five million constant readers. This field has always been too far ahead of playdates, because their eager-beaver correspondents try for "scoops" which are even beyond the capacity of the New York critics to cope with. They review pictures that haven't been made, much less released or available for bookings across the country. There is nothing more confusing to the movie-going public than to read about pictures that are not available to their local theatres, and the reaction is strictly antagonistic to the theatre manager, who is blamed for not being able to book a picture that is still in the studio. The industry should take steps to avoid such practice, and it would be worth another million dollars in public relations.

"Magnificent Obsession" is the picture which Universal is currently giving top-bracket treatment in its national magazine advertising, with a potential readership of 45,530,294 in twenty-six publications, including McClena's magazine in Canada, one of the most important in dealing with our friendly neighbor across the border. The national advertising campaign on "The Glenn Miller Story" is probably the best on record for the biggest grossing film in the history of the company. With the Sunday supplements, this had a total readership of close to sixty million persons. "Walking My Baby Back Home" had equivalent treatment in the long list of films that have enjoyed the benefit of Dave Lipton's national policy.

It's particularly true, right now, when independent film producers promise a schedule of films unknown and unseen, that national magazine promotion becomes noticeably important. When a producer says he will make so-many films in such-and-such a time, it becomes quite necessary for the public to acquire some slight acquaintance and the proverbial "desire to see" in advance of playdates, or at least, when these pictures are offered in the local market. *—W. B.*

Millions of Teen-Agers Waiting to See GWTW

In preparation for the fifth release of David O. Selznick's production of "Gone With the Wind," Howard Dietz of MGM set up a special research department, under the supervision of Oscar Doob, to conduct a nation-wide survey in high schools. A special questionnaire was sent out, and a sample at hand, from Brockton, Mass., indicates the thorough manner in which this canvass was made. The Faculty Adviser told Mr. Doob that of 89 girls, there were 80 who had never seen the picture, and of 51 boys questioned, 42 had never seen it. The total enrollment of 500 would show a very high percentage of potential patrons.

Through the actual questioning of 34,723 high school girls, and 31,328 high school boys, on a nation-wide scale, MGM comes up with the prediction that there are at least 6,000,000 high school pupils waiting to see the film. The poll shows that over 90% have not had an opportunity to see the picture, although all know about it, or have read the book. Those who have seen it express a desire to see it on the new wide screen, with stereophonic sound. In 2,500 schools, the teachers asked just two questions, of boys and girls separately, to obtain the necessary information. Even MGM was surprised to find out that the Margaret Mitchell book was required reading in high schools, fifteen years after the original publication. Many pointed out the story as a vital help in teaching American history. Forty-one New York schools have arranged theatre parties at Loew's State, with more than 3,000 pupils attending.

MGM has conducted other surveys among adults and as a result expect a potential audience of over 20,000,000.

How Many Namesakes In Your Town?

Cute trick in connection with the 15th Anniversary Re-Opening of "Gone With the Wind" at Loew's Grand theatre, Atlanta—which probably can't be duplicated elsewhere—the entertaining of Rhett Sweeney and Scarlett Hitchcock, local kids, 14 years old, who were named for the characters in GWTW during the original engagement in 1940. The youngsters were given the red carpet treatment.

Field Man In Action

T. Bidwell McCormick, RKO field man in action, compiled this interesting diary of a busy week. You'll agree these exploiteers earn their salaries, and get over a lot of ground, every day.

Monday—In Dallas, Tex., Accompanying Bill Berg, Disney Artist on tour of public schools. Visited 17 grade schools at which Bill did shows which were very highly received by both students and faculty, as were his demonstrations throughout the week. Also did a TV show on Jerry Johnson's program over KRLD-TV and was interviewed, along with Milt Schaeffer, by Roual Askew of Dallas News.

Tuesday—Took care of necessary detail in connection with arrangements for the tour and checked with Sol Sachs and Ben Cammack.

Wednesday—Made two cities this day doing 4 grade schools in Sherman, Tex., as well as interview with John Lovelace of the Sherman Democrat. Planted coloring contest to advertise "Pinocchio" in Sherman Democrat offering Disney reproduction as capital prize. In Denison, in addition to making 3 grade schools and one additional performance, Berg met with a group of Girl Scouts and also did newspaper interview. I planted coloring contest in Denison Herald with similar prize to be awarded.

Thursday—In Paris, Tex., covered 4 grade schools and 1 high school, attended Lions Club Luncheon, did newspaper interview, planted art and set up another coloring contest in the Paris News.

Friday—Covered 5 grade schools (7 shows), Berg was interviewed by Morning Telegraph, which paper used two column art and story. I planted contest and also had cut made of Berg drawing "Pinocchio" from which I had mats pulled and these together with a specially written story and his biography I mailed ahead to all towns we are to visit on the tour so that advance publicity will be secured as well as the current interviews.

Saturday—Covered Kid Shows in four towns, Longview, Kilgore, Gladewater and Marshall, Texas, planted art in Kilgore New-Herald also contest; secured interview with two column art in Marshall News-Messenger and arranged for Coloring Contest on "Pinocchio." Planted story in Sunday Longview Daily News-Journal with 2 column art of Berg with drawing of "Pinocchio." Also planted contest. Had story coverage by Gladewater Mirror and arranged for contest. Gladewater High School paper "The Bear."

Sunday—The tour is being very well received and is building a great deal of good will, as getting splendid newspaper coverage. Acceptance by school principals and teachers has been very gratifying—many asking for a return visit or trying to arrange with us for visits to other schools and since the publicity has been breaking we are having requests from neighboring towns for appearances.

"Men of the Fighting Lady" rated a 21-gun salute at Loew's Warfield, San Francisco, with a preview on board the carrier U. S. S. Oriskany, arranged by Jim McMillan, of the theatre, and John Norcop, MGM field representative.

"DEMETRIUS" ADDS NEW WARMTH TO "THE ROBE"

The biggest pre-selling job in history has already been done for "Demetrius and the Gladiators"—with something like forty million customers, paying something like fifty million dollars, to see "The Robe" in thirty countries, around the world. Behind that, was a great best-selling novel and a build-up that extended over 16 years of pre-production publicity. Everyone who has seen, and liked, "The Robe" is a potential customer to see, and like, "Demetrius and the Gladiators"—and probably with a degree of acclaim that surely adds to the ticket-machine tabulations, across the nation.

Greatest Pre-Selling

You need have no fear to alert the schools, the libraries, the church groups, the book stores, the women's clubs and organizations, and all others who you find "hard to get" for ordinary movies, to wait their chance to see "Demetrius" in new dimensions, equal to "The Robe" in scope and power and color. The most extensive national advertising campaign in the history of 20th Century-Fox has been devised to place this picture high on the lists of those who read up on the movies. Starting May 31st, a total of 191,224,072 impressions among magazine readers will be registered, plus two-color ads in 113 Sunday newspaper magazine supplements. Opinion makers in every community will be active in appraising the sequel to "The Robe"—and praising it in equal measure. It's 1954's most spectacular showmanship event.

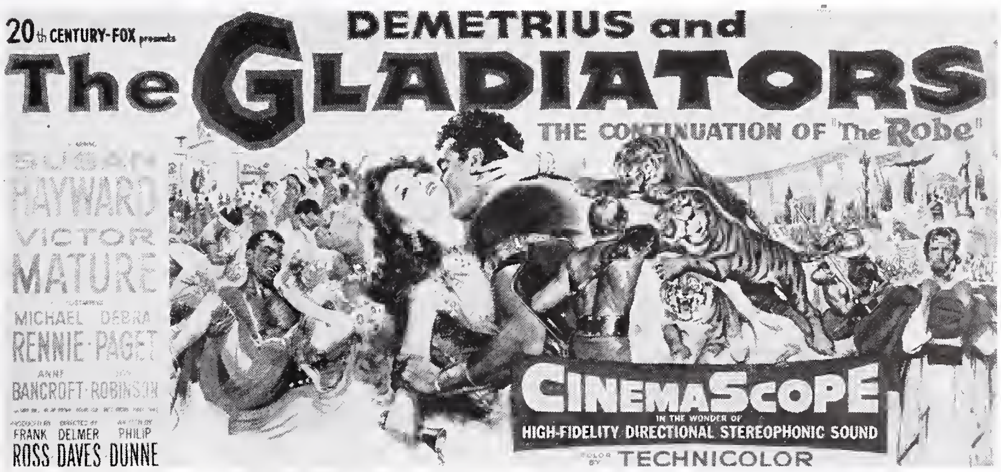
The pressbook, at hand, contains everything that the early run theatres may require, including the 850-odd small theatres that are now on the early run schedule with their new CinemaScope equipment. The big 35c economy ad mat, at National Screen, gives you everything really needed in a small situation, for the price of a single mat. But for the picture that begins where "The Robe" leaves off, you need another yard or so of showmanship material. We urge some big display ads, over and beyond your usual budget, not only to impress your patrons, but also your newspaper man, who may not stand the shock, and will thus soften up for the future.

Important note on sound in advertising, copied verbatim from the pressbook. 20th Century-Fox productions, including this one, are now to be available in four-track, high-fidelity magnetic stereophonic sound; one track high-fidelity magnetic sound, and one-track optical sound, which is as was, before the stereophonic era. We predict that the foremost theatres will be foremost in their use of forward-looking devices for the protection of their patronage.

Best Sales Approach

"Demetrius" looms as one of the biggest CinemaScope grossers with opening day earnings reported at the Roxy theatre, New York, and eleven other first-run dates ahead of the previous record. The opening playdates were bulwarked with the $250,000 national magazine and newspaper advertising campaign, as well as large scale TV and radio spot advertising, in line with Fox policy. The company has recently signed a basic, term contract with a major network for spot TV advertising on a national scale, the first such contract to be comparable to national advertising space.

A unique feature—and one that is paying dividends—has been the billing of the film as a sequel to "The Robe" featuring the copy line, "It starts where 'The Robe' leaves off." All ads and promotion has been keyed to this slogan, thus making a direct appeal to the millions who have already seen "The Robe" and bringing back this audience to the same theatres. Box office reports confirm the wisdom of this selling approach in the early playdates.


20th CENTURY-FOX presents
DEMETRIUS and
The GLADIATORS
THE CONTINUATION OF The Robe
SUSAN HAYWARD
VICTOR MATURE
MICHAEL RENNIE · DEBRA PAGET
ANNE BANCROFT · ROBINSON
FRANK ROSS · DELMER DAVES · PHILIP DUNNE
CINEMASCOPE
IN THE WONDER OF HIGH-FIDELITY DIRECTIONAL STEREOPHONIC SOUND
COLOR BY TECHNICOLOR

The 24-sheet for "Demetrius and the Gladiators" is one of a collection of accessories, which have been designed especially to create lobby and marquee display. You can cut out this 24-sheet art work, and separate it into parts, for shadow box or dimensional displays. Note that foreground and background are divisable—and that pictorial and block sections may be rearranged to suit.

Putting More Pop in Popcorn—By Ear

Bob Wile, secretary of Independent Theatre Owners of Ohio, in his current bulletin, tells how to put more pop in popcorn just by listening. So, if your ears are tuned, you can know whether or not you're getting all the pop there is to get. He says that even if the efforts to improve the quality of pictures is not always successful, scientists are endeavoring with great success to improve another facet of movie going. Furthermore, it is good to see that popcorn is being identified in the public press with theatre going. He quotes an AP dispatch as follows:

"It may be too dark in the movie for you to notice it, but they're putting more pop in your popcorn. The bigger pop is the triumph of Purdue University geneticists who have been trying for 14 years to coax more cups of popped corn from one cup of unpopped corn. Their current record is 36 cups. A few years back, 30 was considered tops. In their laboratory echoing with muffled staccato explosionss, Nelson and his aides have come up with a yellow-grained corn known as '202.' The researchers say its 'expansion ratio' and 'burst measurement' are terrific.

"Theatre owners think it's terrific, too. The bigger the pieces of popcorn, the fewer it takes to fill a bag. Associate geneticist O. E. Nelson says the consumer should be happy as well, because 'the more a kernel expands the crisper, flakier and more tender it is.' "

"Nelson can tell by listening to the kernels pop whether they are just right for the popper. 'People who have popped a lot of corn can tell whether it is too dry or too wet by the way it sounds,' he said. 'If it's too wet, it has a kind of dull thud. If it's too dry, it crackles.' The right sound, Nelson said, is a 'sharp' explosion." Popcorn pops when heat causes the tiny bit of moisture in each kernel to expand. The grain pops best if it contains 13½% moisture.

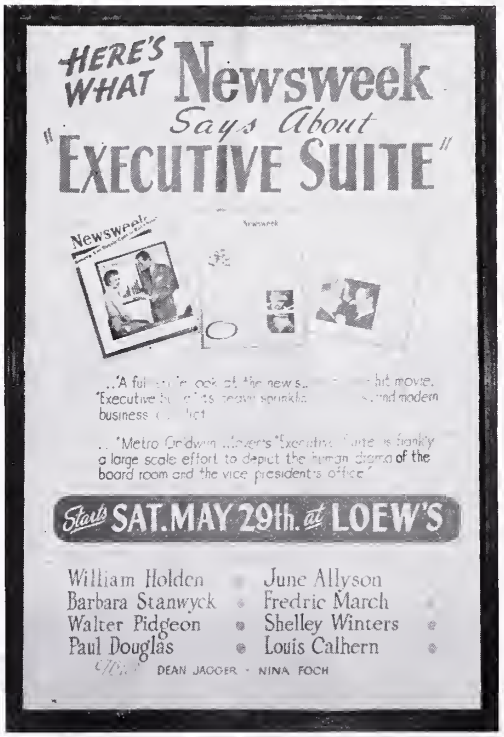
You might inquire from your own popcorn supplier if he can get you this new 202, with stereophonic sound.

"Greatest Show" Reopens In Baraboo, Wisconsin

Plans are under way for the spectacular re-release of Paramount's "Greatest Show on Earth" at the plush Al Ringling theatre in Baraboo, Wisconsin, traditional winter quarters of the famous circus. The plans include a gala parade and celebration in tribute to the Cecil B. DeMille film of circus life, which with this engagement will have been shown by Jake Eskin for the third consecutive summer. The picture played originally in the Al Ringling theatre to one of the biggest grosses in the 39-year history of the fabulous house, which is managed by Pershing Moyle. The film is on the way towards acquiring the record for greatest grosses.

Evan Thompson, manager of Skouras Fox theatre, in Hackensack, N. J., sends a copy of the Sears, Roebuck and Company "Bargain Carnival"—a sixteen-page advertising throwaway, in which he obtained a cooperative ad for "Carnival Story"—quite unusual, and it's a monthly deal. They distribute 50,000 copies.

F. W. Smith, manager of the Stewart & Everett Center theatre, Monroe, N. C., exchanged cartons for cartoons, in a deal with a local dairy, whereby children brought in empty milk containers to obtain free tickets for an all-cartoon show, with free Beechnut gum and ice cream furnished.



Robert E. Diem, manager of Loew's Colonial theatre, Reading, Pa., uses this advisable and profitable method of tieup with national magazines, in his lobby, simultaneous with playdates and publication. It's the best way to bring expensive advertising down to the local level.

ALWAYS GOOD!
LOOK TO FILMACK FOR THE FINEST ANNOUNCEMENT TRAILERS
ALWAYS ON TIME!
1327 S. Wabash · Chicago, Ill. 630 Ninth Ave. · New York, N. Y.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Bright Candy Future Seen

The future of candy, "largely because of its universal appeal," is one of the bright spots of the American economy and members of the industry in all its branches can look forward to 10 good years. That's the finding of the publication *Candy Industry* in a nation-wide survey on "what to expect in the next decade" as reported in a recent issue.

Highlighting the developments predicted for the industry in the survey is the emergence of the "dime bar" as a key item in the marketing set-up with the nickel product replacing penny goods of the past and with 15c candies taking the place of current "dime" sellers.

It was also revealed that a greater emphasis will be placed on research technology "which will result in better candy—candy that will taste better, look better and 'live' longer."

A third subject in the survey involved consumer advertising and promotion, and it was predicted that this will be increased—"both in the field of industry campaigns and individual use of media for brand identification."

Concerning the consolidation of existing candy manufacturing companies, it was predicted that this trend will continue with "emphasis on the development of fewer but more secure operations, with more efficient plants and greatly expanded distribution."

Finally, a vast increase in the use of refrigeration and air conditioning, including for retailers shelves and counters, was foreseen

In interpreting the results of the survey, *Candy Industry* declared that this "constructive and altogether probable" view of the next 10 years was made possible by what has happened to the industry in the past decade. The candy business today, it stated, is a "billion dollar (or pretty close) one" at the wholesale level.

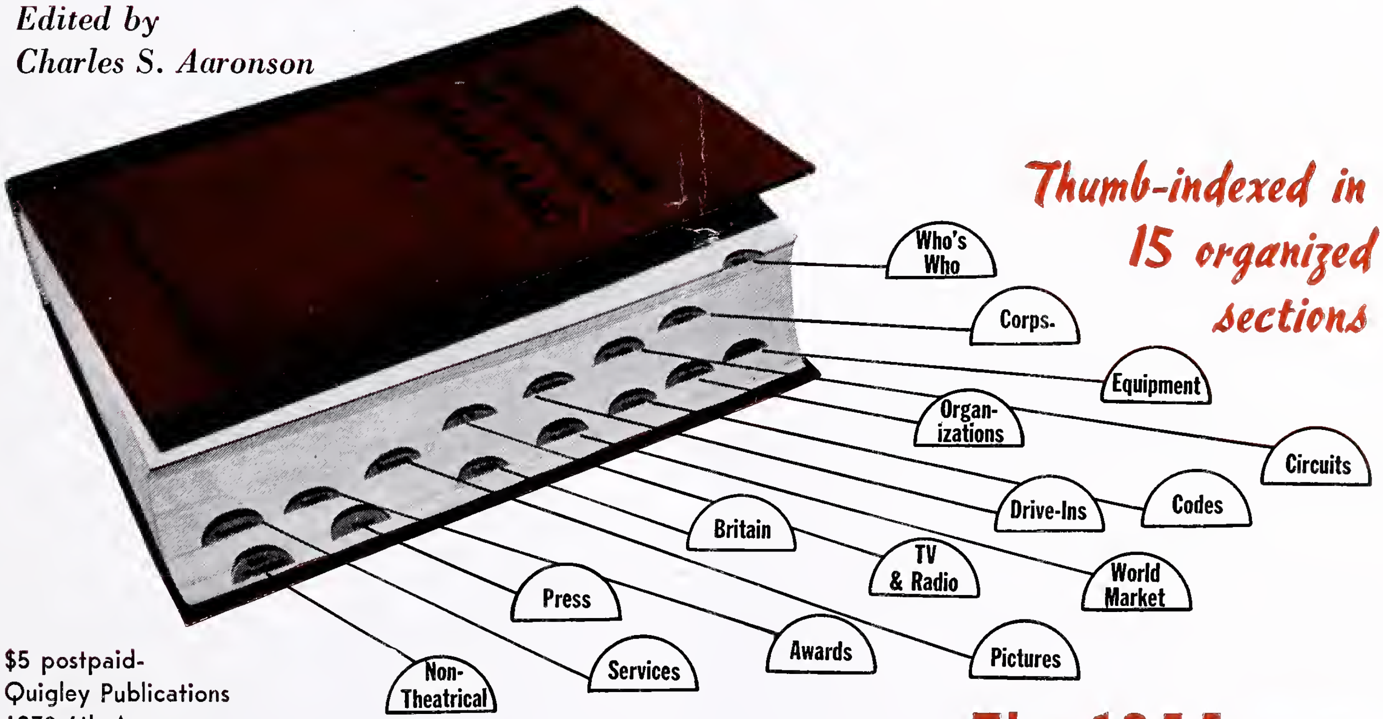
"And what is more important," it continued, "more people are eating and are aware of candy today than ever before in the history of the industry. With the population expected to reach close to 200 million in the next decade, millions more candy consumers are in the making."

Big Job . . .

Ever stop to think of what is involved in compiling and producing the industry's most-often-used reference book each year? The more than one thousand pages of Motion Picture and Television ALMANAC are checked and rechecked and revised . . . out-dated data is eliminated and useful new information is added . . . facts, facts, facts—literally tens of thousands of items are obtained and examined . . . In the *Who's Who* section alone, there are approximately 12,000 concise, correct biographies of personalities in or associated with the motion picture, television and radio industries. And that is but one of the 15 thumb-indexed sections!

The big job for the 1954-55 edition of the ALMANAC is well under way. Soon, its thousands of subscribers throughout the United States and Canada and in over eighty foreign countries will have the 26th edition in their hands, and the up-to-date facts at their finger-tips.

Edited by
Charles S. Aaronson



Thumb-indexed in 15 organized sections

$5 postpaid-
Quigley Publications
1270 6th Avenue
New York 20, N. Y.

The 1955
Motion Picture
and Television
ALMANAC

QP A QUIGLEY PUBLICATION

THE Hollywood REPORTER

says:

"THE CAINE MUTINY takes on the boxoffice power of such money-making giants as 'Gone With The Wind' and 'The Robe'."

THE CAINE MUTINY

STARRING

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and Introducing
ROBERT FRANCIS · MAY WYNN COLOR BY **TECHNICOLOR**

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK
Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

Scanned from the collection of
Margaret Herrick Library
Academy of Motion Picture Arts and Sciences

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Columbia University Libraries